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NOVEMBER 6, 1915

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



VOLUME XII NUMBER 18 PRICE 10 CTS

The
UNIVERSAL
presents
The Distinguished Universal Star
HOBART
BOSWORTH
IN
AUGUSTUS THOMAS'S
Dramatic Masterpiece
"COLORADO"

Author of:----------"Alabama" "In Missouri"; "The Meddler" "Arizona"; "The Embassy Ball"



BROADWAY UNIVERSAL FEATURES

Another triumphant release for the Broadway Universal Features brand. A big beautiful play, known from coast to coast as one of Augustus Thomas's masterpieces of the speaking stage. Staged and acted as are all productions of Hobart Bosworth with a realism and fine acting that are as enjoyable as they are rare. If the average feature concern produced a play as big as this they would charge you $25 to $65 rental, and the picture would be worth it *as a feature release.* But how could the average Exhibitor make any money at the top price? That is the question for you to consider. As a Broadway Universal Feature it is released on the regular Universal Program at so slight an advance in cost over the regular seven-feature program that any Exhibitor can book it, show it to packed houses, and *make the money he is in business* to get. Wire or write your Exchange immediately for release date and full particulars, and do it now.

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

PARAMOUNT PICTURES

DANIEL FROHMAN
PRESENTS



MARY PICKFORD

IN AN EXQUISITE PICTURIZATION OF JOHN LUTHER LONG'S BELOVED CLASSIC,

"MADAME BUTTERFLY"

ONE OF THE TENDEREST CHARACTER CREATIONS EVER CONCEIVED.

IN FIVE PARTS,
RELEASED NOV. 8TH.

PRODUCED BY THE

FAMOUS PLAYERS FILM Co

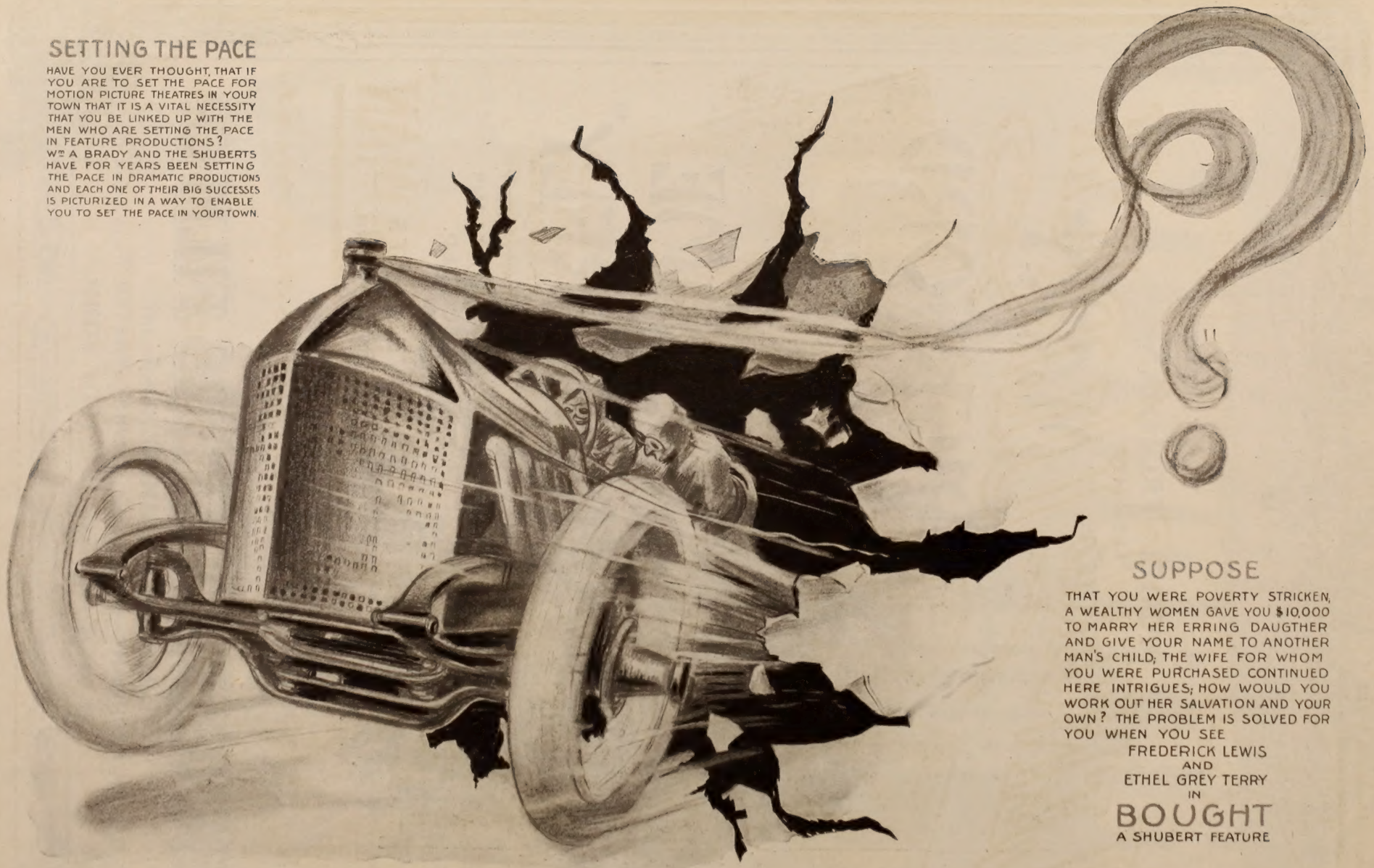
ADOLPH ZUKOR, President,
DANIEL FROHMAN, Managing Director EDWIN · S · PORTER, Treas' & Gen' Mgr.
507 FIFTH AVE. NEW YORK

48 FAMOUS FEATURES A YEAR

48 FAMOUS FEATURES A YEAR

SETTING THE PACE

HAVE YOU EVER THOUGHT, THAT IF YOU ARE TO SET THE PACE FOR MOTION PICTURE THEATRES IN YOUR TOWN THAT IT IS A VITAL NECESSITY THAT YOU BE LINKED UP WITH THE MEN WHO ARE SETTING THE PACE IN FEATURE PRODUCTIONS?
WM A BRADY AND THE SHUBERTS HAVE FOR YEARS BEEN SETTING THE PACE IN DRAMATIC PRODUCTIONS AND EACH ONE OF THEIR BIG SUCCESSES IS PICTURIZED IN A WAY TO ENABLE YOU TO SET THE PACE IN YOURTOWN.



SUPPOSE

THAT YOU WERE POVERTY STRICKEN, A WEALTHY WOMEN GAVE YOU $10,000 TO MARRY HER ERRING DAUGTHER AND GIVE YOUR NAME TO ANOTHER MAN'S CHILD; THE WIFE FOR WHOM YOU WERE PURCHASED CONTINUED HERE INTRIGUES; HOW WOULD YOU WORK OUT HER SALVATION AND YOUR OWN? THE PROBLEM IS SOLVED FOR YOU WHEN YOU SEE

FREDERICK LEWIS
AND
ETHEL GREY TERRY
IN
BOUGHT
A SHUBERT FEATURE

WORLD FILM CORPORATION
LEWIS J. SELZNICK
VICE-PRES. & GEN'L MGR.
130 WEST 46TH ST.
NEW YORK CITY *BRANCHES EVERYWHERE*

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

EQUITABLE

PRESENTS

The MAGIC MISTRESS of a THOUSAND EMOTIONS

LENORE ULRICH





THE TALE OF A WOMAN WHOSE HEART DEADENS HER SENSE OF RIGHT AND WRONG, WHOSE DEVOTION WINS THE MAN OF HER CHOICE

"The BETTER WOMAN"

RELEASED NOVEMBER 1st.

PRODUCED BY TRIUMPH FILM CORPORATION

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

ASSOCIATED SERVICE

BACKED BY

The Associated Producers

stands ready to fill your wants

ADVISE US OF YOUR WISHES

Associated Five Reel Features

WILL BE READY FOR RELEASE

First Release

"The Sins That Ye Sin"

featuring

Gertrude Bondhill

SIX

big ones now on hand

To be released in addition to our regular service

or on

State Right Basis

Write for our novel plan on features

Second Release

"The Birthmark"

featuring

MARGUERITE CLAYTON

and

EMORY JOHNSON

Associated Releases Week of November 1, 1915

2 Reel Drama	Santa Barbara	Hilary of the Hills	1 Reel Comedy	Federal	Rosie's Many Thorns
2 Reel Comedy	Empire	Out for a Billion	1 Reel Comedy	Alhambra	Mother-in-Law's Vacation Life in the West
1 Reel Comedy	Atla	—And He Came Straight Home	2 Reel Drama	Ramona	The Crimson Circle
2 Reel Comedy	Banner	In and Out			
1 Reel Drama	Liberty	Unexpected Reward			

Associated Film Sales Corporation

ARTHUR BARD, Gen'l Mgr. - - 110-112 West 40th Street, New York

You Want Good Live Single Reels—

Before Showing Your Feature Photoplay or Afterward

3 Big Reasons Why Exhibitors
Are Contracting For The
SOUTH AMERICAN TRAVEL PICTURES

Variety to your program Travel Pictures lend variety to your program, which is a necessity to attract and hold a class patronage. The big metropolitan theatres are cutting out the slap-stick, wild west one reelers, and running scenics instead. There are sound business reasons for it—people get tired of the same old thing—they want something new. Do you insure their finding it in your theatre?

Interest for everyone At this time everyone is interested in South America. The press is giving columns and columns of publicity. The trade searchlight is focused on South America. Are you capitalizing on this interest and showing Paramount South American Travel Pictures?

Real Value Any pictures attracting new people and that keep them coming to your theatre, are the kind of pictures which are valuable to you. Are you attracting new people by using the Paramount South American Travel Pictures?

ACTION ALL THE WAY

Every foot of South American Travel Pictures teems with action; nothing inanimate or just pretty, but big, live subjects—pulsing with life—showing the twelve republics that make up the "Great Continent of Opportunity." Every foot of film filled with action—action—action!

Book now—through Paramount Exchanges

"YOU CAN TRAVEL 120 MILES PER HOUR"

—If you want to work out your automobile on the new $3,500,000 Sheepshead Bay Speedway.

PARAMOUNT SCOOP VINCENT ASTOR CUP RACE

Great Single Reel Feature

15 automobile speed demons, madly dashing at the rate of 120 miles an hour for 350 miles. GREAT PICTURE!

Book now—through Paramount Exchanges

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Pictures

Please the Public

They are shown in the largest and finest theatres.

They afford wide variety—Comedy, Drama, Historical subjects, Romance—

Patrons like them—when patrons are satisfied the exhibitor makes money, and Paramount exhibitors are the most successful and prosperous in the business.

That means something to you!

No town is too small for Paramount Pictures.

Every town should have them.

Write our exchange, telephone, or better still, go in to see the manager. He will tell you why.



Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.





All the news of the dailies—and more—in the new

PARAMOUNT WEEKLY NEWSPICTURES

They will tell your patrons about the unusual happenings in all parts of the United States.

Besides, there will be many unique features never before shown in film—subjects of fascinating interest.

This will be a regular release!

Something new,
Something true,
Something Paramount.

Going Over Big!

Exhibitors everywhere are making their contracts for this release.

Don't forget the release date—*November 8th!*

Write your exchange today!

Paramount Pictures Corporation
ONE HUNDRED *and* TEN WEST FORTIETH STREET
NEW YORK, N.Y.

The
Jesse L. Lasky Feature Play Company
announces that on
November 1st. 1915
it will release exclusively through
Paramount Pictures Corporation
an extraordinary photoplay production of
Geraldine Farrar
(by arrangement with Morris Gest.)
in
"Carmen,"
produced by Cecil B. De Mille.

Newspapers of the Nation Praise Production.

Kitty Kelly in the Chicago Tribune:—
"World's Greatest Newspaper"

"One cannot do justice to 'Carmen'. It is a picture of finesse, encompassing the sincere efforts of a great player—even to the point of very rough treatment accorded the expensive person of a prima donna—of a great director and of a loyal studio support. It is no Sunday school play, this picture of the classic heart bandit. There's a plentiful showing of emotions as they are, not as they are refined by civilization and the 'what will people say' idea, but it is all done with a swift deftness that makes the point without the wearisome tediousness of other directors less artistic than Cecil de Mille."

Grenville Vernon in the New York Tribune:—

"The most interesting example of the new art of the photoplay. Miss Farrar's personality is admirably suited to the screen, and her facial expression was excellent."



The Denver Post:—

"It has been an eventful week in the theatres. It was the 'movies' however, that took the honors by the film appearance of Geraldine Farrar and the expensive 'Carmen."

San Francisco Call & Post:—

"Geraldine Farrar's 'Carmen' makes as dramatic an appeal to the eye as her voice ever did to the ear. The resolution of Geraldine Farrar, the beautiful and gifted star, to employ her talents in the attaining of success in the films is one of the greatest steps in advancing the dignity of the motion pictures. Miss Farrar's 'Carmen' in the films is the greatest triumph the motion picture has yet achieved over the speaking stage."

How can an advertiser continue advertising? By giving YOU value.

PROVEN!

A Marvelous Photo Play *A Drama of Power*

Splendidly enacted by one of the cleverest character actors of today

Read What the Critics Say About It:

" A Masterpiece" *Motion Picture World*

"Just About Perfect" *Motion Picture News*

"Created A Sensation" *New York American*

"A Superfeature" *New York Morning Telegraph*

"Huge Success" *New York Journal*

"Caught the Attention of Broadway" *New York Evening Mail*

"If there was a dry eye in the theatre, it must have been a glass one!"—*New York Herald*

GEORGE BEBAN

IN

"An Alien"

Produced by Thomas H. Ince

A Wonderful Record **Received today letter from a Kansas exhibitor—town of 3000 population—600 colored.**

"Eleven hundred paid admissions at 25c. each, voted 'AN ALIEN' the greatest picture ever produced. Everyone expected to cry and did."

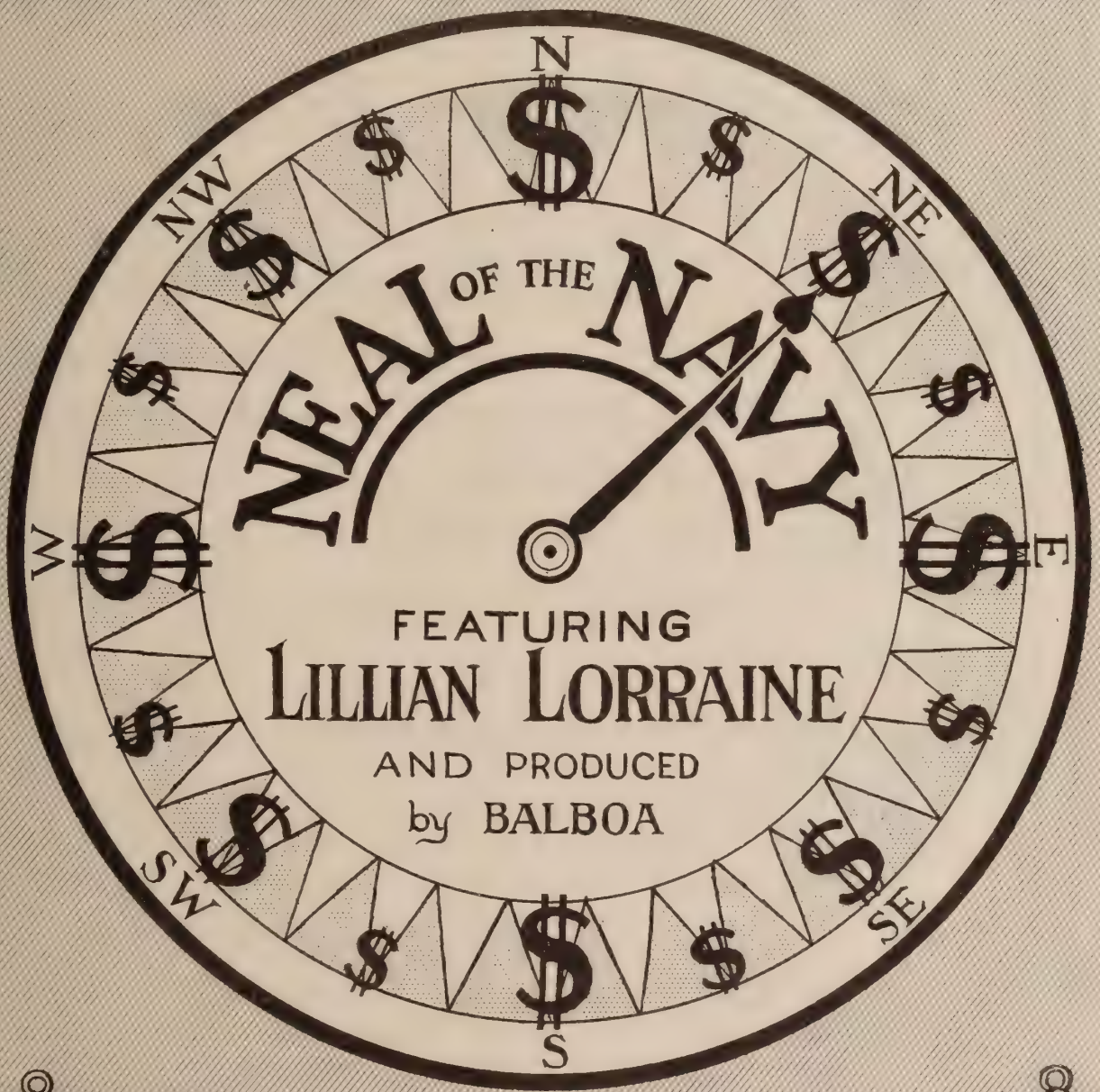
Many similar letters of endorsement.

Big Box Office Receipts — Numerous Re-Bookings — Thousands of Pleased Patrons Do Not Fail to Obtain This Wonderful Picture!

WRITE THE NEAREST PARAMOUNT EXCHANGE

SELECT FILM BOOKING AGENCY, Times Building, New York

THE NEEDLE OF THIS COMPASS NEVER GOES WRONG!



The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

The more YOU read these advertisements the more useful to YOU we can make the "News."

Pathé's Big Series

of J. RUFUS

Has Made Friends of



Moving Picture World--Oct. 9, 1915

"The comedy is all action—There is a pleasing absence of slapstick play—With its accessories of good photography and above-mentioned attributes of direction and cast it bids fair for a large following in leading picture houses."

Dramatic Mirror--Oct. 6, 1915

"Max Figman makes a thoroughly delightful 'Blackie Daw', and Burr McIntosh displays the suave smooth unctuousness of George Randolph Chester's mythical character in a manner so convincing that one almost imagines that he has just stepped from the pages of the book. The Whartons should be highly commended. If the following episodes are as entertaining as the first this should prove to be a mighty good and mighty profitable serial picture."

The PATHE

EXECUTIVI

25 WEST 45th S

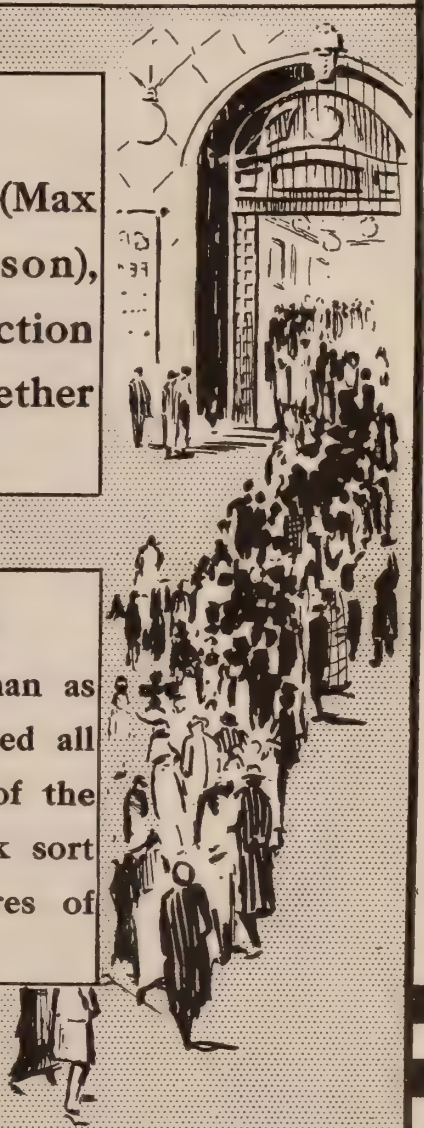
The New Adventures

WALLINGFORD

All who have Seen it!

Motography--Oct. 16, 1915

"The name of any one ot the three artists (Max Figman, Burr McIntosh and Lolita Robertson), announced as the featured player in a production should make it a box office attraction. Together they make a cast of unusual strength."



Motion Picture News--Oct. 9, 1915

"Burr McIntosh as 'Wallingford' and Max Figman as 'Blackie Daw' are of just the type we have imagined all these characters. The humor which is the basis of the whole picture is a refreshing relief from the slapstick sort which has played so large a part in series pictures of the past."

EXCHANGE inc.

OFFICES

NEW YORK

Pathé Presents WILLIAM

SUPPORTED BY THE POPULAR FAVORITE *Ruth Roland*

COMRADE



Story and Acting Combine to make a Splendid Picture

The PATHÉ EXECUTIVE
25 WEST 45th ST.

ELLIOTT

IN THE FIVE PART

Gold Rooster Play

JOHN

Adapted from the Well Known Novel

by Samuel Merwin and Henry K. Webster



Sumptuously Produced by BALBOA

Released October 29th

EXCHANGE inc.

OFFICES

NEW YORK

WILLIAM FOX
PRESENTS
THEDA BARA
IN A PHOTOPLAY VERSION OF
"CARMEN"
DIRECTED BY R. A. WALSH

STANDS SUPREMELY AND RESISTLESSLY ALONE AND UNRIVALLED

PAST ALL PRECEDENT IN LAVISH SPLENDOR AND MAGNITUDE

THEDA BARA'S LIFE TRIUMPH AS THE HAUGHTY AND INTOLERANT GYPSY BEAUTY IN EVERY CONCEIVABLE WAY MARKS AN EPOCH IN MOVING PICTURES

COMING--SCREEN DEBUT of ROBERT B. MANTELL, FOREMOST EXPONENT of DRAMATIC ART, AND GENEVIEVE HAMPER, BEAUTIFUL AND GIFTED ACTRESS IN "THE BLINDNESS OF DEVOTION"



A magazine's success is measured by its advertising. Look over the "News."


"Decidedly
Distinctive"
KRITERION
PROGRAM
Ushering in a Program—Plus
Kriterion is being built on business principles by men who have succeeded beyond the average in their own business.
The day of haphazard film is passed. The Kriterion program is being planned to give the public big stars of stage and screen, compelling stories, exceptional direction and photography.
Its exchanges are being organized to insure their success—financially strong, properly backed up—in the hands of exceptionally able men.
Kriterion itself is a close corporation—amply financed—with no stock to sell—with a clean cut business policy in which extravagance of management and "front" have no part.
Building on bed rock takes time.
Watch Kriterion.
Kriterion Sales Corporation
1600 Broadway
New York

Triangle Spells Dollars to These Men

Hulsey, of Texas, doesn't think in nickels and dimes. He thinks in big sums—like a regular Texan. A hundred thousand a year won't stop Hulsey. So—his theatres in Dallas, Waco, Galveston and Houston are all in the TRIANGLE now.

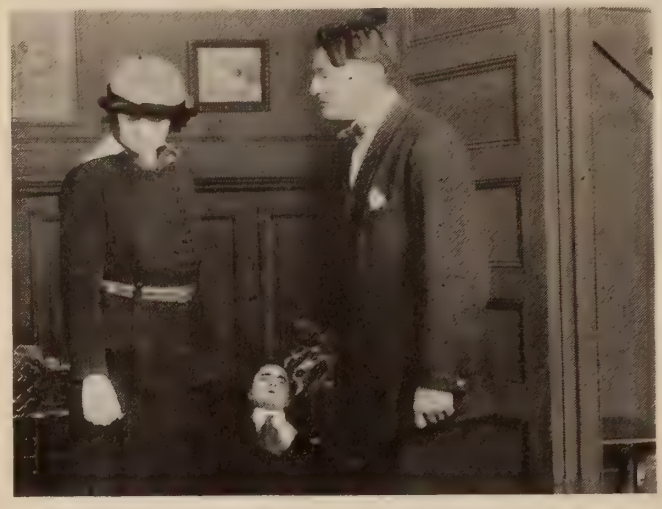
And Jake Wells—everybody knows Wells. He has come into the TRIANGLE GARDEN, because he wants the best. So Richmond and Norfolk will have TRIANGLE SERVICE. Costs don't worry Wells. He's after results.

Simpson and Gordon, of Rochester, made a success of their Regent Theatre. But it wasn't big enough. Now they've bought a little insurance for more success —they've joined the TRIANGLE FAMILY.

Out in Seattle, there's a man by the name of Jensen. You'll find him at the Liberty Theatre. Jensen will spend money if you can show him something worth while to spend it on. He's a TRIANGLE recruit—for nearly as much money as the President of the United States gets.

TRIANGLE and success are interchangeable terms to these men—they investigated: then they bought. Doesn't this evidence affect you?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK







Thomas A Edison

presents

Robert Conness

and

Grace Williams

in

"THE TRUTH ABOUT HELEN"

A 4-act feature of fast action that knits an absorbing plot of love, lust and politics.

A LOVING, impulsive girl is eloping—the machine breaks down—they have to go to a nearby hotel. Then scandal with its forked tongue pins the girl on its fiery coals. She is helplessly caught in political machinations which are most adroitly screened, dramatically and tensely playing with the girl's life and love—but true to rotten politics and its underground methods. A Real drama of feature fullness of interest of the new Edison standard, not to be measured in mere footage. Direction Frank McGlynn. Friday, November 12.

GENERAL FILM CO.'S

Regular Service

LUBIN

Monday Nov. 8th
ETHEL CLAYTON
In
"THE ORGY" (One act drama)

Tuesday Nov. 9th
D.L. DON
In
"HALF A MILLION" (One act comedy)

Wednesday Nov. 10th
L.C. SHUMWAY
In
"THE SECRET ROOM" (Two act drama)

Thursday Nov. 11th
VALENTINE GRANT
In
"THE GHOST OF THE TWISTED OAKS" (Three act drama)

Friday Nov. 12th
L.C. SHUMWAY
In
"A NIGHT IN OLD SPAIN" (One act drama)

Saturday Nov. 13th
BILLIE REEVES
In
"HIS THREE BRIDES" (One act comedy)

GENERAL FILM
LUBIN
RELEASES



CONSISTENCY

If you have been in the picture business as long as we have, you will know one thing—VITAGRAPH has consistently produced the best pictures in the world for the greatest number of years.

That's a pretty good reason to book them.

Through the General Film Exchange

"Between Two Fires"

Comedy .....MONDAY, NOV. 1

Ann and Belinda are both rivals for the love of Finley Jones, a well-to-do bachelor and the two women shower him with attentions. Finally both send him leap-year proposals and that settles it he "ducks." Presenting FLORA FINCH, KATE PRICE and WILLIAM SHEA.

"The Sultan of Zulon"

Two-Part Comedy ..... TUESDAY, NOV. 2

The Sultan advertises for an American wife, and a young seamstress replies—to find he and his advertisements are both fakes. Amusing adventures culminate happily. HUGHIE MACK, DOROTHY KELLY and DONALD MacBRIDE.

"A Family Picnic"

Comedy .....WEDNESDAY, NOV. 3

It is strenuously funny and Mr. Jones' great Dane pup sets the whole town going before he gets through. An all-star cast.

"The Ebony Casket"

Comedy-Drama .....THURSDAY, NOV. 4

It contains a big surprise, brings happiness to one young couple, while two rascals only get the laugh. An all-star cast.

"Beautiful Thoughts"

Comedy ..... FRIDAY, NOV. 5

Henry's wife becomes imbued with the "Beautiful Thoughts" fad, but he cures her effectually and permanently. Featuring MR. and MRS. SIDNEY DREW

"Anselo Lee"

Three-Part Drama. Broadway Star Feature.
SATURDAY, NOV. 6

A wonderfully appealing love story of a young gypsy's love for a girl of wealth and position. ANTONIO MORENO and NAOMI CHILDERS play the leads.

Six a Week, Including a Three-Part Broadway Star Feature

"NO TICKEE—NO WASHEE"—Comedy ..... MONDAY, NOV. 8
CALIFORNIA SCRAP BOOK—Educational
"FOR THE HONOR OF THE CREW"—Three-Part Drama. Broadway Star Feature..... TUESDAY, NOV. 9
"HATS IS HATS"—Comedy ..... WEDNESDAY, NOV. 10
"SIS"—Comedy ..... THURSDAY, NOV. 11
"ROMANTIC REGGIE"—Comedy ..... FRIDAY, NOV. 12
"THE WOMAN'S SHARE"—Two-Part Drama ..... SATURDAY, NOV. 13

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS.

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES

EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.

NEW YORK CHICAGO LONDON PARIS

BROADWAY STAR FEATURES BRING BIG BUSINESS

THEY ARE INDISPUTABLY THE BEST THREE REELERS IN THE WORLD
"ANSELO LEE" IS A PICTURE WORTH BOOKING.....
IT FEATURES.....
ANTONIO MORENO AND NAOMI CHILDERS....
THE STORY BUBBLES OVER WITH STARTLING SITUATIONS
AND CONTAINS MORE HEART INTEREST.....
IN THREE THOUSAND FEET.....
THAN YOU WILL FIND.....
IN THE AVERAGE FIVE REELER
RELEASED NOVEMBER 6TH



THE STORY

OLD MRS. LEE, A FAMOUS WITCH AND FORTUNE-TELLER OF THE GYPSY TRIBES, HAS A SON, ANSELO, A STRAPPING, HANDSOME FELLOW. GERTRUDE, DAUGHTER OF WEALTHY MRS. CARLTON, VISITS THE GYPSY CAMP WITH A PARTY OF HER FRIENDS, MEETS ANSELO, AND IS AT ONCE FASCINATED BY HIM. A CHARMING ROMANCE FOLLOWS, WHICH, HOWEVER, IS SHADOWED BY STRONG OBJECTIONS ON BOTH SIDES. BUT IT IS THE SUPREME LOVE WHICH, ON ANSELO'S PART, APPROACHES REVERENCE, THAT SUSTAINS THEM DESPITE ALL OBSTACLES. AFFAIRS COME TO A CLIMAX—THE OLD WITCH AND MRS. CARLTON FINALLY SUCCEED IN SEPARATING THE YOUNG COUPLE, AND ANSELO LOSES ALL TRACK OF THE GIRL. HEARTBROKEN, HE FOLLOWS HIS WANDERING TRIBE FOR MANY WEARY MONTHS. FINALLY, HE LOCATES GERTRUDE AGAIN, BUT SHE IS VERY SICK AND AFTER A BRIEF PERIOD OF HAPPINESS, SHE DIES IN HIS ARMS

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS



Get out of the rut

With competition so strong
It is up to you
To do things different

Get out of the rut

With so many so-called features
On the market---
With so many poor releases
It is up to you
To choose wisely

Get out of the rut

See every picture you book-
Examine the advertising--
Compare it with other features-
And---
If you don't book fifty per cent more
Vitagraph Blue Ribbon Features
Than any other,
We miss our guess.

This is one way
To get out of the rut.

"THE TURN OF THE ROAD" is a
Startling
Sensational
Drama

There are plenty of thrills
That will make your heart
Beat faster.
There is plenty of heart interest
To bring tears to your eyes.
A galaxy of stars
Such as
Virginia Pearson
Joseph Kilgour
Naomi Childers and
Bobby Connelly
And an assortment of advertising aids
That will awaken vital interest.
Released November 1st



THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

VITAGRAPH
LUBIN
SELIG
ESSANAY
ARE PREACHING
A NEW RELIGION

IT IS THE RELIGION OF
FAIR PLAY
HONESTY
THE BEST PRODUCTIONS AND
HELPING THE EXHIBITOR HELP HIMSELF

IT IS THE RELIGION OF
EFFICIENCY
COURTESY
EDUCATION AND
FAIRNESS TO EXHIBITORS

IT MARKS THE
RENAISSANCE OF THE PICTURE BUSINESS

IF YOU ARE AN EXHIBITOR
WITH PROBLEMS TO SOLVE
VISIT OUR BRANCHES ....
LEARN ABOUT OUR NEW RELIGION
IT WILL HELP YOU.

BIG FOUR FEATURE PLAY
V L S E

V.L.S.E. 1600 BROADWAY, NEW YORK CITY.



An Enemy of Mankind

the first of the Twelve Weekly Two - Act Episodes of the greatest of all Kalem Series

Stingaree

Adapted from the famous novel written by E. W. Hornung, author of "Raffles," will be Released

Wednesday November 24th

Each Episode complete in itself. Any branch of the General Film Company, or Greater New York Film Rental Company, can book you for the entire series.

Special 1, 3 and 6-sheet 4-color Lithographs for Each Episode

KALEM COMPANY

235-39 West Twenty-Third Street **New York City, N. Y.**

MARGUERITE IS KIDNAPPED

Her rash resolve to aid the victim of a band of blackmailers gets Marguerite into a predicament as dangerous as ever confronted a girl. The story is told in

THE KIDNAPPED HEIRESS

RELEASED FRIDAY, NOVEMBER 12th

AN EPISODE OF . . . . . **THE VENTURES OF MARGUERITE**

A series of powerful one-act modern dramas, each complete in itself and issued weekly, featuring

MARGUERITE COURTOT

Because the exclusive creations worn by Miss Courtot in this Series are furnished by Russek, of Fifth Avenue, America's foremost fashion authority, the "Ventures" present a special appeal to the ladies. Any branch office of the General Film Company, or the Greater New York Film Rental Company can book you for this Series.

Striking 1, 3 and 6-sheet, 4-color Lithographs for each Episode



KALEM COMPANY
235-39 West 23rd Street New York N.Y.

WAR!

Essanay is pr

Year's Greatest

"THE CRIM

By Hobart C.

Directed by

E. H. CALVERT and

with an all-star cast are
photodrama of

BOOK THIS GREAT 6-

Through All V.L



Trademark Reg.
U. S. Pat 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST., CHICAGO

George K. Spoor, President

WAR!

esenting the

Battle Drama

SON WING"

Chatfield-Taylor

E. H. Calvert

RUTH STONEHOUSE

featured in this spectacular
war and romance

ACT THRILLER NOW!

S.E. Exchanges

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST., CHICAGO

George K. Spoor, President



Trademark Reg.
U. S. Pat 1907.

Many a packed house is directly traceable to an advertisement in the "News."

TO THE MAN

You may think you have se
have never seen a f
so many hea

"A BUNCH

The Greatest of Char

Produced by Rich

JOHN SLAVIN

and JUNE KEITH are

BOOK THIS BIG ESS

Through All Brand



Trademark Reg.
U. S. Pat 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST., CHICAGO

George K. Spoor, President

WHO LAUGHS

en funny pictures. But you
ve-reel comedy with
rty laughs as

OF KEYS"

les Hoyt's comedies

ard Foster Baker

WILLIAM BURRESS

the laugh manufacturers

ANAY SUCCESS NOW!

hes of the V.L.S.E.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST., CHICAGO

George K. Spoor, President



Trademark Reg.
U. S. Pat 1907.



THE INDIAN'S AIM IS TRUE

The Indian Head brand of photoplays always hits the mark.

Ask the exhibitor who has booked these great Essanay feature plays:

"IN THE PALACE OF THE KING" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH AND THOMAS COMMERFORD.

"THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert

Featuring RICHARD C. TRAVERS

"A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

"THE BLINDNESS OF VIRTUE" (in 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten

Featuring EDNA MAYO and BRYANT WASHBURN

"THE WHITE SISTER" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring VIOLA ALLEN and RICHARD C. TRAVERS

"THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert

Featuring RUTH STONEHOUSE

"GRAUSTARK" (in 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

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George K. Spoor, President

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Night Message	Nite
Night Letter	N L

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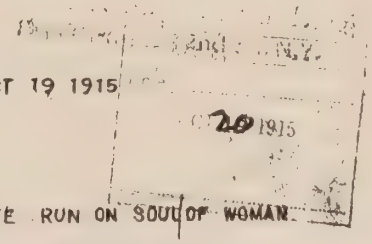
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TODAY STARTS SECOND WEEK OF INDEFINITE RUN ON SOUL OF WOMAN AT STRAND PRONOUNCED BIGGEST PICTURE OF YEAR STILL PLAYING TO CAPACITY ATTENDANCE RECORDS OF SPOILERS FOOL THERE WAS AND OTHER BIG ONES SMASHED STRAND SEATS FIFTEEN HUNDRED THE ENTIRE PUBLIC OF DENVER THANK YOU FOR THIS PICTURE

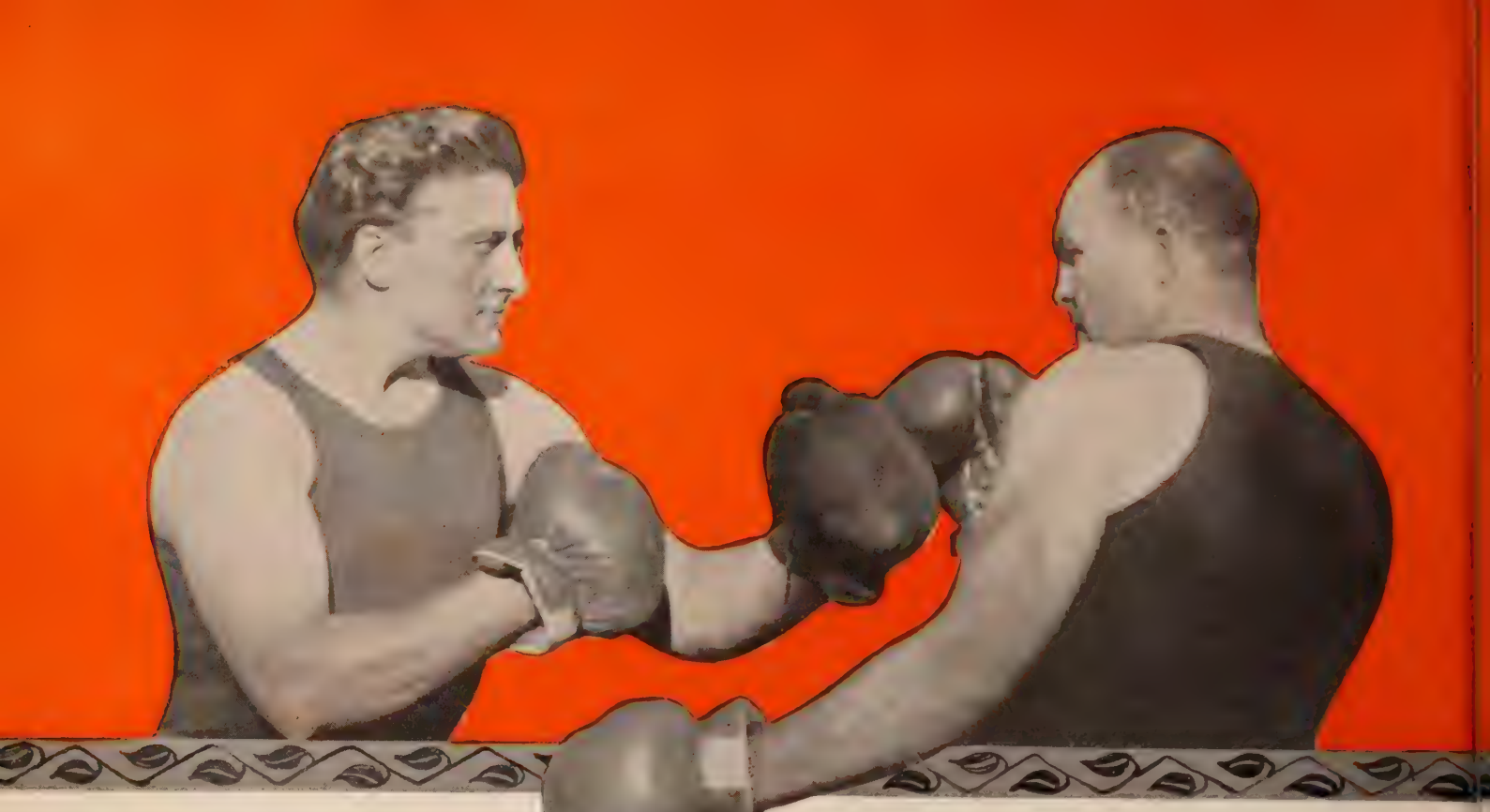
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Metro Pictures Corporation
Butte, Mont.

Southern Metro Pictures Corporation
7 Chamberlain Bldg., Chattanooga, Tenn.

Metro Pictures Service
5 So. Wabash Ave., Chicago, Ill.

Metro Pictures Corp. of Texas
1905½ Commerce St., Dallas, Texas

Metro Pictures Service of Mich.
159 Jefferson Ave., Detroit, Mich.

Metro Pictures Corporation
920 Walnut St., Des Moines, Iowa

Metro Pictures Corporation
1721 California St., Denver, Colo.

Metro Pictures Service, Inc.
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Metro Pictures Corp. of Cal.
514 W. 8th St., Los Angeles, Calif.

Metro Pictures Service of Minn.
807 Produce Exchange, Minneapolis, Minn.

N. Y. Metro Film Service, Inc.
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N. J. Metro Film Service
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Southern Metro Pictures Corporation
Nola Bldg., 407 Carondelet St., New Orleans, La.

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There is a dramatic quality and artistic finish about all Essanay photoplays that touches the heart.

They have that human interest element that grips the spectator.

Essanay plays are standardized. They are all up to the highest mark of excellence.

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"A Night In the Show"

with Charles Chaplin, the world's greatest comedian in a new and funnier-than-ever role

"TWICE INTO THE LIGHT"
3 act drama Nov. 8 By Joseph Anthony Roach
Featuring John Lorenz. Directed by A. Berthelet.

"THE FABLE OF HANDSOME JETHRO WHO WAS SIMPLY CUT OUT TO BE A MERCHANT"
Comedy Nov. 10 By George Ade
Directed by Richard Foster Baker

"THE INDIAN'S NARROW ESCAPE"
Drama Nov. 12
Featuring G. M. ANDERSON

"WINE, WOMEN AND SONG"
2 act drama Nov. 9
Featuring
G. M. ANDERSON

"CUPID'S BATH"
Comedy Nov. 11.
A breezy western photoplay.

"THE SECOND SON"
3 act drama Nov. 13.
By Charles Bradley.
Featuring Nell Craig and Edmund Cobb.
Directed by Fred. E. Wright.

Released through the General Film Co.

A 50-foot scene strip of Essanay's big features is the best way to advertise these photoplays in your theatre. V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin posters $1.75
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Life-sized Chaplin cut-outs for lobby stands. $2.50 at the General Film Co. offices.



How can an advertiser continue advertising? By giving YOU value.

Henry B. Walthall depicts Poe's anguish over starving wife

In a tumble down hut at Fordham, in the outskirts of New York City, Edgar Allan Poe sat by the bed of his dying wife.

The snow sifted through the poor patched roof and broken door, and the midnight winds swept it in drifts across the floor.

The beautiful young wife was wrapped in Poe's old army coat, her only covering. She needed warmth and food, but Poe was penniless.

In the night hours he watched his adored wife, starving, shivering with cold, until death released her.

His sensitive soul was torn with horror and despair. But his genius burned clear. Out of blood and anguish was born what has since been acknowledged as one of the greatest masterpieces of the English language—"The Raven."

Essanay has created a wonderfully artistic six act photoplay of "The Raven," founded on Poe's life as presented in the widely known novel and play by George C. Hazelton, and directed by Charles J. Brabin.

HENRY B. WALTHALL, the living image of Poe, with Warda Howard, the great emotional actress, make of this masterpiece a drama that throbs with life and intense action.



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"FIRST TO STANDARDIZE PHOTOPLAYS"

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George K. Spoor, President

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Volume XII NOVEMBER 6, 1915 No. 18

The Reviewer, The Producer and the Exhibitor

THERE are so many false notions about what the reviewing attitude of a trade paper toward pictures should be, that it is time some of these notions were exploded and exploded for good.

One of these is, that any picture which violates the canons of art should be condemned.

Another is, that every review should be a masterpiece of literary effort, in which is displayed in all its variegated completeness, the reviewer's "preparedness" on the English language.

A third is, that the reviewer is infallible, and that any picture which he does not like, must, therefore, be a poor picture.

The most pernicious of these is probably the last, and it is usually to be found in company with the second.

We beg to disagree emphatically with each and all of these theories.

* * *

THE whole matter of trade reviewing can be summed up in these words:

1. The reviewer on a trade paper is, in reality, *the projection room representative of the exhibitor.*

2. As such, he is concerned first and principally, with the *box-office—that is, the money-making-possibilities,* of the pictures he reviews.

3. The box-office success of a picture does not depend upon its artistic or theoretical perfection.

4. The reviewer's personal opinion of a picture is absolutely worthless, unless he is certain it will agree with the opinion of the thousands who will see that picture at their theatres.

* * *

THE reviewer, we repeat, is the representative of the exhibitor in the producers' projection rooms.

He is not writing to please the manufacturer. He is not writing to please himself.

He is looking at every picture because the exhibitor cannot be there to see it himself, and *it is his duty to see the picture as the exhibitor would see it if he were there.*

Now the exhibitor is a business man. He is not an expert on high art, or on theories of dramatic construction, or on philosophies of emotion and life. He is a business man—and his chief business is to know and to recognize at sight, what the people, to whom he caters, want.

* * *

THE men and women of the audience are not experts, either, nor analysts, nor critics. They endorse a picture, or condemn it, *as a whole.* They do not and cannot resolve it into its component parts, and weigh the value of each element in the total strength of the picture. They do not and cannot appraise it by abstract standards. *They like a picture—or they don't like it. That is all.*

And over and over, audiences have applauded pictures which violated artistic dogmas, which were founded upon strained psychology, which have scandalized dramatic technicians because of their loose construction, which have been badly set, and indifferently acted—*because they liked them, in spite of those weaknesses.* And over and over again they have failed to be impressed by pictures which were sumptuously and correctly staged, admirably acted and satisfied every dramatic nicety—simply and solely *because they "didn't like them," in spite of those elements of strength.*

* * *

IN other words, a picture may violate, at a score of points, the trained critic's sense of what a good picture should be, and pack the theatres—and a picture may be hailed as a masterpiece by the critics, and go begging for patronage.

Art and success are quite independent of each other. When they meet it is an accident. When they don't, it is a misfortune.

But the public is the arbiter of success, *and the public is not an art authority.* It knows what it wants. If it can have that want supplied in an artistic manner, well and good. If not, art may whistle. It will have what it wants.

* * *

IF art were synonymous with success, Isadora Duncan would have packed them in at the Century for a year, and "Chin-Chin" would have closed the first week.

If art and success were inseparable, "The Old Homestead" would have perished under a blizzard of paper, and Percy Mackaye's blank verse dramas would be household words in every American home.

It is such people the exhibitor is bound to represent. And it is such a public the trade reviewer must keep in mind in every review.

* * *

THIS means merely that cocksure condemnation of a picture, no matter how lofty the motive or how artistic the balance in which it is weighed, is out of place *in the review pages of a picture journal.*

There are millions of motion picture patrons, with all kinds of tastes for all kinds of pictures—with a leniency of judgment for detail, but a fastidious insistence that the total effect of the picture be to their liking.

The best picture made will not satisfy every one of these millions; the poorest will find many receptive audiences among them. *And what the public standard of judgment is, no man has ever discovered, so that he could reduce it to a formula, and turn out successes with mathematical certainty.*

(Continued on page 42.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Wednesday Every Week by

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Vol. XII November 6, 1915. No. 18

The Reviewer, The Producer and The Exhibitor

(*Continued from page* 41.)

UNDER such conditions, it is not for one reviewer, or any number of reviewers to *condemn* a picture before it has reached and been passed upon by the public, *whose opinion alone is worth anything to the exhibitor and the producer.*

This does *not* mean that every picture shall be uniformly praised. It does *not* mean that every fault shall be ignored.

What it does mean is this:

To the reviewers of a trade paper, every *finished* picture is *first, a product to be marketed,* and last, a work of art.

As such, the main question to be answered by the trade reviewer is—will this picture make money for the exhibitor who books it, and how many possible reasons are there for supposing it will?

* * *

DOES it need to be repeated that this applies to the review pages, and to those alone? In editorials, in special articles, the journal can and should assail every weakness in the producing end of the business, and continually demand progress and improvement in every department of the studio. But its reviews should not be converted into either editorials or special articles on these subjects, at the expense of a picture as yet untried by the public.

This does not involve representing the picture to be something it is not. It is only emphasizing what the picture is. It is, as a matter of fact, the one safeguard against that fatal attitude of mind into which all reviewers and critics are prone to fall—the attitude which assumes that, because a picture is not all it ought to be, it is commercially and to the public, worth nothing.

* * *

IN about four cases out of ten, it is self-evident *that the picture, masterpiece or no masterpiece, will be a money-maker.* When the reviewer has said so, he is through.

In the other six, the exhibitor alone can be the judge, and he cannot always tell until he has tried it on an audience. When such a picture is to be reviewed, there is only one thing for the reviewer to do—inform the exhibitor of the picture's effect as a whole, of its contents, and its *obviously strong* and *obviously weak* features, and without pronouncing any verdict himself, leave the exhibitor to determine upon the entire evidence, not whether it is a good picture or a poor picture, *but whether it is a good picture or a poor picture for his theatre.*

The reviewer may enumerate any catalogue of defects he pleases, but unless absolutely certain of his ground, *he must not lead the exhibitor to believe that anyone of these faults, or all of them combined, make it impossible for him to book and profit with that picture.*

* * *

THIS is the only attitude a trade paper can assume, *on its review pages,* in fairness to the producer and the exhibitor. On any other page in the magazine any propaganda for the uplift and improvement of pictures may be undertaken at any length, in any form. But never *on the review pages,* at the expense of any particular picture which still has a reputation and an income to earn for its producer.

This in fairness to the exhibitor, be it repeated.

For it is just as wrong to assure an exhibitor he cannot make money with a picture on which other exhibitors' experience will prove that he can, as it is to assure him he can make money by booking a picture on which other exhibitors have lost, or will lose.

* * *

TO see the picture as the exhibitor would see it if he were there—this is the whole duty of the trade reviewer in the projection room; this is and always has been the reviewing policy of Motion Picture News.

Stage Stars in Pictures

THE dramatic critic of a New York daily, who is quite distinct from his New York confreres in that he evidently studies pictures while he also criticizes them, makes a pertinent observation.

Why, he asks, do not some eminent stage stars who appear in pictures perfect themselves in photoplay technic?

The query is a timely one.

The answer undoubtedly is that "some" stars not only do not take the picture seriously, but see no necessity for so doing. The attraction the picture offers is the salary given, as one star frankly admitted just the other day. As a vehicle for the expression of their art, they do not comprehend and hence do not recognize the motion picture.

* * *

WHICH state of affairs is not only unfortunate for the pictures in which such stars appear, but also and decidedly unfortunate for the stars themselves. The picture, it would seem, can stand the results of this strange lack of understanding far better than the stars who are guilty of it.

A noted prima donna recently scored a dramatic triumph in a picture. Her acting is splendid and the whole reason for her success is summed up in her own sincere statement, that she found in motion photography a freer, better medium of expression than the operatic stage. She acts because she knows and feels her medium.

The consequences of this understanding of and devotion to her work in pictures are not only contributory to motion picture art, but, and in a marked degree, to the prima donna's *own reputation* and popularity.

Wherein lies a lesson for "some" stars who appear—not to their own best credit—in motion pictures.

Table of contents will hereafter be found every week opposite inside back cover.

Kansas Will Present Solid Front Against Censorship

As Outcome of the State Convention Held in Pittsburg on October 18-19, Exchange Men and Exhibitors Form the Amusement Association of Kansas, Which Will Take the Active Work of Fighting for Saner Censor Laws from the Shoulders of the League

Special to Motion Picture News

Kansas City, Oct. 26.

THE Amusement Association of Kansas, an organization of exhibitors and exchange men, was the outcome of the convention of the Motion Picture Exhibitors League of America, Kansas Branch, and the Film Exchange Men's Association of Kansas City, that was held in Pittsburg, Kansas, on October 18 and 19.

This new association will take the active work from the shoulders of the league and the exchange men's association in their fight against unfair censorship that is now being enforced in the Western state. The plans for it were worked out by big men who have been against the censorship law as it is practiced here.

It has been said that the Kansas exhibitors have been lax and that it was a hard matter to get them to attend a convention, but this time they turned out in full force, and along with the assistance of the exchange men of Kansas City that went in a body, the new association was formed.

It went with a vim when it was mentioned that the two organizations should combine in their efforts to secure a saner censorship in the state of Kansas, where conditions have reached an almost intolerable condition in the way of expenses for the censoring of pictures for exhibition in that state. It was pointed out by one of the exhibitors that his tax, in which was included the cost of censoring, averaged about 40 per cent. on his investment. It is conditions like these that will have to be overcome, and it is the object of the new organization to overcome them.

At an open meeting the first day of the convention it was suggested that a committee be appointed from those who were present to devise ways and means of getting the exhibitors and exchange men together for the purpose of combating the censorship law in its present form.

Committee Appointed

A committee composed of E. R. Pearson, Kansas City manager of V-L-S-E; Charles Harden, Fox Film Corporation's manager in Kansas City; Ross C. Cropper, manager of the Universal Film and Supply Company of Kansas City; P. J. Concannon, an exhibitor from Emporia; Fred Savage, an exhibitor from Hutchinson, and W. M. Willeys, an exhibitor from Mulberry, took this in hand and reported later in the day with a copy of resolutions, which were submitted to the Exhibitors League.

At a night meeting the league adopted them with a few minor changes which were agreeable to all concerned.

The constitution and by-laws that were adopted follow:

Whereas, The enactment and enforcement of hostile, burdensome, un-American and intolerable censorship laws as relating to the exhibition of motion pictures in the state of Kansas has brought about a condition which threatens the stability and prosperity of the industry; and

Whereas, In the administration of the laws the exhibitors have met with what seems to them an unreasonably strict, prejudicial interpretation thereof, now therefore

Be it resolved, That the members of the Motion Picture Exhibitors League, Kansas Branch, in convention assembled, on this eighteenth day of October, 1915, at Pittsburg, Kansas, in recognition of the paramount importance of securing an abatement of these conditions, does hereby pledge its membership to the support of an organization to be known as the Amusement Association of Kansas and to have for the purpose of its existence general protection of the amusement interests against any and all impositions of whatever nature, as well as the improvement and upbuilding thereof in all matters, and to bring into close bonds of fellowship all and sundry interests directly or indirectly concerned; and

Be it resolved, That the Motion Picture Exhibitors League, Kansas Branch, through its executive committee and members, urgently admonish all to whom the privilege of membership has been extended to avail themselves thereof, sincere in the belief and firm in the conviction that by this means may be met and mastered the intolerable conditions that now exist.

Declaration of Principles

First.—We favor in every branch and department of the business of public amusement a policy of clean, honorable, honest and ethical business practice and in fair dealing in all relations with the public and with each other.

Second.—We utterly condemn the exhibition at any place at any time of any lewd, indecent, suggestive or immoral play, act, performance or motion picture film, and pledge this association and its membership to the active and energetic suppression of any such play, act, performance or motion picture film.

Third.—This association stands pledged and committed to a constant effort to improve and upbuild the quality of the public exhibitions given by its membership and the places in which they are held or given.

Fourth.—We favor protecting our membership against fraudulent action or practice, against impostors and impositions of whatever nature.

The Constitution

The objects and purposes of this association shall be to bring together in close bonds of association all persons interested in the business of public amusement in the state of Kansas and to foster and develop social and commercial relations between them and to protect its membership against fraud or unfair practices of any nature, regardless of by whom or what interest attempted, and to develop and upbuild the business of public amusement in accordance with the declaration and principles which appear above and to which this association is committed.

Its membership shall consist of owners, proprietors, stockholders, lessees, managers, partners, and employes in or of theatres of all classes, film exchanges, film or vaudeville booking agencies, scenic studios, motion picture theatre supply concerns, theatrical seating concerns, baseball, summer park and airdome enterprises and kindred and allied concerns and others having a financial interest in the business of public amusement subject to the action of the membership committee.

The convention was a huge success in every way. It was predicted by some before the date set for the meeting that it would be next to impossible to get the exhibitors to attend. But they came from all parts of the state and were well repaid for attending. All were enthusiastic about the meeting and all were up in arms about the huge censorship tax that they are compelled to pay.

The general concensus of opinion was not to try to have the law repealed in its entirety, but to have it amended in such a way that it would not work such a hardship upon the exhibitors and exchanges. Several of the prominent men in the convention were in favor of this, while some of the most rabid were in favor of an attempt to repeal the law in its entirety. The question of how to eliminate the obstruction will be worked out later.

The second day of the convention the Rev. Festus Foster, one of the censors, turned up and came in and talked to the exchange men and exhibitors. He said that he himself was not in favor of the high tax that the moving picture exhibitors were compelled to pay for the censoring of their films, but that he was in favor of censorship. He is of the opinion that the law could be amended and that he thought the tax should be just enough to pay the cost of such censoring.

Kansas President Speaks

Another speaker prominent among the exhibitors was W. B. Moore, president of the Motion Picture Exhibitors League, Kansas Branch. He operates a picture show in the state, and his taxes amount to about forty per cent. on his investment.

Practically everyone of the two hundred present had something to say about censorship.

E. C. Mills, who has fought censorship and Sunday closing in Oklahoma and Texas, attended the convention as a representative of the Mutual Film Corporation, and no amount of praise will repay him for his invaluable service.

The officers of the new association elected to serve for the coming year are: Carl Mensing, of Leavenworth, president; W. H. Willey, of Mulberry, vice-president; E. H. Meyn, of Kansas City, Kansas, treasurer; and J. E. Foland, of Motion Picture News, secretary.

The executive committee is composed of E. R. Pearson, V-L-S-E manager in Kansas City, chairman; Harry Rogers, of Marion, secretary; Stanley Chambers, of Hutchinson; Lee Gunnison, of Atchinson, and Chas. W. Harden, Fox Film Corporation's manager in Kansas City.

Exchanges Represented

The following are the exchanges and the representatives they had at the conevntion: V-L-S-E, E. R. Pearson, L. J. Scott and H. E. Stahler; Mutual Film Corporation, F. L. Kiltz, E. C. Mills, William Warner and L. B. Douglas; Fox Film Corporation, Chas. W. Harden, E. H. Wachter, and W. B. Emrich; Universal Film and Supply Company, R. C. Cropper and C. W. Potter; World Film Corporation, T. Y. Henry; Picture Playhouse Film Company, Roy W. J. Bettis; Metro Pictures Service, M. E. Williams and C. A. Jones; United Photo Plays, C. S. Kelso; Kansas City Feature Film Company, D. O. Reese and R. M. Abbey; Geo. Kleine, John Hardin and W. E. Condell; Triangle Film Corporation, J. M. Cummings; Pathé exchange, C. S. Edwards, Jr., and H. E. Jameyson; Wichita Film and Supply Company, E. G. Olson, F. T. Graham and F. C. Fourney.

VAN DYKE BROOKE PRODUCING TWO-PART DRAMA FOR VITAGRAPH

Maurice Costello, Leah Baird and Van Dyke Brooke are at work on the Vitagraph production of "A Question of Right or Wrong," a two-part drama, written and being produced by Mr. Brooke.

Paramount and K. and E. in $2,000,000 Company

W. W. Hodkinson, in Joining Hands with the Celebrated Theatrical Producing Firm, Extends His Service to Cities Not Yet Reached by Film Corporation

THE Paramount Pictures Corporation has signed contracts with Klaw and Erlanger by the terms of which a new $2,000,000 corporation, to be known as the Paramount-Klaw and Erlanger Company, has been formed.

The executive board of the new corporation will consist of W. W. Hodkinson, president of the Paramount Pictures Corporation; Adolph Zukor, president of the Famous Players Film Company; Samuel Goldfish, treasurer and general manager of the Jesse Lasky Feature Play Company; Marc Klaw, Abraham L. Erlanger and Raymond Pawley, treasurer of the Paramount Pictures Corporation.

An associate board of directors will be announced later.

The purpose of the new organization will be to extend Paramount service to cities which it has not yet reached, and to procure suitable theatres in these cities for the showing of Paramount pictures.

At its formation as the first feature program company in the motion picture business, a year and a half ago, the Paramount Pictures Corporation instituted the continuous service system of booking photoplays, which has been used successfully in the legitimate theatre by Klaw and Erlanger, and it was therefore natural that these two interests should form an alliance.

It was announced that it is not the intention of this new organization to fight anyone, or to usurp the place of anyone. It is merely to extend the service of a company which already exists, and to better generally the exhibition of motion pictures throughout the country; it will not interfere with the present interests of the Paramount Pictures Corporation or its feature-producing companies, the Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco and Pallas Pictures, Inc., on the one hand, or Klaw and Erlanger on the other—which means that the present relations of the theatres booking the service of either of these organizations will not be disturbed.

Launching the first feature program in the face of terrific odds, instituting policies which were unheard of in the motion picture business, Paramount proved that its ideas were correct. Today, bigger and better theatres, such as the Strand in New York, have sprung up throughout the country, and in every instance the backbone of their program is Paramount pictures. Automobiles are now seen at motion picture theatres, and people in evening dress attend.

Longer runs and rebookings, with the added value of national advertising, have proved successful—ideas which had their conception in the mind of W. W. Hodkinson, and their fulfillment in the operations of the Paramount Pictures Corporation.

Thought was evinced in every dealing of the big company—everything was planned ahead. The largest advertising campaign ever launched in the motion picture business was not begun without nearly a year of investigation on the part of Howard E. Spaulding.

It was supplemented by publicity and advertising helps to the exhibitor.

Step by step Paramount has spread its gospel throughout the country—higher prices, better theatres, better patrons and better music.

The alliance of two such companies was bound to come in the natural sequence of events. It marks, apparently, the signing of the peace pact between the silent and spoken drama.

UNIVERSAL BEAUTIES IN PALACE THEATRE FASHION SHOW

Five beauties from the Universal Film Manufacturing Company appeared in the Palace theatre's Fall Fashion show as a part of the $1,000,000 display of gems, gowns, furs, lingerie, hats, feathers, sport clothes and boots from the supreme creative artists in style.

The Universal beauties were Violet Mersereau, Rosemary Theby, Dorothy Phillips, Betty Gray and Edna Hunter. Their gowns were designed by Harry Collins, costumer of 29 West Thirty-eighth street, New York City.

Mutual Companies Increasing Production Activity

Gaumont, Thanhouser and American Film Make Preparations to Meet Demand for More Subjects—"Seventh Noon," a Masterpicture, for Release November 7

THE announcement of extensive plans for increased activity in various Mutual Film Corporation producing companies comes from the home office simultaneously with that of a number of unusual photo-dramas, which will appear in the near future on the Mutual program. Its new program is now practically complete, save for the final arrangements concerning Vogue comedies, forthcoming in a few days.



GAUMONT DIRECTORS BEFORE SAILING FOR FLORIDA. (TOP ROW, LEFT TO RIGHT) FRITZ ORLAMOND, TECHNICAL DIRECTOR; WM. F. HADDOCK, RICHARD GARRICK, EDWIN MIDDLETON, DIRECTORS. (LOWER LINE) WM. CHAMERLAIN, ALLAN ROBINSON, ASSISTANT DIRECTORS

Announcement of the most recently perfected plan of changes in equipment and working arrangements comes from the Gaumont studio at Flushing, L. I. In order to handle its four Mutual brands—the tri-weekly Rialto Star Features, in which a well-known Broadway player has the leading role; the weekly Casino Star Comedy, split-reel scenic and animated comic; "See America First" and "Keeping Up with the Joneses," and the "Mutual News Weekly," the Gaumont company will open up a winter studio in South Jacksonville, Fla. Details were given in last week's MOTION PICTURE NEWS.

Thirty thousand dollars is being expended by the Thanhouser company for a glass studio at Jacksonville, Fla., as also announced in MOTION PICTURE NEWS last week, which will be ready for occupation on December 1. At that time some of the New Rochelle contingency will go South, where the beautiful scenery of Florida, the West Indies and the Bermudas will be used as the setting for one and multiple-reel drama and comedy for the Mutual.

Simultaneously, two companies will go to the Hudson Bay country to produce dramas of life in the frozen North. Activities will by no means be slackened in New Rochelle. No changes will be made at present in the Thanhouser's output of Mutual pictures—the two Falstaff comedies, one multiple reel and one part drama, of weekly release, a bi-weekly Than-o-play multiple reel production, and an occasional Masterpicture.

While the American Film Corporation announces no important immediate changes in production or equipment, it is sending to the Mutual program of November 11, as a Masterpicture, "The End of the Road," a picturization of that play by H. Grattan Donnelly, which first went to the public under the title of "Carolina." May Allison and Harold Lockwood play in this Masterpicture.

The most recent addition to the David Horsley players, announcement has just come, is Irving Cummings, the leading man of the Mutual's serial, "The Diamond from the Sky."

Another Masterpicture which will be released as a special in the Mutual program on November 7, is "The Seventh Noon," in which Ernest Glendenning, the popular young actor, plays the leading role. "The Seventh Noon" was originally a book from the pen of Frederick Orin Bartlett.

STEEN GETS FRANCHISE FOR ONE REEL COMEDY ON ASSOCIATED

A. G. Steen, president of the Steen Film Producing Company, Philadelphia, has been in New York negotiating for a franchise with the Associated, and after a thorough investigation has finally closed a deal for a franchise of a one-reel comedy weekly.

Mr. Steen originally started the Steen Feature Film Exchange in Baltimore, ten years ago, and afterwards purchased several theatres, which he operated successfully. He was the manager of the Universal Film Manufacturing Co. He has an interest in the Tri-State Feature Film Co. of Philadelphia and Baltimore, and was one of the prime movers in the formation of the Kriterion, and owner of the rights for that program for Eastern Pennsylvania.

Rothapfel Meets Capital City Film Men on His Tour

Gathering Is Second in the Countrywide Trip of Master-Manager Under Auspices of the Mutual, and Is Presided Over by B. C. Cunningham, of the Company's Exchange in Washington, D. C.—Hotel Raleigh Is Scene of Meeting, Where in the Oak Room, the Guests Listen to Talk on Exhibitor Management

Special to Motion Picture News

Washington, D. C., Oct. 26.

THE meeting of S. L. Rothapfel with the exhibitors and exchangemen of the National Capital, marked a significant unity of the motion picture and the press, which promises not only to strengthen this co-operation in Washington, but will be felt elsewhere.

The gathering was the second of the series known as the Rothapfel-Mutual tour, given under the auspices of the local Mutual film exchange, of which B. C. Cunningham is manager. The oak parlor of the Raleigh hotel was thrown open to the film men, who gathered informally, smoked and were served a buffet repast.

This was not merely for the devotees of the Mutual program or features, nor to exploit in any way the films of these manufactures, which was demonstrated by the presence of exchangemen and exhibitors showing films of all programs. There was a spirit of fellowship which possibly no other film man could have created except Mr. Rothapfel, who is known in every corner of the country for his success.

The significance of the unity of the press and pictures was demonstrated at the offset when the speaker of the evening was introduced, not by someone of the Mutual office, nor yet by an exhibitor, but by the only motion picture editor of the city, Gardner Mack, of the *Times*. By curious coincidence Mr. Mack has had the opportunity of watching the career of Mr. Rothapfel, from the small theatre to the New York Strand, and was therefore well fitted to present him to his exhibitor associates.

Theatres Should Be Distinctive

"Individuality," said Mr. Rothapfel, "is the keynote of success. "Make your theatre and your pictures, and your music, different from the other fellow. Don't enter the exhibitor's field with the idea of competition and beating the other fellow down the street out. Spend your time attending to your own affairs, and let the other fellow attend to his.

"There are many things that make for the success of a picture or a theatre, and one of the chief things to accomplish is to have faith in yourself, and make your people have faith in you. The old theory of giving the public what it wants, and the Barnum adage of "the public wants to be fooled," are out-of-date now.

"Put your show above the public," he accentuated. "Make the public look up to you, and make the public want what you want to give them. That's the road to success. And the public is not going to be fooled, either. It is a wise public today; not the public Barnum was dealing with, and you must be wiser than your public."

Mr. Rothapfel touched upon the chief point in the presentation of the picture, of the lights, the music, the stage decorations and minor details. "I believe in lights," he reminded his hearers, "and I believe in music, and these can be combined to make wonderful effects upon your audiences. More than this, I believe in the psychological point, which can win against the greatest odds."

The speaker gave some prophecies of the film industry which interested his hearers. He predicted the death of the so-called multi-reel features, and the return to three reels of good, meaty stories, and an increased favor of the educational picture if properly presented. He predicted the open market and declared himself ready to forward this spirit.

Hope in Board of Trade

He dwelt upon the significance of the Motion Picture National Board of Trade, and of the things it had accomplished in its short life. He touched upon censorship, which he denounced emphatically, and he urged the co-operation of exhibitors and all interested in the industry and the local press in every city.

Tom Moore, the pioneer exhibitor of Washington, was called upon to make a few remarks. He said that Mr. Rothapfel had started so many new ideas working as to what he could do in his several theatres that he did not want to interrupt them. A. Brylawski, of the Brylawski chain of theatres, was also called upon to speak, as was H. C. Gove, of the Columbia Photograph Company. The meeting closed with individual discourses in a heart-to-heart fashion.

Gardner Mack, of the *Times*, as chairman was a moving spirit during the evening introducing speakers, suggesting topics of discussion, and creating an informality that resulted in many questions being asked and solved by this man of success.

Among those present were: B. C. Cunningham, manager of the Mutual Film Exchange; T. C. Brainard, manager of the *Herald* and general manager of Harper Bros.; J. F. McDonald and H. G. Bierman, of the Mutual; Geo. M. Mann, of the Paramount Exchange; Gardner Mack, photoplay and dramatic editor of the Washington *Times;* Ralph Graves, dramatic editor of the Washington *Post;* C. Plunkett, manager of the Plaza; J. Wrenn, manager of the Strand; Arthur Robb, manager of the Garden; Tom Moore, president of Moore's Enterprises; Catherine Lay Howe; J. A. Cunningham, of Baltimore; Victor Abbey, of the North American Film Corporation; A. Brylawski, of the Brylawski Enterprises; Harry Wolfe, of the Cosmos; A. B. Spellbring, manager of the Motion Picture Operators' Union; Silas Bent, special press representative of the Rothapfel-Mutual tour; J. G. Bodine, manager of the Empire; W. B. Peckham, of the Southern Railway; C. W. Michael, of the Baltimore *American;* G. M. McDonald, manager of the Apollo; H. H. Smith, of Baltimore; H. C. Grove, of the Columbia Phonograph Company; M. Costello, of the American; W. O. Kolb, president of the Empire Theatre Company, and A. J. Eichelberger and F. H. Smith, also officers of this company; G. C. Schulz, manager of Penn Gardens; E. B. McCurdy, of Baltimore, and Willard Howe, of Motion Picture News.

Rothapfel, at Banquet in Philadelphia, Predicts Return to Shorter Plays in Next Year or Two

Special to Motion Picture News.

Philadelphia, Oct. 26.

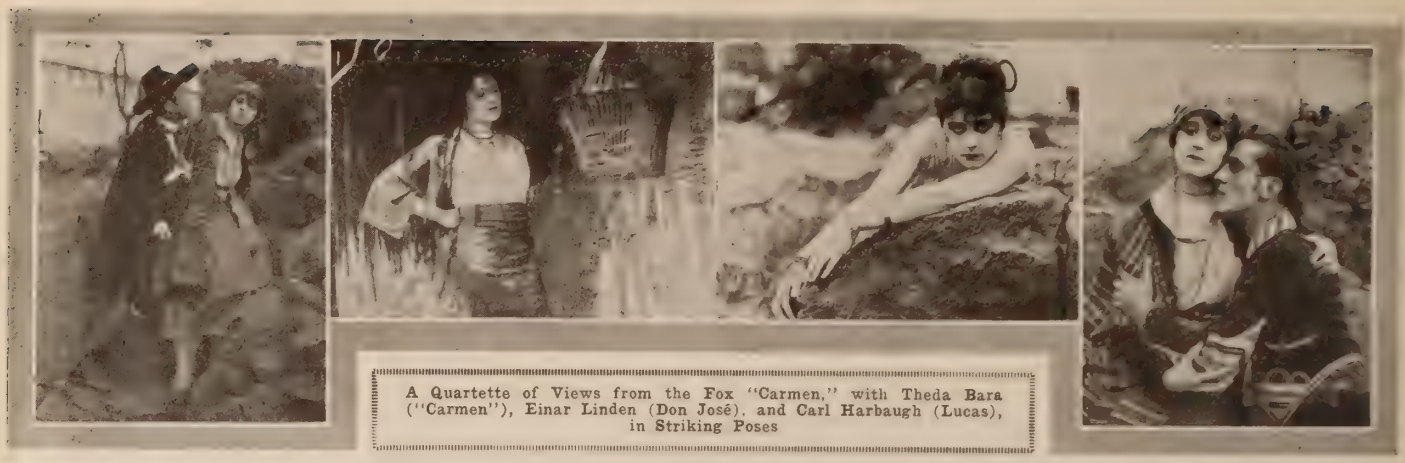
THE speech of S. L. Rothapfel at the banquet engineered by the manager of the Mutual Exchange in Philadelphia, C. G. Powell, was an inspiration to every exhibitor. The short notice of the affair prevented many from attending, but those who were present were amply repaid. Mr. Rothapfel is no orator in the strict sense of the term, but he has the quality which made his heart to heart talk more interesting than the finest outburst of a trained speaker.

As man to man he told of his own experience and encouraged his audience to believe that each one of them could have, if not a Strand, at least a better and more profitable theatre than he is now running. Mr. Rothapfel prophesied a great change in the motion picture business in the next year or two.

He foresees the return of shorter photo plays as good and better than the long features so eagerly sought after at present. An open market and fair competition was strongly urged by the speaker. While giving due meed of praise to John R. Freuler, the Mutual's president, who conceived this tour, Mr. Rothapfel made it clear that his primary object in undertaking the trip was to help the exhibitor.

Ed. J. O'Keefe, of the City Square theatre, Atlantic City, acted as toastmaster. After Mr. Rothapfel had finished his talk, which brought out as his salient points the advice to the exhibitors to use their brains and to be individual, there was an informal discussion, several exhibitors being called upon for short talks.

Jay Emanuel, of the Ridge; M. A. Benn, of the A. B. C.; J. Jeffries, of the Roxborough; H. Stamper, of the Tioga, were the speakers and voiced the problems that confront the exhibitor away from the centre of the big city. Mr. Rothapfel threshed out each problem as well as the very late hour permitted, and made a definite promise that as soon as this tour was over, he would come back to Philadelphia on "his own hook" and personally visit these theatres in order to study local conditions and show



A Quartette of Views from the Fox "Carmen," with Theda Bara ("Carmen"), Einar Linden (Don José), and Carl Harbaugh (Lucas), in Striking Poses

how each of the houses could be made "different" and incidentally bring in a greater revenue than at present.

Owing to the eagerness to have as much of Mr. Rothapfel as possible, the proposed picture show was dispensed with.

Amongst those present at the banquet held at the Continental Hotel, were: Leroy B. Reinert, of the Cozy and Savoy theatres, Reading, Pa.; J. W. Pope, of the Continental Exchange; Herbert Givens, of Paramount; J. Battersby, of the Central Market Street Company; F. Howard, of the Tioga; J. Dougherty, of the Bijou; Silas Bent, of the Mutual publicity staff; Steve Talbott, of the *Billboard;* F. Armato, of the *Evening Telegraph;* E. Plow, of the *Evening Ledger;* C. Goldstone, of the Rittenhouse, and Irene Page Solomon, of MOTION PICTURE NEWS. IRENE PAGE SOLOMON.

L-KO APPOINTS KINGSBURY AS SPECIAL REPRESENTATIVE

Henry "Pathé" Lehrman, managing director of the L-Ko Motion Picture Company, of Hollywood, Cal., who has been paying New York City an extensive visit in the interests of his Billie Ritchie L-Ko comedies, secured while here the services of Stanley C. Kingsbury to act as his special representative. Mr. Kingsbury has been identified with the film industry for some years past, first entering the business as a showman, having owned and operated one of the first picture houses in Syracuse. Later he became associated with the Warner's Features, being connected with the Buffalo office, from where he was promoted to the managership of their interests in the Dominion of Canada with offices at Toronto.

After serving for some time in that capacity he associated himself with the Famous Players Film Service, Ltd., with whom he became widely known in film circles.

Upon his return to the States Mr. Kingsbury again became connected with the Warner's interests which later became the United Film Company.

When Mr. Lehrman came to New York and desired the services of a man of wide experience and extensive acquaintance in the motion picture business, he sought Mr. Kingsbury and after drawing up an agreement satisfactory to both parties, appointed him special representative of the L-Ko Motion Picture Company.

Cameraman Thompson Off to War for Paramount

Expert Photographer, Within Boundaries of All Countries at War at Various Times and Under Fire at Retreat from Mons, Leaves New York for Athens

LEAVING the port of New York on the liner *St. Paul,* with the statement that by the time he reaches Athens, Greece will be in the war, Donald C. Thompson, expert photographer and globe trotter, has set out for the Balkans in the interest of two organizations of utmost importance in their particular fields, the Paramount Pictures Corporation and the Leslie-Judge Company.

Since the advent of the motion picture, the "camera-reporter" has become more and more significant among the world's news gatherers. This 26-year-old Kansan was one of the first to realize the possibilities of the new branch of the industry. At the Baltimore Democratic Convention three years ago he took his first flier into the films.

The result was such that he added a motion picture camera to his photographic stock and freelanced to such good purpose that he became a charter member in the Unusual Angle Club and distinctly welcome in the offices of the editors.

A confirmed wanderer, he was in Canada at the outbreak of the war and, securing a permit from General Hughes, was able to obtain exclusive photographs of the Canadian contingent. Later he went to France on a freight ship, narrowly escaping destruction when a careless German bomb just missed the tramp steamer on which he did odd jobs for his passage, since mere money meant nothing when it came to getting inside the lines.

While with the English on the continent, Mr. Thompson took some of the most remarkable pictures of the entire war. For seven days and nights he was under steady fire at the retreat from Mons. When asked whether or not filming the battle was as dangerous as fighting he shrugged his shoulders, and said: "Yes, I suppose it is, but if you're going to be killed you will be, so why worry?"

At London he acted as correspondent for the New York *World,* and later joined the Belgian army. He has been at one time or another with the English, French, Belgians, Germans, Turks, Russians, Serbians and Bulgarians.

Thus he has had a unique opportunity to study the methods of the nations engaged in the war.

Since exclusive rights to the films he takes have been secured by the Paramount Pictures Corporation, Mr. Thompson will be one of the many camera-correspondents who will contribute their quota to the Paramount Newspictures.

In this connection he said: "Knowing the standard of Paramount Pictures and having been taken into the confidence of W. W. Hodkinson as to what his celluloid magazine would contain, I did not further consider other offers that I had, but immediately closed with Walter E. Greene and the Paramount Corporation."

In answer to a question as to minute details of the Newspicture plan, Mr. Greene said, when seen: "Paramount's policy has always been to do things first and talk about them afterwards—if at all. Suffice it to say that the engagement of Mr. Thompson as one of the war-correspondents—and we will have others—is only indicative of our determination to make these films worthy to be classed with other productions of the Paramount Program."

MAKING PICTURES TO MUSIC NEW ESSANAY PLAN

Music with pictures is the innovation introduced by George K. Spoor for the Essanay Company. Mr. Spoor conceived the idea of making pictures to music when Poe's "The Raven" was being produced recently.

"The Raven" is an emotional photoplay so full of big moments that the actors had no time to recover from one before they were in the midst of another. It was for this lack of interlude that music was introduced to keep them up to the pitch. An orchestra will be used at the studio from now on as a result of the success of "The Raven."

NICKOLAUS GOES TO COAST IN EXECUTIVE CAPACITY

John Nickolaus, former head of the Universal West Coast laboratory, who has been in the East for the past year, has been again sent to the West Coast, where he will hold an executive position in the photographic department.

The Press, Press Representative and the Picture---IV

Dailies in Newark, N. J., Adopt Favorable Policy Toward Pictures and Increase Screen Drama News Space on Demand of Public, Who Spend a Million Dollars a Year in Admissions to Photoplay Theatres, Which Form 85 Per Cent. of Amusement Places in That City

Special to Motion Picture News

Newark, N. J., Oct. 25.

NEWSPAPERS of this city and vicinity have during the past few weeks adopted a policy favorable to the producers and exhibitors of motion pictures. The present attitude of Newark editors was not reached, however, until facts and figures were brought to their attention to support the assertion that the interest of the public in motion pictures was general and of a nature that demands recognition.

The city of Newark has fifty-six picture houses with a seating capacity ranging from 100 to 2,000. Thirty-six of them seat 15,492—an average of about 430. The other twenty are smaller and total about 10,500 seating capacity. This makes a grand total of approximately 30,000 capacity for all the motion picture theatres in Newark. These fifty-six houses show motion picture films exclusively.

In addition to these fifty-six houses are three vaudeville houses where motion pictures are a regular and important feature of the daily program. These three houses, in the aggregate, seat 5,223, or an average of 1,741 each. If this capacity be added to that of the theatres which show photoplays exclusively—and it is proper to do so—it will be seen that Newark offers an opportunity to more than 25,000 of her population to view the photoplays simultaneously.

85 Per Cent. Photoplay Theatres

As against this, Newark's three legitimate houses seat 5,900, the three vaudeville houses 5,223, and its burlesque houses 1,572. To place the situation here in concrete form where only a glance is necessary to show local conditions, the following table may be kept in mind:

Picture houses	56
Vaudeville houses	3
Legitimate houses	3
Burlesque houses	2
Houses dark at present	2

That is to say, about eighty-five per cent. of the theatres in Newark are devoted to the photoplay. But the number of houses is hardly a proper criterion, because playhouses vary so in size and seating capacity. The comparison on this basis is given below:

Picture seats	30,000
Legitimate seats	5,900
Vaudeville seats	5,223
Burlesque seats	1,572
Seats in dark theatres	3,893

In other words, of the approximately 47,000 seats provided for Newark's amusement-loving public in our sixty-six theatres about sixty per cent. are for those who desire to see photoplays.

Records show that enough people gather at the various performances of the picture houses during the course of the day to more than fill them at least once. That means more than 30,000 persons each day attend motion picture theatres in the city of Newark.

Public Pays Million a Year

The average price of admission will reach a trifle more than ten cents, making the total amount paid by the public to view photoplays in Newark every day more than $3,000. It is fair to assert that the figures reach at least $20,000 a week, or more than a million dollars a year.

The lack of interest displayed by newspapers in the screen drama situation in Newark was due entirely to a failure on the part of editors and news writers to recognize the relation of the public to the production and exhibition of motion pictures.

Splendid co-operation has followed the pleasant awakening.

F. M. Boyce, Jr.

"Paste-Pot and Shears," Selig Weekly Press News, Right Sort of Publicity

"PASTE-POT AND SHEARS," the Selig weekly press news, is an example of the right sort of manufacturer publicity.

In arrangement, in the kind of information it contains, and in the style in which this information is presented, the Selig publication is built along lines really serviceable to the photoplay editor.

In the first place, as will be seen from the cut on this page, the makeup is that of the newspaper itself. Head letters, used on items, and written by a practical newspaper head writer, guide the editor to the story without waste of time, besides furnishing suggestions for his own "heads." They also add to the attractiveness of the sheet. The stores themselves carry a variety of facts, and are devoid of sensationalism. In general, they give synopses and casts, as well as the strong points of coming Selig pictures; interesting incidents that happened during production; who the players are; something about the authors, and anything

Selig Paste-Pot and Shears Is used without fears!

PASTE-POT AND SHEARS

All the latest "good stuff," With no nonsense or guff!

SELIG WEEKLY PRESS NEWS

All the News That's Fit to Clip

Vol. 2 | The livest Editors always rage | Chicago, Ill., October 25, 1915 | When they miss our Movie page! | No. 4

ACTORS TO CELEBRATE CONCLUSION OF CHRONICLES OF BLOOM CENTER SERIES

TO GIVE OLD FASHIONED DANCE IN THE MELODEON HALL.

Deacon Moon to Read Article on Bloom Center's Early History Starting with Town Pump.

The members of the cast who produced "The Chronicles of Bloom Center" will celebrate the occasion of filming the last of the series, "When the Circus Came," by giving a "box party," on the Zoo grounds. There will be an old-fashioned dance in the pavilion.

Each woman will bring a box, with sufficient lunch for two and the boxes will be auctioned off and the proceeds given to some Los Angeles charitable institution. A number of the Bloom Center Bugle will be read and all the [illegible] will assume the role of reporters [illegible] Hobbs as editor of the [illegible]

DO YOU KNOW?

Inside Pointers About Personal Side of Selig Players.

Do you know—

That two out of three of the actors employed by the Selig Company are college graduates?

That there is a surprising percentage of fencers, rowers, runners, boxers and ball players among Selig Thespians?

That John Lancaster, Selig star, devotes his spare time to things mechanical? His dressing room at the Selig Jungle-Zoo is as neat a workshop as one could wish to see.

That the principal hobby of charming Edith Johnson, who stars in the Selig Red Seal play, "Sweet Alyssum," is blooded dogs?

That jovial Ralph McComas, the "Chubby Green" in Selig's "Chronicles of Bloom Center," was the crack center of an all-star eleven?

SMOKING OUT CIGARETTES AND MATCH BOXES FROM

EXHIBITORS ARE URGED TO USE PRINTERS' INK TO INCREASE RECEIPTS

MOTION PICTURE EXHIBITORS OF SEATTLE, WASH., PRESENT VITAL FIGURES.

Spend Large Sums in Newspapers, But It All Comes Back at Box Office.

The Selig Polyscope Company has recently been conducting a nation-wide campaign among thousands of motion picture exhibitors urging them to increase their prosperity by buying liberal space in their home newspapers to advertise Big Four features. The Selig Company has been advising exhibitors not to squander their money on small, skimpy ads, but to buy quarter, half and full page "spreads" and to *buy them regularly*. In a recent edition of the Selig "Paste-Pot and Shears" a page ad was printed reproducing in miniature a few ads used by Seattle exhibitors. This action brought a letter from Jenson and Von [illegible] tors of three Seattle,

LA FAYETTE McKEE

Presided at Pigeon Banquet Garbed in British General's Uniform.

Besides being an excellent actor La-Fayette McKee is a pigeon fancier and owner of many rare specimens as well as a large pen of utility birds. He is president of the largest pigeon club west of Chicago. Occasionally his duties to his club and to Director Santschi cause him considerable hurry. For example, while playing the General in "The Vengeance of Rannah" he went to the seashore to do some "water stuff." Time passed quickly for McKee as he realized that he was slated to preside at a pigeon club meeting in Pasadena fifty miles away. McKee finished his work at the seashore, called an auto and hurried to the meeting. There was no time for him to change his clothes and barely time to remove his make-up, consequently he presided in the uniform of a British general.

"NEVER MIND ME, OLD TOP, PROTECT PEDESTRIANS," QUOTES FRANK BEAL

MOVIE "FIRST NIGHT" IS TO BE HARD ON NERVES OF COMEDIAN OTIS HARLAN

PREPARES TO VIEW HIS INITIAL DEBUT ON MOVIE SCREEN.

Says He Can Feel Heart Thumping as He Views His Funny Shadow.

"I've been on the stage for over thirty years and yet I look forward t my first appearance in motion picture with all the nervousness of a tyro," re marked Otis Harlan, the comedian "James Bradburry, who supports me i Hoyt's 'A Black Sheep, release October 18th as a Selig Red Seal Play tells me that he has the same feeling Bradburry has been on the stage nearl forty years, and recently closed with a Chicago theatrical company to mak motion picture acting his future occu pation.

"To me," continued Mr. Harlan, "the initial appearance in Chicago of 'A Black Sheep' will be just like the firs night of a new theatrical production. I can feel my heart thumping right

Table of contents will hereafter be found every week opposite inside back cover.

else that can fairly be called news in the best sense of that term.

And another thing: The Selig sheet can be clipped. A good deal of publicity sent out by various manufacturers cannot be, because when the editor is cutting a story out of one page he is cutting up a story on the reverse page. This fault the Selig publication avoids. It is of four pages. On two pages news items are run. On the back of each appears a "house ad," which is to be read, but not clipped. Hence, the news pages stand by themselves.

All of which shows that the Selig people have found out the secret of publicity designed for newspaper use: Give the newspaper what it wants, and in the shape the newspaper wants it. What the newspaper wants is facts; facts served up in convenient form. This formula is so simple that every picture manufacturer ought to have discovered it long ago. Only every picture manufacturer hasn't. The Selig Polyscope Company has.

It has also been waging a campaign to get the exhibitor to advertise in the newspapers.

The success of both these progressive ideas is witnessed in the following excerpts from a letter to Motion Picture News from H. C. Hoagland, of the Selig publicity department:

"Along the lines which you are working we would submit a copy of the Philadelphia *Evening Ledger,* of Saturday, September 4, 1915, in which a very large display ad on page 7 of that prominent newspaper appears. It read as follows: 'Exhibitors of motion pictures should use printers' ink. Two out of three successful movie managers have cultivated increased business by the judicious use of newspaper and other space. Live exhibitors have taken over playhouses which seemed "down and out." By using liberal advertising space and dependable picture-play service they have built up the "down and out" playhouses, until today they are on the broad highway to prosperity. We believe in newspaper space for the exhibitor. We believe when the exhibitor books unusual service he should so inform the public.—The Selig Polyscope Company; reproduced from *Paste-Pot and Shears.*

"A few weeks ago we published a page announcement in our weekly, *Paste-Pot and Shears,* urging exhibitors to freely advertise. Our *Paste-Pot and Shears* goes to the office of nearly every well regulated newspaper in America. Not only the Philadelphia *Ledger,* but a number of other live newspapers have reproduced our advertising.

"We have on file many unsolicited letters from newspaper men, including such newspapers as the Toronto *World,* etc., complimenting us on the make-up and the worth of our weekly *Paste-Pot and Shears.* You will notice if you will read carefully the enclosed current copy, that the articles are not long; that they are attractively written; that they are truthful, and that they are newsy. We also call your attention to the column of original editorial paragraphs, which are used as filler in picture pages, not only in newspapers, but in many first class magazines."

Kalem-Hornung "Stingaree" Ready on November 24

"An Enemy of Mankind" Is First Episode of Series, Released in Two-Reel Instalments, and Is a Prologue, not Written by English Author

"STINGAREE," considered by many to be the best work of E. W. Hornung, has been purchased by Kalem at a cost of $10,000, and the first episode of the series, "An Enemy of Mankind," will be released on Wednesday, November 24. Each episode is complete in two reels, and deals with the central character of Stingaree, a highwayman of the Australian bush, who



TRUE BOARDMAN AS "STINGAREE"

has foresworn civilization and determines to prey on society.

"An Enemy of Mankind" is in the nature of a prologue, and while dealing with Mr. Hornung's famous character was not written by the English author.

The production was made by the Western Kalem Company at Glendale, California, under the direction of James W. Horne. True Boardman, who has already distinguished himself before the camera because of his fearlessness, was entrusted with the part of Stingaree, and according to advance reports has added to his reputation as a clever actor. Because of his expert horsemanship and crack rifle shooting he was peculiarly adapted to the part.

With the release of the first episode arrangements have been made by the Kalem Company for the publication of the story in several hundred newspapers in all sections of the United States and Canada, the fiction rights having been secured from Charles Scribner's Sons.

Stingaree is first met as an English gentleman of leisure. Through a rapidly moving combination of circumstances he becomes an object of hatred to his young brother. Time after time he attempts to save the youth from himself but is finally made to bear the brunt of a scandal involving the name of a married woman.

Accidentally Stingaree., who is then known as Irving Randolph, his right name, shoots the husband during target practice and to save the family name as well as to avoid arrest on a charge of murder he flees to Australia.

Embittered by the failure of his family to believe in him, and the fact that his engagement has been broken, Irving resolves to be revenged on society for his wrongs. He adopts the name of Stingaree and by his daring hold-ups and fearlessness soon becomes noted throughout the country.

But through it all he maintains a peculiar code of morals, always inflicting punishment where he believes it due, and taking to himself the task of being judge and jury in meting out the penalty. While each episode is complete in itself there is a strong love interest developed that is maintained throughout the series.

The production of the series marks a departure in the field of motion pictures and serves to introduce a character who it is confidently believed will rival the fame he secured in fiction.

Work on "Bella Donna," Checked by Fire, Resumed

Porter and Ford, Until This Week Busy Replacing Lost Scenes of "White Pearl," Now at Liberty to Take Up Pauline Frederick Picture Again

WORK on the picturization of Robert Hichens' "Bella Donna," in which Pauline Frederick is to be starred by the Famous Players Film Company, has been resumed under the joint direction of Edwin S. Porter and Hugh Ford.

The progress of the adaptation of this dramatic and literary success was cut short by the disastrous fire which destroyed the Twenty-sixth street stuido of the concern on September 11.

It was not until this week that the work could be again taken in hand as both directors were engrossed in the replacing of some of the lost scenes in "The White Pearl," which they had completed, with Marie Doro as the star, two weeks before the outbreak of the fire.

Pauline Frederick, Thomas Holding, Julian L'Estrange and several other well-known stage favorites were sent to St. Augustine, Fla., under the guidance of Messrs. Porter and Ford, for the purpose of obtaining the scenes in the desert which form such an important part of the story.

The players had returned to New York with these scenes just two days before the fire and it was feared for several days that this portion of the film, which had been placed in the film vault, was destroyed. The opening of the vault disclosed the fact that the views had been entirely saved from the flames. Now, after a month's delay, the work is being taken up again.

A. J. LOUGHLIN, DETROIT EXHIBITOR, DEAD

Arthur J. Loughlin, for the last four years proprietor of the Dixie theatre, Dix and Clark Avenues, Detroit, Mich., died as a result of an operation on October 14. He was at one time a circus acrobat.

Judges Condemn Censorship at Ohio Convention

Manuel Levine, of Common Pleas, in Talk on "Freedom of the Photoplay" at Cleveland Meeting Regards Picture Suppression in Same Class with Attempts to Stifle the Press and Curb Free Speech, While His Colleague Samuel Kramer Looks to Court Decision for Solution of Censor Question

Special to Motion Picture News

Cleveland, Oct. 25.

DECIDED action was taken on the question of censorship at the annual meeting of the Ohio Motion Picture Exhibitors' League, which was just closed at the Hollenden. Public officials and jurists condemned censorship in no uncertain language. The resolution adopted on the censorship question was as follows:

"Resolved, that we are unalterably opposed to motion picture censorship in all and any of its varied forms, knowing from actual experience that the judgment of our patrons, supported by the existing penal laws of Ohio, is all sufficient to meet the so-called evils complained of by the advocates of censorship."

Common Pleas Judge Manuel Levine talked on "The Freedom of the Photoplay" at the banquet that closed the meeting. Judge Levine said that he was opposed to censorship, due to the belief that the law should punish individual offenders and not place guardians over the law-abiding motion picture exhibitors. "There is no more reason for censoring motion pictures than there is for censoring the press or curbing free speech," declared Judge Levine.

This was regarded by the exhibitors as a slap at the censors who are trying to stifle free speech, as flashed on the screen. The case of Samuel Bullock, Cleveland motion picture exhibitor, arrested at the request of the state censors for showing the extract from the Herrington address at the West End Business Men's picnic at Puritan Springs the past summer, was talked over freely and unofficially by the delegates. The outcome of this case is being watched with great interest all over the state, as it will set a precedent on a much-discussed question.

Judge Samuel Kramer declared that, in his opinion, a court decision will be necessary to settle the censorship question, as there are many angles to the case that need elucidation.

Censorship Un-American, Says Benesch

Director of Public Safety A. A. Benesch condemned censorship, saying that it was un-American. He believes that local authorities, not those of the state located at Columbus who are unfamiliar with local conditions and wants of picture theatre patrons, should settle questions that arise regarding pictures. Other speakers were C. E. Baxter, of the city building department; John J. Sullivan, former United States district attorney; Police Prosecutor Silbert, Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, Pittsburgh, and M. A. Miller, of New York, who said that censors were needed to censor the censors.

Cleveland delegates, keeping their promise that they would not try to dominate the new organization, which voted unanimously to affiliate with the Motion Picture Exhibitors' League of America, declined to make any nomination for president or vice-president. The officers are:

President, Lamotte Smith, Alliance; vice-president, Frank Beverstock, Mansfield; secretary, W. H. Horsey, Cleveland; treasurer, Louis H. Becht, Cleveland; national vice-president, representing Ohio, Frank Kenney, Cleveland.

Max Stern, East Liverpool; J. H. Clark, Ashland; and A. A. McGown, Cleveland, were elected members of an executive committee that will serve in conjunction with the officers selected.

Want Curfew for Children

One of the most important question settled was the decision to enforce a curfew for children, which will curtail the practice of children coming in when the doors open for the first evening performance and remaining until the "Good Night" is flashed on the screen. The curfew will not be the usual bell-ringing stunt, but this announcement will be put on the screen each night at 8:45: "It is time that all good children were off home and to bed." At 9 o'clock the attendants will see to it that all juveniles unaccompanied by parents are out of the theatre. No tickets will be sold to children after 7:30 p. m. This plan received the indorsement of Juvenile Judge Addams, who has been striving to end complaints about children being around the theatres at all hours.

It is expected that it will also meet with the approval of teachers in the public schools who have charged on numerous occasions that the motion picture theatres are responsible for sleepy children who come to school dull-eyed and listless after a long sojourn at the shows. The motion picture managers have tried on various occasions to devise some system, but no concerted action was taken until the question was presented at the convention.

Another resolution adopted was one favoring the formation of an auxiliary organization to embrace representatives of all industries allied with the motion picture business. It was recognized that all have interests in common and that all should be affiliated for their common good.

State Headquarters in Cleveland

Headquarters of the state organization will be established in Cleveland, as the delegates regard Cleveland as the mainspring of the motion picture industry in Ohio. This city also will be the center of the fight on the censorship question. Chairman Williams, of the state board, is aware of this fact, for he has been spending considerable time in Cleveland of late.

A merry fight was staged for the next convention, with about half a dozen cities in the race. When the smoke of the battle cleared, it was found that Canton had won the coveted honor.

An elaborate entertainment program was provided for the delegates, who were taken on auto rides about the city, visiting the National Carbon Company's works, lithograph plants, film exchanges and "taking in" new photoplays.

Paul Alwyn Platz.

Nance O'Neil Signs with Lubin for Feature Series

Scenario Staff Will Submit for Consideration of Star Original Five-Reel Scripts and a Special Company Will Be Selected for Her Support

THROUGH the earnest efforts of Messrs. Singhi and Lowry of the Lubin company, Nance O'Neil, the American emotional actress, has been persuaded to abandon her contemplated theatrical tour, and has signed a contract with the Lubin company for her appearance in a series of feature pictures to be released through the V-L-S-E offices.

The vehicles in which Miss O'Neil will make her appearance under the Lubin banner have not as yet been definitely decided upon, and before making a decision there will be a careful consideration of the stock of motion picture rights at hand in the scenario department.

In addition, each of the following writers of the Lubin staff, Anthony P. Kelly, Louis Reeves Harrison, Mark Swan, Daniel Ellis, Dr. Daniel Carson Goodman and George Hennessy will submit an original five real script, consideration of which will be given seriously along with the possible adaptation of stage successes. Miss O'Neil will be consulted, and her choice will receive the recognition.

Edgar Lewis, now in Gallup, N. M., whither he has gone from the Grand Canyon of Arizona to complete filming of "The Great Divide," will begin work on the new feature with Miss O'Neil, immediately uopn completion of his present picture, on his arrival in Philadelphia.

In support of Miss O'Neil there will be engaged a special company of stars, which it is the intent of the Lubin company to hold intact as far as possible through the entire series of pictures featuring Miss O'Neil.

FEATURE FILM TO MAKE SERIES FOR PATHE

The Feature Film Corporation, releasing through the Pathé Exchange, will in the near future start work upon a series to be written by one of the best writers of the day. The series will be produced by Managing Director Edward José.

George A. Smith, serial manager of the Feature Film Corporation, has left upon an extended trip, which will cover all the big cities west of New York, to arrange for the newspaper syndication of the stories. Arrangements for this series are now practically complete.

GLIMPSES OF A FEW NOTABLE SCENES IN FAMOUS PLAYERS' ADAPTATION OF "MADAME BUTTERFLY"



THIS SCREEN VERSION OF JOHN LUTHER LONG'S CLASSIC, STARRING MARY PICKFORD, WILL BE RELEASED NOV. 8 THROUGH PARAMOUNT

"SIDNEY DREW DAY" ESTABLISHED IN POPULAR FAVOR

"Sidney Drew Day," inaugurated by the Vitagraph company that exhibitors may know definitely when to expect a release in which Mr. and Mrs. Sidney Drew are featured, has become an established institution with theatre managers and motion picture fans all over the country. This talented pair are the two busiest players of the Vitagraph Stock Company, as the arrangement calls for a comedy release every Friday.

Mr. and Mrs. Drew not only enact the principal characters, but Mr. Drew directs all the picture stories, while his wife is responsible for the majority of the picturizations. Commencing Friday, November 1, the releases for the month will include four of the most comprehensive comedies to which he has attached his name, including "Beautiful Thoughts," "Romantic Reggie," "Diplomatic Henry" and "All for the Love of a Girl," which will be given to the public each succeeding Friday, in the order named.

"BLOOM CENTER" DIRECTOR A FIRM BELIEVER IN REALISM

Sidney Smith, who is now directing "The Chronicles of Bloom Center," the Selig rural comedy series which critics assert is sure to set a new style in screen comedy, is a firm believer in realism and taboos the "dummy" on all occasions.

In a recent number of the comedy series the scenario called for a drop of the hero off a telephone pole. Smith decided to take the drop himself. He did—and he landed in a box of mortar loaded on a passing cart.

BROADWELL JOINS HORSLEY FORCES AS DIRECTOR

The latest director to join David Horsley's forces at the Los Angeles studios is R. B. Broadwell, who has staged many productions for different organizations on the coast.

He is now engaged in putting on "Could a Man Do More?" a three-reel Centaur star feature, with Crane Wilbur, which will be released on the Mutual program Nov. 24.

Mary Pickford in "Madame Butterfly" for Famous

Long Wrote It 20 Years Ago, Belasco Produced Play with Blanche Bates, Puccini Turned It Into Opera in 1904 and Savage Presented It Here Two Years Later

"MADAME BUTTERFLY," by John Luther Long, is at last to be given to the motion picture public with Mary Pickford in the role of Cho-Cho-San, by the Famous Players Film Company, on November 8.

"Madame Butterfly" was written about twenty years ago. David Belasco produced it with Blanche Bates in the leading role, in which she scored one of the greatest successes of her career. In 1904, Puccini, the Italian composer, wove about it one of the most exquisite musical settings that has ever been heard on any operatic stage. Two years later the opera was introduced into this country by Henry W. Savage, and it has ever since been one of the most popular offerings of the musical world.

Now it is to be immortalized upon the screen as a Paramount picture.

The appealing story develops as follows: Lieutenant Pinkerton, U. S. N., while stationed in Japan, marries Cho-Cho-San, whom he affectionately calls "Madame Butterfly." Pinkerton sails away, promising to return when the robins nest again. In time there comes a little babe to gladden the heart of Cho-Cho-San, who still believes that her lover is faithful. The dreary months drag on and finally there comes word that Pinkerton is returning.

The American Consul, learning that Pinkerton has married his American sweetheart and is bringing her to Japan, goes to Cho-Cho-San's home to tell her the truth. When he arrives, he finds the faithful little wife keeping vigil and preparing the house for the coming of her lord and master.

Touched by the supreme happiness of Cho-Cho-San, the Consul has not the heart to acquaint her with the truth, and departs without delivering his message. But the blow which the kindly Consul sought to ward off is merely made the more bitter for the little wife, for Pinkerton arrives accompanied by the American wife.

Stunned by the shock, little Cho-Cho-San staggers to the wall where her groping hand finds the sword of her father. As she is about to plunge it into her aching heart, the little baby crawls across the floor to her. Lest the child witness the terrible fate of the mother, Cho-Cho-San blindfolds its eyes. Then she disappears behind the tall screen and emerges with the triumph of death in her eyes. As she stumbles and falls, Pinkerton enters and catches her where she dies, happy in the thought of resting in her lover's arms.

For the settings of this pathetic tale, Sid Olcott, under whose direction it is being produced, obtained the exclusive use of the most beautiful Japanese gardens in the United States. That no detail of costume or native usage might be overlooked, one of the most dependable authorities on Japanese matters—a member of the New York Nipponese colony—was especially engaged to superintend the buying of costumes and the acquisition of all properties used.

Cho-Cho-San is by far the most exacting role that Miss Pickford has ever been called upon to enact, not only because of the suppressed emotionalism which such a part absolutely demands, but because this character has already been enshrined in the hearts of the public by some of the foremost artistes of the stage.

In support of the star, there appears Marshal Neilan in the role of Lieutenant Pinkerton, the faithless lover. Mr. Neilan is already familiar to the motion picture public by reason of his excellent work in leading roles. Others who appear in the cast are W. T. Carleton, Olive West, Jane Hall, and Lawrence Wood.

BILLY B. VAN'S COMPANY STUDIO IN RIDGEFIELD PARK, N. J.

The Equity Motion Picture Company, Strand Theatre Building, New York, Billy B. Van, president, has purchased the J. W. Gunby studio at Ridgefield Park, N. J. The structure is of steel and concrete, and there is a large printing and developing plant in connection with the studio, equipped with all facilities for the production of one and two reel comedies.

The company of players working at Van Harbor, Lake Sunapee, N. H., will soon begin rehearsals in the new studio at Ridgefield Park, N. J.

BALTIMORE EXHIBITORS ATTEND ROTHAPFEL BANQUET

Special to Motion Picture News.

Baltimore, Md., Oct. 26.

A number of Baltimore exhibitors attended a banquet at the Hotel Raleigh, Washington, D. C., the early part of the month. The banquet was tendered by B. C. Cunningham, manager of the Mutual Film Corporation's Washington office.

The dinner was in honor of S. L. Rothapfel of New York, manager of the Rialto theatre, under construction at Forty-second street and Broadway, New York. In addition to the exhibitors from Baltimore, picture men from other points of Maryland, Virginia and West Virginia attended.

OPIE READ TO WRITE SCRIPTS EXCLUSIVELY FOR MIRROR

Special to Motion Picture News

Chicago, Oct. 25.

Captain Harry Lambart, of the Mirror Films, Inc., has signed contracts with Opie Read, the novelist, whereby he will write original scenarios exclusively for the new corporation. He is to begin work on his first script in a few weeks.

Mr. Read has never written anything for the screen although one of his books has been adapted for the film. He proposes to write human interest stories showing every day American life for the Mirror.

"Crimson Wing," Essanay, an Extra, Now Ready

Picture Will Be Released Shortly on V-L-S-E Program as a Special Without Interference with Regular Schedule of One Feature Every Four Weeks

GEORGE K. SPOOR, president of Essanay, announces the release of an extra six-part feature photoplay on the V-L-S-E program. It has been completed some time and is now ready for booking. It comes in as a "special," the regular plays of one each four weeks being released as usual.

The extra is "The Crimson Wing," dramatized from the widely-known novel of that title, by Hobart C. Chatfield-Taylor, Chicago and Washington society leader and litterateur. It is a strong drama of war and romance, and the scenes are laid on present battle line between Germany and France.

While it portrays with striking vividness the terrors and heroism of war, it is strictly neutral, taking sides with no faction. It ends with a touching love scene, uniting a man and woman of opposing nations. The drama is presented in a manner that not only gives offense to none, but makes the heart go out in sympathy to all the battling nations and yearn for a permanent peace.

Exceptional interest is attached to the photoplay because of society leaders, national and world characters, who take part in it. Garden and villa scenes were taken on the grounds and in the homes of Chicago's wealthiest citizens, including Hobart C. Chatfield-Taylor, the author, Harold and Cyrus McCormick, Orville Babcock, Edward S. Moore, James Ward Thorne, Scott Durand and Howard Shaw. The majority of these persons, with their wives and families appear in the play.

Mr. Moore, vice-president of the Rock Island Railroad, takes the part of a chauffeur in one scene. He is dressed in army uniform and drives his own $14,000 car. Wallace Rice, author and playwright, also takes a part in the play.

Several hundred feet of film were taken in France on the border line of Germany, showing the French army in maneuvers and commanded by General Joffre, the head of the French army.

The photoplay is directed by E. H. Calvert, a West Point man, who has seen fourteen years of service in the U. S. army. Capt. Calvert also takes the leading role with Ruth Stonehouse.

The story itself is replete with dramatic situations, human interest details of love, intrigue and war, and the settings so gorgeous that it lends itself peculiarly to photographic art. The battle scenes, while spectacular, are small enough so that detailed action is noted.

Mr. Chatfield-Taylor, who is thoroughly familiar with the historic European battleground, was present throughout and assisted Capt. Calvert in its direction.

North American Offers $10,000 for New "Diamond"

Company Wants Sequel with Solutions to the Queries "What Becomes of the Diamond, the Child, and What Happens to Blair Stanley and Vivian Marston?"

"THE Diamond from the Sky" is drawing to its first run close. On November 22 will be released the thirtieth and final chapter of Roy L. McCardell's picturized novel.

There were twelve miles of negative alone, from which prints were made, totaling 6,000,000 feet or 1,000 miles of positive stock. It would take the fastest railroad train in the world twenty hours to travel from one end to the other of this film, if laid out on a track. And if so stretched out, Mayor Thompson could hold one end in the Chicago city hall and Mayor Mitchel the other end in New York.

The posters used to advertise the big picture up to date, if placed side by side, would extend across the country for 5,250,000 feet, or approximately 1,000 miles, and circulars and lobby displays, if similarly placed, would extend another 500 miles.

The bookings of "The Diamond from the Sky" have reached more than $1,000,000, and new bookings in smaller cities where exhibitors are just beginning the big picture with chapter one, are coming into the executive offices.

With the showing of the final chapter, motion picture fans throughout the country will have opportunity to gain a prize of $10,000. This is the fortune offered by the North American Film Corporation to anyone who develops the best and most practicable suggestion for a sequel to "The Diamond from the Sky." In writing this suggestion, which should be limited to 1,000 words, it will be unnecessary to display any style or literary genius. The judges will consider only the idea.

However, these important questions should be given careful thought by the aspirants to fame and the offered fortune: What becomes of the diamond? What becomes of the child? What is the fate of Blair Stanley? What happens to Vivian Marston?

These questions must be answered to the satisfaction of the pudges who will award the $10,000.

Later a date will be announced when this sequel will be produced.

YACHT DYNAMITED IN TAKING OF "EMPTY HOTEL"

A steam yacht was dynamited in Princess Bay, off Staten Island, Thursday, October 14, by the Vitagraph Company in the taking of its feature film, "The Surprises of an Empty Hotel."

The yacht was the *Wayward*, one hundred feet in length, the winner of two races to Bermuda several years ago.



ONE OF THE PICTURESQUE SEVILLE STREET SCENES IN THE FOX "CARMEN"

GRACE ELLISTON, STAGE STAR, FOR SCREEN DEBUT WITH ROLFE-METRO

Grace Elliston, one of the foremost actresses in the country, who achieved a triumph in "The Lion and the Mouse," will make her bow on the screen in a big five-part feature picture now in production at the Rolfe Photo Plays, Inc., studio for release on the Metro program. The Elliston picture is yet unnamed.

Miss Elliston was born in West Virginia



GRACE ELLISTON

and made her first appearance on the stage in 1899 at the Lyceum theatre, New York She received her early training under the personal direction of Charles and Daniel Frohman, and was afterward the leading woman for Richard Mansfield, Nat Goodwin, Henry Miller and other big stars. Most of her time was spent in Broadway productions, but her long run in "The Lion and the Mouse" brought her fame throughout the country, and carried her to nearly every State in the Union.

As Kathie in "Old Heidelberg," in which Mr. Mansfield starred, Miss Elliston scored heavily. She proved her versatility by a delightful interpretation of Olivia in an all-star cast of "Twelfth Night," Her clever work with Henry Miller in "The Taming of Helen" is well remembered by playgoers. During the season of 1913 Miss Elliston caused blasé New York to "sit up and take notice" with the daring character, Molly, in "Ourselves," a startling human document.

Edward Brennan will be featured with Miss Elliston in her debut on the screen.

BARKER GENERAL MANAGER IS EN ROUTE TO AMERICA

Jack Smith, general manager of Barker Motion Photography, Ltd., of Soho Square, London, is on his way to America, bringing with him some of the firm's Feature Films.

Mrs. Wilson Woodrow Will Write Next Pathé Series

Cousin of President Wilson, Who Gathered Literary Material in Western Mining Camps and Contributed to "McClure's," "Hearst's" and "Life," Collaborates on Belasco Play

PATHÉ has secured the services of Mrs. Wilson Woodrow to write the stories of the next Pathé series. The widely recognized talents of Mrs. Woodrow assure the literary excellence of the stories and the value of the pictures from the story standpoint.

Mrs. Woodrow has been so much in the public eye that a brief account of her life and activities should be of interest. Of distinguished colonial ancestry she has also the distinction of being the cousin of the President by marriage, her husband being Mr. Wilson's first cousin. She was born in Chillicothe, Ohio, her ancestors having been among the original settlers of that place.

Her great grandfather was appointed comptroller of public moneys by George Washington, and Samuel Finley, second president of Princeton College, was her great grand uncle. After the death of her father, who was a doctor, her mother bought a newspaper, and it was through that newspaper that the later Mrs. Woodrow became a writer.

After her marriage, with her husband who was a mining, civil and bridge engineer, she lived in the remote mining camps of Colorado and Arizona, obtaining there much literary material of which she made later use. Her first story was of a woman in the mining camps, and it had the unusual experience of being received by *McClure's* on a Friday, being accepted the next day, and the check in payment for it being in the author's hands the following Monday.

The story was responsible for her being requested to write a series for *McClure's*, which series ran for three years. For five or six years Mrs. Woodrow enjoyed the distinction of being the only woman featured among the contributors of *Life*. Recently she has been a steady contributor to *Hearst's Magazine*.

Of late Mrs. Woodrow has been collaborating on plays

New Essanay Studio Used by Brabin for "Raven"

Outdoor Stage, 200 by 200 Feet, Just Completed After Two Weeks' Rush Work, Is Capable of Holding Several Different Sets at a Time

"THE great increase in the output of Essanay photoplays and the extra studio space needed to produce its multiple reel features, resulted in the building of a new open-air studio, 200 x 200 feet, just completed. It was first used by Director Charles J. Brabin in filming "The Raven," taken from Poe's life and his poem of the same title, scenario by George C. Hazelton and featuring Henry B. Walthall.

In the last three or four months the Essanay company has been forced to augment the staff of directors to meet the output demand for multiple-reel features and the photoplays that are being released through the regular channels.

While work on the new two-story indoor studio is being rushed and it will be completed some time this winter, there was an immediate demand for extra floor space, so the outdoor studio was constructed. The indoor studio will be 350 x 175 feet, and the offices of the company will be on the second floor.

It took two weeks to erect the outdoor studio, which has a polished floor and joists of hickory supporting heavy tarpaulin curtains which can be manipulated to regulate the lighting. While it has been erected under the pressure of increased business, it will be used permanently, even when the new studio is completed, for interior sets that may demand the peculiar quality of film that can be obtained only by sunlight pictures.

The outdoor studio is capable of holding several different sets, allowing many directors to work at the same time.

Pallas Signs W. D. Taylor, Veteran Actor, as Director

He Filled Important Engagements with Charles Hawtrey, Sol Smith Russell, Katherine Kidder and Played Leads with and Acted as Personal Manager of Fanny Davenport

WILLIAM D. TAYLOR, whose "Captain Alvarez" was one of the biggest film hits ever scored on Broadway, and who before that filled important engagements with Charles Hawtrey, Fanny Davenport, Sol Smith Russell, Katherine Kidder and others, has been engaged as a director by Pallas Pictures.

The new Pallas Picture director was born in Ireland and was educated at Clifton College in England. His ambition was to go into the army, but he was barred on the eyesight tests. He traveled through Germany and France, studying languages, and finally came to America, visiting some of the most famous gold fields of recent years, as prospector and miner, all the way from Telluride, Colo., to Dawson, Alaska, and ranched for a time in southern Kansas.

Taylor played with Charles Hawtrey in "The Private Secretary," and played leads and acted as personal manager for Fanny Davenport, the greatest "Cleopatra" of her time. He was with Sol Smith Russell for several seasons, and at a moment's notice took Jack Gilmore's place in the Castle Square stock company, in Boston, when that actor broke his shoulderblade. His last stage engagement was with Harry Corson Clarke, in Honolulu.

Following his New York sensation in the title role of Captain Alvarez, he went to the Pacific Coast and launched out into the directing end where he established himself successfully.

WHEN ANITA KING, THE PARAMOUNT GIRL, REACHED NEW YORK AT THE END OF HER LONG JOURNEY



HER CAR TOUCHES THE MANHATTAN SHORE—PRESIDENT HODKINSON GREETS HER IN THE MIDDLE OF FIFTH AVENUE—MISS KING, WITH THE CUP PRESENTED TO HER BY THE KISSEL CAR COMPANY AND THE FLOWERS GIVEN HER BY THE FIRESTONE TIRE COMPANY

GERTRUDE BONDHILL, ASSOCIATED, AN EXPERIENCED ACTRESS

Gertrude Bondhill, leading lady of the Pike's Peak Photoplay Co., releasing on the Associated program, before appearing on the screen, played leads in some of the best known stock companies in America



GERTRUDE BONDHILL

Before quitting the stage, she appeared in Detroit with the Glaser stock company.

Those that have seen her in the new productions of the Pike's Peak Company, "Love's Probation," "Hilary of the Hills," etc., prophesy a future for her.

DIRECTOR GARRICK, GAUMONT, GOES SOUTH

Richard Garrick, director for Rialto Star Features of the Gaumont Company, left New York Monday, October 25, for Jacksonville, Fla., to arrange for the reception of his Gaumont dramatic stock company, which will soon follow.

Mr. Garrick has just completed the beautiful phantasy of disembodied souls, "The New Adam and Eve," based on Nathaniel Hawthorne's story. Grace Valentine will be starred in this Casino Star Feature, which is to be released November 17 on the Mutual program.

Friendly Host Left in Wake of Paramount Girl

Admirers at All Points Along Trans-Continental Route to Get Slide Message of Remembrance on Screens of Theatres Showing Pictures of the Company

"THE car with a thousand names," said Anita King, the Paramount Girl, in response to a question as to the whereabouts of the "Coast-to-Coast Submarine" in which she came through rain and mud across the Continent alone, "is now reposing in the lobby of the Broadway theatre."

A glance from the window of Miss King's suite at the Hotel Knickerbocker was all that was necessary to prove the truth of her statement—if proof were necessary. Traffic on Broadway was stopped. Crowds blocked the streets and sidewalk, packing into the theatre lobby to read the inscriptions on the car and on the loving cup presented to her by the Kissel Kar Company, and to see the newspaper clippings framed at one side and the photographs of the little traveler at the other.

"Those are very precious to me," Miss King went on, referring to thousands of names plastered on the car, "since each represents one of the million friends I've made in the cities along the way. Everywhere I've been treated royally and I'm proud to be the Paramount Girl, for despite many disagreeable experiences it was a wonderful trip and I always have my own picture to look forward to. In the wind and rain through which I've come many of the names have either washed off entirely or become so indistinct as to be undecipherable. For that reason I'm now writing this letter to the kind exhibitors at whose Paramount theatres I have stopped."

She turned to the little desk and, signing her name to the letter which she was writing when interrupted, she smiled and handed it to the interivewer.

"Dear Friends," it said. "That I can never thank you for your courtesy and consideration during my all too brief stay in your city, goes without saying. Now that my trip is over and I have done what I started out to do, I can look about me and think of the many promises I made to your patrons, and in many cases to members of your family, of photographs and such like tokens of appreciation.

"There have been such a surprising number of these personal requests that I can't remember them all. But I don't want a single one disappointed. Won't you throw a slide on your screen and tell them that I have safely arrived and that I want to write to them and hear from them. Say that if they send their names and addresses to the Paramount Pictures Corporation, 110 West Fortieth street, New York, I will get them and be glad to keep my promise.

"Tell them that I'll soon be at work on the picture in which the Lasky company is to star me at Paramount theatres, and that when they see me on the screen, though I won't be there to tell them so, I'll remember them just the same.

"With kind recollections of a happy time with you and sincere wishes for your continued success with the program which, I know, aims high and hits the mark, I am,

"Cordially yours,

"ANITA KING,

"The Paramount Girl."

"Now, that's done," she said, and smiled again. When Anita King smiles the world seems brighter. "I'm very tired," she continued, "and I don't seem able to rest up. In my sleep I see the road before me, feel the throb of the engine and hear the screech of that terrifically loud horn which stood me in such good stead in the mountains. Sometime I guess I'll get over it, but now I'm awfully homesick for California.

"When the orchestra played 'California and You' the other night just before I spoke, it suddenly came over me how long I've been away, and I'm dying to get back to the studio. The life there is different from anywhere else in the world."

Later at the Grand Central Station as she was about to step on the train which would take her back home she said: "If I've gone through any hardship—and now I think I have, though things have a way of looking big when you're near them—it's been for Paramount."

MARJORIE LAKE, VAUDEVILLE STAR, NOW WITH UNIVERSAL

Marjorie Lake, known as "the little girl with the big voice" wherever she has appeared in big time vaudeville, is one of the most recent vaudeville stars to take up motion pictures, and is now a permanent member of the Universal staff.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

THE EXHIBITOR AND THE NEWSPAPER: AN OBJECT LESSON FROM SEATTLE

THIS page reproduces part of a ten-foot wide poster compiled by Tom North, manager of the Seattle office of the V-L-S-E, showing a few days' newspaper advertising placed by exhibitors of that city to announce Big Four features.

Three theatres, as will be noted from the illustrations, use quarter pages, half pages and full pages, with the result that from a few, small inconspicuous houses that alone existed two years ago, there have grown some of the finest motion picture theatres in the country.

These theatres are reported to spend $60,000 a year in newspaper publicity.

Seattle has a population of 300,000. Approximately 300,000 tickets are sold there for feature photoplays every week at prices ranging from 10 cents to 40 cents.

There is a vital connection between the $60,000 expended with the newspapers and the 300,000 tickets sold to picture-goers. Seattle exhibitors have learned what that connection is—have learned that newspaper advertising is one of the strongest links between theatre and patron.

When exhibitors in every town in America learn this same lesson, the business of the motion picture industry will be greatly multiplied.

But there is another striking fact brought out by the poster. All these advertisements appeared in one newspaper—The Seattle *Times*. The *Times* is to Seattle exhibitors what the *Evening Ledger* and *Evening Telegraph* are to Philadelphia exhibitors, and the *Daily News* to Chicago picture men.

That is to say, *The Times* put the handling of picture publicity on the right basis. It printed news of the screen first, recognizing that its readers had a right to have news about an industry and a form of entertainment that interested them so much. Then *The Times* got plenty of advertising from Seattle exhibitors, because Seattle exhibitors wanted to advertise in a newspaper that understood and valued the claim of the motion picture on the public and the wonderful response of the public to that claim.

Today *The Times* realizes $5,000 a month from its picture theatre advertisements alone.

What *The Times* has done, other newspapers can do, according to their opportunities. And what Seattle exhibitors can do, exhibitors the country over can do, in greater or less degree.

Exhibitors in several cities have already gone to their newspapers, and put before them the whole question of the newspaper's relation to motion pictures. In most instances, the papers have responded without hesitation, as already told by MOTION PICTURE NEWS in its department, "The Press, the Press Representative, and the Picture."

The movement for co-operation between exhibitor and newspaper ought to become nation-wide.

TIES UP HIS ADVERTISING TO PARAMOUNT CAMPAIGN

W. C. Quimby, of Ft. Wayne, Ind., advertises largely in conjunction with the Paramount national campaign, using the cuts furnished by the corporation to its exhibitors. The space costs him $1 an inch, yet Mr. Quimby has used as much as one-half a page at a time to exploit the merit of Paramount Pictures.

He has popularized the name to such an extent that a cleaning and dyeing establishment recently opened under the name of "The Paramount Cleaning Company," and a soda fountain has begun dispensing "Paramount Sundaes."

DISPLAYS TINTED "STILLS" OF FOX PICTURES

Mrs. Joseph Grossman, wife of the manager of the Standard theatre, Prospect avenue and East Eighth street, Cleveland, has received many compliments for the handsomely tinted scenes of current attractions which are given prominent display in the lobby of the theatre.

Mrs. Grossman's hobby is painting and tinting. She takes the ordinary black and white "stills" furnished by the Fox Film Corporation and tints them in natural colors.

"JITNEY SHOWER" DRAWS CROWDS AT LOUISVILLE

A live wire stunt used to advantage at the Gayety theatre, Louisville, a few days ago was a "jitney shower," which drew a large gathering of the fair sex. Each woman attending the afternoon show was presented with a five cent piece and this proved a popular innovation. This theatre is to have a ragtime piano playing contest open to all comers. Cash prizes will be awarded.

PROGRESSIVE ADVERTISING BY EXHIBITORS IN A PROGRESSIVE NEWSPAPER—THE SEATTLE TIMES



REPRODUCTION OF PART OF A POSTER COMPILED BY THE SEATTLE V-L-S-E OFFICE

Table of contents will hereafter be found every week opposite inside back cover.

NEW MOTION PICTURE DEPARTMENTS IN NEWSPAPERS

In order that exhibitors may know how their feilow exhibitors throughout the country are faring at the hands of the newspapers, MOTION PICTURE NEWS will print from time to time in this column the names of papers which establish motion picture departments.

We invite exhibitors and newspapers to help us make this list as complete as possible.

As a direct result of the campaign instituted by MOTION PICTURE NEWS, The World-Herald, Omaha, is devoting page space to picture news and advertisements. The issue of Oct. 17 gave two whole pages to motion pictures alone. A detailed analysis of The World-Herald's department will appear in MOTION PICTURE NEWS next week.

The Decatur Herald, Decatur, Ill., has recently begun giving a page of its Sunday edition to picture news. The Herald is the first Decatur paper to take this forward step.

CANDLES IN SHOW WINDOW AND LOBBY ADVERTISE FEATURE

When the V-L-S-E feature, "The House of a Thousand Candles," was shown at the Orpheum theatre, Franklin, Pa., the exhibitor engaged a show window, which he filled completely with candles of all sizes—some in candlesticks, some unsupported and others carelessly thrown around.

At night those in the holders were lighted and made an unusual contrast to other electrically lighted windows in the vicinity. A small card bearing the name of the theatre where the feature was engaged, satisfied the curiosity of the large number of people attracted by the display.

This same exhibitor used hundreds of candles to illuminate his lobby and his box office each night while showing this feature. The effect of the soft, mellow light was quite unusual, and attracted capacity business.

SHIP-DRAWING CONTEST EXPLOITS PATHE SERIAL

A novel business building contest used by the Olympic theatre, of Louisville, Ky., as part of an advertising campaign to exploit the Pathé serial, "Neal of the Navy," has been reported by Manager C. E. Holah, of the Cincinnati Pathé exchange. Patrons of the theatre were asked to take part in a ship-drawing contest. To the one who drew the best pen-and-ink or lead pencil sketch of a U. S. battleship, the management of the theatre offered $10 in cash. The second prize was $2 and the third $1. Conditions of the contest were that the drawings must be turned in not later than Sunday of the picture's run.

Prizes were awarded at the matinee of the same day. Prominent merchants of Louisville were the judges.

DALLAS FAIR ADVERTISED BY FILM FEATURING CONTEST WINNER

As the result of a beauty contest conducted by the Old Mill theatre, Dallas, 20,000 votes were cast by picture patrons for Mildred Milliken as the most beautiful woman in that city. Miss Milliken is featured in a moving picture now being used to advertise the State Fair at Dallas. Ben B. Lewis, manager of the Old Mill, supervised the production, which was directed by Talbot O. Bateman, Sunday editor of The Dallas "News."

The film is entitled "The Spirit of the Fair." Double exposures were required to show Miss Milliken, as a spirit, hovering over and gliding through the exposition buildings.

RIDER LEADS NEW HAVEN CROWDS TO "MAN TRAIL"

A man in the uniform of a cavalryman was the object of curious glances as he rode down Chapel street, in New Haven, Conn. People followed him and stared, then laughed and started in one general direction—toward the Bijou theatre.

What had most attracted their attention was a white banner, hung across either flank of the horse, and announcing in large, red letters that the rider was "following 'The Man Trail' to the Bijou."

In front of the theatre there is an electric clock, giving at all hours the correct time and having printed above "Just in time for the show." The legend is changed each week. Below are painted clocks, with movable hands, and under each is printed the hour at which the first, second and third-picture programs, and the first, second and third vaudeville shows commence.

INTRODUCES NOVEL PRELUDE TO TOPICAL REVIEW

Manager Bossner, of the Park theatre, Boston, has introduced a novel prelude to the Park Topical Review. A witch rides across the sky and scatters the stars, then striking the moon out of the picture with her broom. Then she summons other stars, which form a big one, and then dissolve into the words "Park Topical Review."

That this novelty is worth while is proved by the applause from every audience.

HOUSE ORGAN SERIES NO. 5: A CALENDAR USEFUL TO PATRONS



Productions to be Presented NEXT WEEK

MONDAY

"THE CHALICE OF COURAGE"..... With MYRTLE GONZALES

A picturesque spectacular presentation of another story by Cyrus Townsend Brady who wrote "The Island of Regeneration". It was produced by Vitagraph, and is released on the V-L-S-E program

Only Four Performances — Admission

2:00 Afternoon 4:00 — Afternoon and Evening

7:00 Evening 9:00 — 10c and 15c

PRODUCTION IN SIX ACTS

TUESDAY

"WHERE THE TRAIL DIVIDES"..... With ROBERT EDESON

One of America's foremost dramatic actors, in an elaborately produced version of Stewart Edward White's dramatic story of the Canadian woods.

Production in Five Acts. — Produced by Famous Players

WEDNESDAY

"THE EXPLORER"..... With LOU-TELLEGAN

Sarah Bernhardt's former leading man here makes his photoplay debut, star of the famous drama by the noted English dramatist, William Somerset Maugham.

Production in Five Acts. — Produced by Jesse L. Lasky

THURSDAY

"SHOULD A MOTHER TELL"..... With BETTY NANSEN

The royal actress in the third and greatest of her successes, a play that vividly dramatizes the question that mothers of all ages have had to ask themselves.

Production in Five Acts. — Produced by William Fox.

FRIDAY

"'TWAS EVER THUS"..... With MAXIE JANIS

One of America's most popular and most successful actresses in her fourth and last appearance for the screen. In this play, as in others previously, she is supported by Owen Moore and Myrtle Steadman

Production in Five Acts. — Produced by Bosworth.

SATURDAY

"THE DICTATOR"..... With JOHN BARRYMORE

The most successful straight comedian on the screen, in a swift-moving, laughable picturization of Richard Harding Davis' famous farce.

Production in Five Acts. — Produced by Famous Players.

One page of the Weekly Magazine published by the Camden Theatre, Parkersburg, W. Va. The arrangements of features by days is excellent. Note the short descriptions under each title. The typography is clear. Exhibitors who issue small house organs can adopt this plan with advantage. Patrons will appreciate it.

NATIONAL THEATRE, LYNCHBURG, OFFERS AUTO AS PRIZE

The National theatre, Lynchburg, Va., pictures of which were published in MOTION PICTURE NEWS recently, is getting into the limelight through the medium of a contest in which a five-passenger Maxwell automobile is offered to the most popular lady in Lynchburg.

Votes will determine the winner, and several organizations are working concertedly to win the prize.

A LIVE WIRE STUNT THAT BROUGHT NEWSPAPER PUBLICITY



250 Sailors and Marines from U. S. S. "Albany," "Charleston," "Pittsburgh" and "West Virginia," in Front of Pantages Theatre, Seattle, Where as Guests of Manager Pantages and F. C. Quimby, of the Seattle Pathe Office, They Saw "Neal of the Navy." They Were Brought in a Body from the Navy Yard at Bremerton, Wash., on the U. S. S. "Pawtucket" for the occasion. Seattle Newspapers Gave Generous Space to the Event.

Table of contents will hereafter be found every week opposite inside back cover.

The UNIVERSAL announces

— Three Weeks of J. Warren

KERRIGA

In the Greatest Series-Serial Novelty Ever Filmed—Being an Elaborate Presentation of "The NEW ADVENTURES of TERENCE O'ROURKE"

Written by Louis Joseph Vance—Direction of Jacques Jaccard

A genuine novelty that will please every one of the millions of fans who enjoy the vigorous acting of this famous screen star.

Here's a chance to clean up. Here is J. Warren Kerrigan in a brand new serial, being three two-reel installments of the "New Adventures of Terence O'Rourke," a character that fits Kerrigan's handsome personality like a glove. Thrilling, adventurous deeds of daring and ardent lovemaking that will drive the fans wild with delight.

Written by Louis Joseph Vance, the most popular writer of entertaining fiction of the day, this novelty Series-Serial offers advertising possibilities never before surpassed. It will be released in two-reel installments immediately after the completion of the "Broken Coin."

Three smashing installments which will pack your house before the opening of the great series-serial "Graft." Masterful direction, most wonderful sets, superb productions. And the name of Kerrigan is always a drawing card. Write, or, better still, wire your Exchange for immediate booking and release dates.



Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - NEW YORK



How can an advertiser continue advertising? By giving YOU value.

AMONG THE EXCHANGES

OPTIMISTIC REPORTS OF BUSINESS CONDITIONS FROM ALL BOSTON EXCHANGES

MANAGER MARSAN, of the Kleine-Edison office on Piedmont street, Boston, reports that business is big. The Kleine-Edison pictures are meeting with an increased demand throughout New England, and it has been necessary for Mr. Marson to add another road man to his force. The new man is Jerome H. Sobel, formerly of the World and the Big Four in New York. He will represent the Kleine-Edison office through Maine. The Boston theatre has begun to use Kleine-Edison features, taking on recently "The Magic Skin." The Bijou at Springfield has also recently taken first run features from the Kleine-Edison service.

There's a new man at the helm in the World office in Boston, or rather a man who has been on the job before, is back again. Frank H. Vine, who resigned as manager of the World exchange earlier this year to conduct the Olympia Film Company, has now left that company and returned to the World as manager, in place of Stanley W. Hand, who has been promoted to the New York office. Mr. Hand came to Boston as a World salesman last Spring, and in July he was made manager. He went to New York last Friday.

The World office gives the same optimistic reports of business conditions in the Boston territory as mark the enthusiasm of other exchanges. Lewis J. Selznick himself and George J. Schaeffer, eastern division manager, visited Boston recently.

There have been several additions to the force of World salesmen. W. H. Fulwood, who has been publicity man working from the Boston office, has gone on the road, covering the larger cities in Massachusetts, S. J. Brodie, formerly of the Frohman exchange in Boston, is about to start on a trip through Maine for the World. L. H. Raymond has been added to the force, covering places down toward Cape Cod, and J. O'Brien, formerly with the Mutual, is now selling World film.

The Boston office has just installed a new Powers 6-A projection machine, which will make the run-offs Wednesdays and Fridays more pleasing to the exhibitors. Manager Vine is planning to leave October 31 to attend the convention of World managers at Chicago.

The New England Fox Exchange continues to boom along with remarkable business. The NEWS man dropped in the other day just as Manager Campbell had received new contracts for Fox service in the Princess theatre at Marlboro, Empire at St. Albans, Vt., Davis at Norwich, Harvard at North Cambridge, New Majestic at Rumford, Me., Palace at Fall River, Orpheum and City in Brockton; second run at the Bijou, Springfield, Bijou in Skowhegan, Me., Empire in Lewiston, and Princess in Berlin, N. H., and Empire in North Adams.

Mr. Campbell is about ready to take on more office help. He has just remodeled his paper room.

BUSINESS ON UPWARD TREND IN PHILADELPHIA DISTRICT

J. W. Pope, manager of the Continental Film Corporation, has been in Harrisburg for a few days on business connected with the Mutual Masterpictures, which are handled by the Continental in Philadelphia and by the Mutual Service offices in Harrisburg.

Mr. Pope, like all the Quaker City managers, finds business on the upward trend. In the last month an increase of twenty-five per cent. has made itself apparent.

"The Miracle of Life," an American release, with Margarita Fischer, has been passed by the censors with very slight changes, and even before its first appearance in Philadelphia is being largely booked.

J. W. Pierce, formerly connected with the Continental, has after a short absence renewed his affiliation with the firm as road man for the Mutual Masterpictures in the eastern district.

Charles Campbell, formerly manager of the Blinkhorn company, now defunct, has become city solicitor for the Mutual Corporation, and although only a few weeks in this position, is making a success of the venture.

Both Continental and Mutual offices are awaiting the completion of their new building which is promised by December.

This move will bring the last of the big companies to the recognized film district in Philadelphia—the neighborhood of Vine street, between Broad and Twelfth.

$1,000 AUTO FOR BEST BUSINESS-GETTER

One of the five road men for Manager Sam A. Adler, of the Exclusive Feature Exchange in Omaha, will get a $1,000 automobile on New Year's Day. To get it all he has to do is to sell more pictures, getting the money for them, than any other of the five.

Manager Adler keeps quiet as to who is in the lead, leaving each man wondering whether he is. "Instead of coming in Friday night to stay they spend just as little time in the home office as possible," said Mr. Adler. "Their time is spent out getting business, and they are getting it."

OMAHA EXCHANGE FINDS PUBLICITY DEPARTMENT VALUABLE

Manager F. A. Van Husan, of the Universal Film Exchange in Omaha, has installed Jake Mitchell as head of a newly established publicity department. Mitchell has made a study of the publicity work from the exchange end. He writes the advertisements, letters and posters for his exchange, as part of his work. His important duty, however, is to furnish help in an advertising way to any exhibitor who desires it.

Several exhibitors call upon him regularly to write their ads for the newspapers. Others, when they are going to get out hand bills or posters, seek his advice. His department became popular at once. He also sends out weekly letters to the trade. This is the first of such departments in the Omaha exchanges. It promises to be a big success.

Manager Van Husan, with J. J. McCarthy, his Iowa representative, is taking a month's trip over the state, calling upon exhibitors. "A personal interview is worth more than all the letters in creation," Van Husan wrote the exhibitors, telling them of his coming. He ended the letter: "Am I welcome?"

J. McLean, of New York, traveling auditor for the Pathé company, was in Omaha, Neb., the other week. "Conditions here are excellent," he said.

MUTUAL IN NASHVILLE MOVES INTO LARGER OFFICES

Increase of business has compelled the Mutual branch in Nashville, Tenn., to move into larger quarters. The new offices will be located at 500 South Main street.

The increase in sales of Mutual pictures in this location is due to the excellent management of Carl Stearn, who has introduced several new selling plans in the Nashville territory.

WALES MANAGES EASTERN NEW YORK FOR PICTURE PLAYHOUSE

H. C. Wales, formerly manager of the General Film Company at Albany, N. Y., has opened an office at 4 Clinton avenue, in that city, and is managing the territory in the Eastern part of the state for the Picture Playhouse Film Company, with offices at Syracuse, N. Y.

CLEVELAND THEATRE MAN RESIGNS TO JOIN GENERAL FILM

Manager Charles A. Garner, of the Princess theatre, Cleveland, has resigned. He will go to Cincinnati to become identified with the General Film Company.

METRO TO CONDUCT TWO CONTESTS FOR CANADIANS

Metro pictures were introduced in two Canadian cities last week under the direction of Metro Pictures Limited, which is the new Canadian company controlling the film productions of the Metro Pictures Corporation in Canada. The first run in Montreal was at the Imperial theare, one of the largest of the houses there, while Metro's "The Right of Way," a Canadian romance by Sir Gilbert Parker, was shown at the Strand theatre, Toronto.

Simultaneously with the Metro introductions came the announcement that two popular contests would be conducted for prizes aggregating $5,000. Three-fifths of this sum is to go for awards in a "popular opinion contest" in which theatre patrons will be asked to be the critics of the first twenty-six Metro pictures to be shown in Canada. Two thousand dollars is offered in a Patriotic Scenario Contest, participants in which are required to write scenarios for recruiting films. The winning play is to be produced in Canada under the direction of Edwin Bower Hesser.

The Canadian company was organized by Herbert Lubin, formerly head of the Allied Features, Inc., and he has become managing director. Canadians interested in the new organization include Paul Galibert, leather manufacturer and steamship owner; A. N. Brodeur, fish merchant; Arthur Ecrement, an ex-member of Parliament, and D. H. Brown, president and general manager of the Prudential Trust Company of Canada. H. M. Brown, son of D. H. Brown, is secretary-treasurer of Metro Pictures Limited.

Arrangements have been made to show Metro pictures in three different Montreal theatres.

McMAHAN, CINCINNATI, WINNER IN AUTOMOBILE PARADE

I. W. McMahan, of the firm of McMahan & Jackson, took the first prize in the automobile parade held in Norwood, Cincinnati, Saturday, October 16, against over 200 beautifully decorated cars.

His car was covered with white folded crepe paper, decorated all over with lavender roses. Suspended on three long nickel-plated rods were three large white doves. Ribbons trailed from the doves' mouths back to an extra high arranged seat on the rear of the car to Baby Gladys McMahan, who was supposed to be driving the doves, and the doves supposed to be flying with the machine.

It will be remembered that Mr. McMahan took the first prize in Cincinnati a few years ago at the Ohio Valley Exposition parade, which was the largest automobile parade ever held in the state of Ohio.

JUDELL, CHICAGO MUTUAL MANAGER, ON FREULER'S EFFICIENCY STAFF

B. N. Judell has been appointed general manager of the Chicago Mutual Film offices. Mr. Judell has also been made a member of President Freuler's efficiency committee of three. In the latter capacity he will be called upon to inject energy into exchanges falling behind the Mutual standard of efficiency.

"MOTION PICTURE NEWS" HELPS HIM TO BE AN EXCELLENT SALESMAN

"We do not wonder at the progress of your exchange if you have many salesmen like Heyman," read a letter to Manager Ph. Goldstone of the World exchange in Omaha, from the headquarters office in Chicago, the other day. "We note Heyman's name on a big percentage of the contracts mailed us. It looks like he might be in line for one of our prizes soon."

"Do you want to know Heyman's characteristic?" asked Goldstone, after showing the letter. "He comes in every Saturday morning. After saying 'Howdy,' around the office, chatting with me a few minutes and setting his traveling case in the corner, he goes to the files and takes out his copy of "Motion Picture News." I'm just observing enough to believe that is one source of his ability as a salesman, so you can't blame me for asking my other men to read it, can you?"

BETTER NAME FOR MODERN PICTURE THEATRE SOUGHT BY CANADIAN UNIVERSAL AND EXHIBITOR

The Canadian Universal Film Company, Ltd., believing that the motion picture theatre itself should have a more appropriate name, and one which would more befit the present excellence and quality of the modern theatre showing high-class films than the terms, "Nickel Shows," "Movies," "Picture Houses," "Picture Shows," etc., none of which seem to fit the better class of houses today, decided to obtain some name which will meet the requirements of the up-to-date picture house.

With this end in view the Park theatre, one of Toronto's largest and finest motion picture houses, is going to co-operate with the Canadian Universal by means of printed hand-bills and special announcement slides, setting forth the fact that the management will offer a prize for the best name suggested to them to designate a motion picture theatre. The name must not be more than two words and be applicable to theatres throughout the entire country.

EMMICK WILL OPEN PLAYHOUSE EXCHANGE ON COAST

E. H. Emmick, of Los Angeles, one of the most popular and successful exchangemen in the country, has left New York, after concluding negotiations with the Picture Playhouse Company to open up offices for this concern on the Pacific Coast.

W. O. Edmunds, formerly with George Kleine in Los Angeles, has been appointed manager of the Kleine branch in Kansas City.

"NATION" ROADMAN BECOMES HOUSE ADVERTISING MANAGER

Will T. Reed, of Seattle, has succeeded J. B. Bartleson as advertising manager of the Casino, Spokane, Wash. Mr. Bartleson took "The Birth of a Nation" to Portland for the Clemmer Brothers, of Seattle and Spokane, and then was transferred to the Puget Sound city permanently.

NEW MANAGER OF WORLD EXCHANGE FOR BUSINESS PRINCIPLES

The Washington exchange of the World Film Corporation has a new manager in the person of C. W. Bunn. This has been occasioned by Henry E. Friedman, the former manager, stepping into road work for this territory. Mr. Bunn has gained all his film experience from the World Film Corporation, with which he has been associated for the past six months, and he comes here from the Boston exchange. Previous to that he was associated with a big watch concern.

Speaking of his entrance and quick rise in the motion picture arena, Mr. Bunn had this to say: "I do not look upon the film business as a theatrical business at all; in fact, that is not my province with it anyway. I view it in the light of any other commercial enterprise, where a manufacturer has a certain commodity to market. I have films to sell to the exhibitors and their sale depends upon their quality and their fitness for the exhibitor. It is my business to see that the exhibitor gets the value of his money for the films purchased by selling him a commodity (which is a film) that will fill his theatre. For the exhibitors, from my viewpoint, has seats to sell and it is his business to buy an article which will fill them.

"And so I have brought my same business principles of watch salesmanship into the film exchange."

HAPPENINGS OF INTEREST IN FILM OFFICES AT ST. LOUIS

Floyd Lewis, of the Triangle, while waiting for his offices to be completed in the new building at the junction of Locust and Olive streets, has amused himself by going out into the byways of Missouri, Kansas and Oklahoma and taking orders for "futures" in films. The amount of business he got was very satisfactory, and Mr. Lewis says big features are not losing their popularity in the Mississippi Valley.

The Mutual Exchange of St. Louis has established a branch at Cairo, Ill., with Leonard Brown as head of the office. Fred Keller, St. Louis manager, is pleased with the increased business of the branch during the short time it has been going.

E. AND G., HANDLING ASSOCIATED, REPORTS SUCCESS

Monroe Isen, who has charge of the Associated Program for New York, reports that since the E. & G. have signed up for the program, the business has more than doubled, and they find they are taxed almost to their limits in supplying the demand of the New York exhibitors.

ASSOCIATED ARRANGES FOR LARGER OUTPUT

D. L. Burke and N. D. Smith of the Associated Film Sales Corporation, made a hurried trip to the Coast to make arrangements for a larger output, as the Associated Program is in such demand that the firm is endeavoring to make its output larger. Its present companies are working to capacity.

EXCHANGE MANAGER TELLS HIS ROADMEN TO READ THE "NEWS"

Manager Joe Levy of the Fox branch in Omaha wants it understood that Ph. Goldstone, manager of the World exchange in the same city, is not the only one who gives his new roadmen an initial bit of advice about reading "Motion Picture News."

"I am going to put Charles Manfre, one of my headquarters men, out on the road," said Levy, "and for several weeks Manfre has been reading the 'News' until now he is better posted."

Ph. Goldstone has hired A. Kahn as a new roadman. "In order to make a success, you've got to keep in touch with the field, Mr. Goldstone told me," said Kahn. "Then he told me to read 'Motion Picture News' from cover to cover. I am, and I want to tell other salesmen everywhere that it helps."

GOLDSTEIN ON EXTENSIVE TOUR OF UNIVERSAL EXCHANGES

"Manny" Goldstein, who was recently appointed assistant to the general manager of Universal Exchanges, has left on an extensive trip through the west and northwest, visiting the exchanges in these sections of the country. He will probably be gone several months and will stay there until he has closed some big contracts.

The object of his trip is to build up the business in these territories and familiarize himself with conditions in that part of the country.

Before taking up his new duties, Goldstein was manager of the Mecca Branch of the New York Exchange and previous to that was assistant to M. H. Hoffman when the latter was general manager of the New York Exchange.

INDIANA EXCHANGE MEN TO GREET ROTHAPFEL AT BANQUET

M. M. Miller, manager of the Mutual Film Corporation's Indianapolis office, is planning to entertain S. L. Rothapfel, formerly manager of the Strand theatre in New York, and the new managing director of the Rialto theatre, when he comes to Indianapolis on November 20 in his tour of the larger cities of the country before assuming his new position.

Mr. Miller plans to give a banquet at the Claypool Hotel for Mr. Rothapfel, when all the exchange men of Indiana will be invited to attend.

MIDDLE WEST EXHIBITORS MAKING BETTER DISPLAYS, SAYS LEVY

"I've sold more paper recently than I ever sold in an equal time before," said Joe Levy, manager of the Omaha, Neb., Fox exchange. "Exhibitors in the middle west are going paper crazy. More twenty-four sheets are being used. In some towns the bill-boards are decorated with motion picture posters just as they were always decorated with circus posters. The displays in front of the houses show more real taste, too, and this attracts the people who were becoming disgusted with the gaudy thrillers smeared all over the front of a building.

"There's a big chance to improve the public's taste right in the displays. And I am glad to see the exhibitors are realizing it."

IMPORTANT ADDITION TO FAMOUS PLAYERS PERSONNEL

An important addition has been made to the force of the Famous Players Film Service of Pittsburgh by the appointment of Charles S. Nordie as general sales manager.

Mr. Nordie is a specialist in systematizing business, developing and directing sales forces and has for a number of years been connected with some of the leading concerns of the country in the capacity of merchandise counselor.

He has had a wide experience in advertising and will look after that end of the Famous Players' business.

NEWS NOTES OF DALLAS EXCHANGES

Sam Denbon, division manager of the Fox Film Corporation, arrived in Dallas.

S. G. Sladdin, special representative of the Fox Film Corporation, left for a short trip. Manager Byrd is also away closing contracts.

Nate Barash left for Oklahoma points.

Special Representative C. F. Schwerin, of the Fox forces, left for New Orleans, and will visit the Atlanta and Washington offices. Joe Klein, of the World Film Corporation is in Dallas.

MISS MARGETTS A NEW UNIVERSAL "STAR"

Mr. Margetts, manager of the Universal Film Exchange at St. John, N. B., announces the arrival of a new member of the family in the person of a little Miss Margetts.

ADLER SELLS PICTURES FROM REVIEWS IN THE "NEWS"

Manager Sam A. Adler of the Exclusive Feature Exchange at Omaha, says that letters are an excellent vehicle for advertising from an exchange.

"In selling 'Just Out of College' I sent out 425 letters. I got 268 replies and made 167 bookings. I referred in my letters to the advertisements in "Motion Picture News," using that and the reviews to back up my claims.

"On a Billy Sunday feature, which should go good because of Sunday's presence in Omaha, I sent out 375 letters, got 210 replies and made 96 bookings. This convinces me that letters can do a lot."

JOE DI PISA, BOSTON, IMPROVING IN HEALTH

The friends of Joe di Pisa of Boston will be glad to know that he is improving. For sometime Mr. di Pisa, who is well known throughout this section as a clever publicity man, representing the New England Universal Film Exchange as well as several other theatres and organizations, has not been about his usual duties because of ill health.

Some of the boys dropped in to see him the other day and found him decidedly improved.

MUTUAL'S NEW PUBLICITY SERVICE WINS COMPLIMENTS

The new policy of the Mutual Film Corporation of furnishing press sheets and newspaper cuts with their regular program service, is being complimented very frequently by Los Angeles and Southern California exhibitors.

PICTURE BUSINESS GOOD DESPITE WAR, SAYS KLEINE'S CANADIAN MANAGER

D. COOPER of Toronto, manager of George Kleine's Canadian interests, was a visitor in New York last week.

"It's the usual question," said Mr. Cooper in response to an inquiry. "Canada is neither bankrupt or going to be. Business in Toronto is 'fair-to-middlin' in the parlance of Missouri and the picture business is exceptionally good. If you could see the number of big, new houses going up in my territory you would not think the War God such a demon commerce destroyer as he's generally supposed to be. Now and then a one-legged soldier, fresh from the battle field, stumps down King street and promptly becomes the cynosure of curious eyes; and every little while a Highlander fife and drum corps goes gaily by in search of recruits. But these are the only external evidences of the war unless you count a few theatres in the poorer section of the city which have reduced admission prices from ten to five cents.

"Intelligent exhibitors are making money just as usual. Take the beautiful Strand theatre for example. Mr. Marvin, whom I regard as one of the shrewdest exhibitors in America, is getting more money out of his house than ever before. He had a ten-cent gallery that wasn't doing much business. You know how difficult it is to induce good patrons to go upstairs for pictures even when the gallery is on a dead level with the curtain and better for viewing purposes than the main floor. Well, Mr. Marvin pulled out two rows of these ten-cent seats and put in some very pretty loges. These he offered at a quarter, and fills them every night.

"The new Kleine-Edison program is pleasing exhibitors mightily and, I think, is better represented among the Dominion playhouses than any other. We are going to open more offices in Canada very shortly, which is the best proof of the increasing popularity of the Kleine-Edison product. 'The Woman Next Door,' 'The Money Master,' and 'Vanity Fair' are booking solid and seem to be giving the utmost satisfaction to theatre-goers.

"I am looking for a sane and normal increase in all lines of business. The Canadian giant was a bit dazed by the first blow of the war, but he's on his feet now and coming back with all his native strength and youth."

Table of contents will hereafter be found every week opposite inside back cover.

FILM NEWS FROM FOREIGN PARTS

SOUTH AMERICA OFFERS FRUITFUL FIELD FOR FILMS OF REAL MERIT

AMERICAN film manufacturers have been trying to break into the Colombian Cinematograph field for some months past. The American consul at Barranquilla asked a young person who in the United States was a "moving picture fan," and whose criticisms he had frequently heard on the films presented in Colombia, what was the matter with the American films, of which few had been shown, and none successfully. The reply was:

"If the motion picture manufacturers of the United States wish to get their films on the market here they will find, in my opinion, such a thing utterly impossible until the venders of the films mend their ways. When the people of Colombia order pictures from the "States" the exporters proceed to send them their lowest-grade films. Now, the people here are just as critical as the American public, and as a result the American film is rarely bought, because only low-grade detective and Wild West stories and comedies are sent. The people have no objection to detective stories if they are good. The French and Italian companies send none but the best.

"Wild West pictures are not liked, nor does the Colombian care for pointless "slapstick" comedies; yet these are what the film exporters of the United States are sending, and then they wonder why they don't get Colombia's trade. Let them try a few really good films; for example, the Broadway features and John Bunny comedies, plays like "My Official Wife," "Uncle Bill," etc., and short society dramas. Let the people here become acquainted with big film actors and actresses who sway the North American audiences in the grip of their personality. Stop using Colombia and the rest of South America for a 'waste basket' in which to dump the plays the American public refuses to see. Then there will be a chance."

Good Translations Essential

Another thing that the film manufacturers should do, by all odds: See that all titles and descriptive matter are carefully translated into Spanish by some one who understands both languages well, and not into pigeon Spanish by some high school student. Then, care must be taken in copying and in printing titles on the film. Nothing hurts the susceptibilities of an audience like being "stared at" by glaring errors of idiom and spelling. Hence, these are important features in the sale campaign.

There are three motion picture shows in Barranquilla, two in Santa Marta, two in Cartagena, and several in Bogota and Medellin. Bucaramanga, Cali, Manizales, and other smaller centers all have them. One mining company has put in a picture theatre to keep its employees contented. Others may have to do the same. All these have depended on Pathé (France), Gaumont, and Italian Films Company for their films.

American film makers should begin to look South America over as a field for business, but they must remember that what makes Pathé popular is understandable dramas, with some "blood and thunder" and the titles in perfect Spanish. Three to five reels are popular lengths, so two stories may be given; and then "La Napa" (the horse trader's "to boot") is usually a short, clean, comic reel that sends everyone away in a good humor, having laughed at some of the drolleries of Salustiano or of Max Linder—funny and, above all, decent. Nothing that is not clean in story or action will take, so films for South America should be of such a character as to make a censor unnecessary, according to the report of a United States Consul in *Commerce Reports.*

"Les Miserables," "Quo Vadis," "The Count of Monte Cristo," some adaptations of Zola's works, "The King of the Air," and other aeroplane stories have proved popular here. Nick Carter fills the niche for detective tales, and such films are sufficiently funny to attract. It must also be remembered that the South American is more acquainted with French and Spanish literature than with English and American.

Trade Board Advance in Film Reform Told Chicago

Guests at Banquet Hear from Binder Success Achieved by Organization of Manufacturers in Its Aims to Secure for the Industry Progression, Protection and Promotion

Special to MOTION PICTURE NEWS.

Chicago, Oct. 25.

A GROUP of Chicago men prominent in the film industry, attended an informal luncheon at the La Salle last Friday, to discuss local organization plans of the Motion Picture Board of Trade of America.

At each plate was a pamphlet, published by the Board, giving a condensed resume of the aims of the Board, and listing its officers.

Also, each guest was presented with a reprint of pages 45 and 46 of MOTION PICTURE NEWS from the issue of October 2. These pages contained the announcement of the formation of the national body, and an interview with J. W. Binder, the executive secretary of the Board.

Mr. Binder had come from New York to address the meeting, and his keen grasp of conditions in the film industry made a deep impression on those present. He first outlined his own experience and connection with the business, and then told the history of the formation of the Board of Trade.

He then recounted the success already achieved by the organization in the film field, and the plans of the Board for the future.

The Board proposes to fight inimical legislation, introduce favorable legislation, lower insurance rates on studios, theatres and exchanges, establish a credit bureau, lower railroad rates on films, educate the public through publicity regarding the real status of moving pictures, and, in general, organize the business into a unified, coherent whole.

Mr. Binder announced that sixty per cent of all film manufacturers in the country, and sixty-seven per cent of all the exchangemen already are members, and invited those present to join the flock, enrolling in the one of the six classes to which they belonged.

W. R. Rothacker, general manager of the Industrial Moving Picture Company, and vice-president of the Motion Picture Board of Trade, is to receive the applications of those who were not able to attend the initial meeting.

Those present were the following: J. W Binder, executive secretary Motion Picture Board of Trade of America; W. J. Sweeney, Motion Picture Exhibitors League; N. F. Sawyer and H. J. Aldous, Industrial Motion Picture Company; Ben N. Judell, Mutual Film Corporation; F. W. Redfield, Fox Film Corporation; C. L. Worthington, Fox Film Corporation; C. D. Paulson, American Seating Company; Floyd M. Brockwell, Famous Players Film Service; Donald J. Bell, Bell & Howell Company; Neil G. Caward, *Motography;* Mr. Hildreth, *Billboard;* Paul C. Hinz, *Moving Picture World;* Theo. S. Meade, MOTION PICTURE NEWS; Capt. F. A. Boening, U. S. Cinematograph Company; John B. Rock, Vitagraph Company of America; Tom Quill, Goes Lithographing Company; Ben W. Beadell, National Waterproof Company; Frank Hough, George Kleine, Inc.; George Magie, Universal Film Mfg. Company; W. K. Cochrane, Cochrane Adv. Agency; Watterson R. Rothacker, Industrial M. P. Company; Mr. R. R. Nehls, American Film Corporation; I. Van Ronkle, V-L-S-E Company; Charles C. Pyle, Bartola Musical Company, and Mr. Gerlach, J. C. Seeburg Company.

Looking Ahead With The Producers

VITAGRAPH TO PRESENT NEW WEEKLY PROGRAM OF QUALITY, BEGINNING NOVEMBER 1

THE Vitagraph company, on the alert to keep abreast of the demands of the exhibitors and their growing patronage, have arranged a weekly program, beginning with the first week in November, to include a series of releases, each one of which will be a representative Vitagraph picture, whether it be a one-part subject or a feature. Twenty-four of the Vitagraph stars are represented in the first week's releases, who worked under the direction of seven different directors to make the separate stories.



MR. AND MRS. SIDNEY DREW AND FLORENCE NATOL IN "BEAUTIFUL THOUGHTS" (Vitagraph)

The first of the quality releases will be "Between Two Fires," in which two maiden ladies living one on each side of a bachelor, conspire individually to capture him in the matrimonial net and the ruse employed by the victim to circumvent their designs. It was directed by Courtland Van Deusen, with the assistance of Flora Finch, Kate Price and William Shea, in its enactment.

The second release of the week will be "The Sultan of Zulon," a two-part comedy by William Calvert Howard, produced by Wall Van. It tells in amusing manner the adventure of Ram Si Ko, in his search of a white wife to add to his already overstocked harem. Hughie Mack is the Sultan, while Dorothy Kelly and Donald MacBride assist him in creating the fun.

Following "The Sultan of Zulon," will be a Frederic Chapin comedy. "A Family Picnic," in which a great Dane proves to be a white elephant on the hands of a picnic party. Kate Price, Ethel Corcoran, Donald MacBride and Paul Kelly are the comedians responsible for the comedy's success.

A star cast of Vitagraph players selected from the Western company at Los Angeles, Cal., enacted the release for Thursday, "The Ebony Casket." It is a story in which an ebony casket containing a stuffed cat, helps a pair of lovers to overcome parental objection. William Duncan, Anne Schaefer, Myrtle Gonzalez, Alfred Vosburgh, George Kunkel, Otto Lederer, Carleton Weatherby and George Stanley, are the principals concerned in the enactment of this play.

Eva and Stanley Dark are the authors of the regular "Sidney Drew Day" release, "Beautiful Thoughts," in which Mr. and Mrs. Sidney Drew appear to exceptional advantage. Its theme is woven around the tenets of the "Beautiful Thoughtist" and the story develops into the means employed by a husband, a perpetual grouch, to drive the beautiful thoughts out of his wife's head. Florence Natol is the third member of the cast that presents this delightful comedy.

A Broadway star feature, "Anselo Lee," a stirring picture of Gypsy life, interwoven with romance, into which a society girl is the beloved of a Gypsy Adonis, is the first Saturday release of the month. It was enacted by a cast of Vitagraph players that include Antonio Moreno, Naomi Childers, Donald Hall, Frankie Mann and Nellie Anderson, who worked under the direction of Harry Handworth.

For good measure, and to round out a program of exceptional quality, the Vitagraph company announces the release on Monday, November 1, of "The Turn of the Road," one of their Blue Ribbon features, produced by Tefft Johnson with a cast including Virginia Pearson, Joseph Kilgour, Naomi Childers, Bobby Connelly, Robert Gaillard and Edwina Robbins. It is a life drama from the pen of Isabel M. Johnston, and tells in a series of punches a story that is said to culminate in a breath-taking climax, and to be replete with deft touches of artistry.

The above series of film releases for the first week in November is only a forerunner of what the Vitagraph company promise in the succeeding weekly program under the new arrangement.

EDISON FILMING LOUIS J. VANCE SUBJECT FOR DECEMBER 8

"The Destroying Angel," Louis Joseph Vance's famous novel, is now being filmed by the Edison company for release on the Kleine-Edison Feature Service program December 8.

Mabel Trunnelle, Marc McDermott, Walter Craven, George Wright, Fred Jones, John Sturgeon and William West will handle the various leads.

TERWILLIGER TO BEGIN NEW DRAMA FOR LUBIN

"Streets of Silence" is the title of a new and original photoplay, written by Anthony P. Kelly of the Lubin Scenario force, which will have its production under Director George Terwilliger and which will be released through the V-L-S-E Inc. offices, with Ormi Hawley as the star.

This will set at rest the constant rumor that Director Terwilliger is to leave the Lubin Company. The picture will be begun at once at the Lubin Philadelphia studios and then Director Terwilliger with his company will proceed to the Western Lubin branch at Coronado, Cal., where he will complete this picture and begin his next.

AGE AND YOUTH WORK TOGETHER IN METRO FEATURE

The unusual contrast of the oldest actress on the English speaking stage and the youngest star of the screen appearing together, will be shown when Mrs. Thomas W. Whiffen, the "grand old lady" of the stage, and little Mary Miles Minter, the youngest screen star, are seen in "Barbara Frietchie," a five part feature picture now in production at the Popular Plays and Players' studio, for an early release on the regular Metro program.



MRS. THOMAS WHIFFEN AND MARY MILES MINTER IN "BARBARA FRIETCHIE"

Although Mrs. Whiffen has appeared in many notable stage productions on both sides of the Atlantic for more than half a century, this will mark her debut in motion pictures.

A FAMOUS ARTISTS' MODEL IN UNUSUAL POSES FOR THE LATEST PRODUCTION FROM THE THANHOUSER STUDIOS



AUDREY MUNSON AS SHE APPEARS IN "INSPIRATION," COMING MUTUAL MASTERPICTURE

HAYDON DIRECTING ESSANAY CAST IN MYSTERY THEME

A company of Essanay players under the direction of J. Charles Haydon is now at work making a five-act photoplay of "The Alster Case," taken from the novel of that title by Rufus Gillmore, author of "The Opal Pin," "The Mystery of the Second Shot" and other widely read detective novels.

The photoplay will be Essanay's December release on the V-L-S-E program. It is a mystery play, and carries out the incidents of the book with great faithfulness to detail, it is said.

Bryant Washburn takes the leading masculine role, and Miss Ruth Stonehouse the leading feminine part.

The mystery surrounds the slaying of Mrs. Alster, and is solved in an unusual and thrilling manner at the climax of the play.

UNIVERSAL WILL PRESENT SCREEN VERSION OF "UNDINE"

The well known novel entitled "Undine" has been adapted for the screen by Walter Woods of the Universal scenario staff, and same will be produced in five reels by Director Henry Otto. Ida Schnall, well known throughout the United States as one of the world's best swimmers, has been engaged to play the star role in this production.

Miss Schnall has won a number of medals for speedy and long distance swimming, and is said to be one of the most perfectly formed women in the world, her measurements checking with those of the Venus of Milo.

"COME BACK OF PERCY," THIRD SELIG BLOOM CENTER COMEDY

"The Come Back of Percy," third in the Selig "Chronicles of Bloom Center," is a two-act comedy, written and directed by Marshal Neilan.

This production will be released in the regular General Film service, Monday, November 8.

All the characters which have incited merriment will be seen disporting in "The Come Back of Percy."

Constable Plum, Postmaster Ira Pash, Miss Selina Tubbs, Druggist Phil Pickel, Chubby Green and Johnny West are unusually active.

AUDREY MUNSON, FAMOUS ARTIST'S MODEL, IN NOVEL PHOTOPLAY FOR THANHOUSER

EDWIN THANHOUSER has engaged Audrey Munson, who is known in the world of the palette brush and clay pile as "The Venus of Washington Square," also as "The Panama-Pacific Girl" and "The Exposition Girl." Miss Munson has done some startling work among painters and sculptors, and Edwin Thanhouser considers her the logical subject for a film production which he has long had in mind.

Audrey Munson is a miracle of human development. Her form has been the subject of books and articles by the leading physiologists of America, but it is as a model that her fame is greatest. As "Evangeline," by Daniel Chester French, she stands in bronze before the home of the poet Longfellow, at Cambridge. As "History," by Allan Newman, she tops the state capitol in Florida. In New York every mile or so is marged with a Munson figure by some great sculptor. She overlooks the great metropolis from her pinnacle as "Justice" on the towering Municipal building. She posed for the groups at both ends of the Manhattan bridge; for the great ballroom of the Hotel Astor, Conti modeled his group from Audrey Munson.

But her greatest triumphs are the groups at America's greatest exposition at San Francisco—"Descending Night," by Weinman; "The Fountain of Eldorado," by Mrs. Harry Payne Whitney; "Genius of Creation," by French; "Fountain of the Earth," by Aiken; Sherry E. Fry's figures in Festival Hall; Piccirille's "Spirit of Spring" and "Court of Four Seasons," and Evelyn Longman's "Fountain of Ceres." Of Exposition paintings, "Art Crown My Time" and mural decorations, by Milton Bancroft, and works by William de Leftwich Dodge, owe her their inspiration.

Edwin Thanhouser now presents her in her first moving picture effort, entitled "Inspiration," a five-reel Thanhouser-Mutual Masterpicture.

In this story of art and artists she appears as merely herself, for under the guidance of her director, George Foster Platt, the public is given an opportunity to see her as the queen of the sculptor's dais.

MUSIC KEEPS ESSANAY CAST UP TO REQUIRED PITCH DURING PRODUCTION OF "THE RAVEN"

IN the filming of "The Raven," a melange of George C. Hazleton's biographical novel of the poet, and the poet's poem of that name, arranged and produced by Charles J. Brabin, the Essanay company resorted to music to raise Henry B. Walthall, Warda Howard and other members of the cast up to the required emotional pitch.

George K. Spoor, president of the company, conceived the idea as he stood on the studio floor and watched Mr. Brabin and the others working on the intense scenes of the photoplay. There was difficulty in reaching and keeping the pitch required because this play gives an actor little time to get balance. After two or three of the heaviest scenes had been rehearsed and retaken many times without success, Mr. Spoor left the floor and got busy at the telephone.

That afternoon when the members of the cast returned from lunch, they found the "sets" for the play surrounded by wooden screens. When they were called to the floor and prepared to resume their work, they were startled by the music of a full orchestra, playing some of Grieg's Peer Gynt music.

Mr. Spoor, after a consultation with his directing staff, announced that music would be used at the Essanay studio in future productions. This is the first time in film history that music has been used in the production of photoplays.

VITAGRAPH CAST BEGINS WORK ON "MRS. DANE'S DANGER"

Lilliam Walker, Wilfrid North, Donald Hall, William Dunn and Edward Elkas have begun work on a three-part drama for the Vitagraph company, entitled "Mrs. Dane's Danger," by Charles L. Gaskill.

Besides playing the leading male character, Mr. North will also be director of the picture.

WARREN KERRIGAN IN A NEW SERIES OF TERRENCE O'ROURKE PICTURES FOR UNIVERSAL

J. WARREN KERRIGAN is going to appear in a new series of Terrence O'Rourke pictures. Such is the decision of Carl Laemle, president of the Universal Film Manufacturing Company, after having wrestled for months with one of the most intricate problems he has ever been called upon to solve. The "problem" is all caused by the insistent demand of picture fans requesting that the Terrence O'Rourke pictures be re-issued. But Mr. Laemle has decided that instead of re-issuing the famous series, he will present Mr. Kerrigan in a novelty serial.



J. WARREN KERRIGAN IN THE FIRST OF THE "TERRENCE O'ROURKE" SERIES

Beginning November 22, and continuing for three weeks only, J. Warren Kerrigan will appear in a two-reel picture each week of his greatest characterization, Terrence O'Rourke, which will be released so as to follow immediately after the last episode of "The Broken Coin." It had been originally planned by the Universal to issue "Graft," the new Universal serial written by fifteen different prominent authors immediately following "The Broken Coin," but the Terrence O'Rourke pictures will serve to kind of ease the strain on the followers of the popular Universal serial, and give them something of a different nature as a matter of diversity.

The first picture to be released under this plan, will be Louis Joseph Vance's Egyptian novelty story, "The Palace of Dust," and will be produced by Jacques Jaccard, who also scenarioized the story. In Mr. Kerrigan's support will be Carmen Phillips, Ray Gallagher, George Periolat and G. Raymond Nye. The story is laid in Cairo, Egypt, where we find Terrence O'Rourke as a gentleman of adventure. The Russian prince, who is the consul to Egypt, is perfecting a conspiracy whereby the control of Egypt shall be shifted from the English into the hands of Russia and France. The prince of Egypt and his brothed, the Princess Constantine, are enthusiastic for the freedom of Egypt, little knowing that it is really a plan to saddle their native country with new masters.

Terrence O'Rourke wins the princess to his side; he foils the conspirators; fights them off in a secret chamber, and returns to the side of the princess, who shields him and later stabs the prince to allow Terrence an opportunity of escaping, in order to reach the English barracks, where he furnishes them with the details of the conspiracy which he has nipped in the bud.

"TWO EDGED SWORD," VITAGRAPH, NEARS COMPLETION

"The Two Edged Sword," a four-part drama, which was written for the Vitagraph company by Lulu Case Russell and Eugene V. Brewster, is nearing completion under the direction of George D. Baker.

Edith Storey, Evart Overton, Josephine Earle, Robert Gaillard, Marion Henry and Nellie Anderson are the players prominent in its enactment.

UNIVERSAL FILM SHOWS HOW JOE KNOWLES, BY HIS RESOURCE, KEPT ALIVE IN WILDERNESS

WHEN Joe Knowles, two years ago, emerged from the Maine woods near the Canadian line and was met at Lake Megantic, Quebec, he proved to his satisfaction that his experiment in the Maine woods where he was at the mercy of the elements, the wild animals of the forests, and without food, clothing or shelter.

Harvard professors who examined Joe Knowles' thick tan skin at the Cambridge Laboratory the week after he left the woods and forests, declared that no individual could attain such a skin unless he had actually been exposed to the elements for at least four or five weeks, still there were skeptics and it remained for the Universal Film Manufacturing Company to attempt to a certain extent, to clear the mystery by having Joe Knowles repeat his feat before the camera.



HOW JOE KNOWLES BATTLES A RATTLER IN "THE NATURE MAN"

Mr. Knowles' performance for the Universal did not consist of a lengthy stay in the woods, but merely showed how he accomplished the feats which he has described in his book, "Alone in the Wilderness."

How Joe Knowles trapped and skinned his bear, from which he made a covering for his body; how he trapped fish and then caught them with his hands; how he made his bow and arrows with which he defended himself and killed game are all minutely portrayed in this Universal film, which Mr. Knowles consented to pose for, for the only purpose of proving to mankind that the feat he accomplished was possible. The experiment was made for the purpose of showing that a man can live today in the wilderness and rely wholly on his resources for his living.

The pictures are instructive, interesting and amusing.

The Universal will release them under the title of "The Nature Man" as a Broadway feature.

ATLAS MAKES WAR COMEDY FOR ASSOCIATED

The Atlas Comedy Company of the Associated Service, inspired by many of Henry Ford's views on war, have made a comedy, "The Battle of Not Yet."

For this production a steel submarine of the Ford type was built, and it takes a prominent part throughout the action.

NEW TOM MIX COMEDY COMING ON NOVEMBER 9

"The Chef At Circle G" is a Tom Mix comedy in one reel, released by the Selig Company on November 9. The plot is said to be unusually funny and Tom Mix is given opportunity for much realistic character work.



JEAN PIERRE PIERARD, EUROPEAN WRESTLER, FEATURED IN "ZIBLICKY'S WATERLOO," CASINO STAR COMEDY

MOUNTAIN LIFE PICTURED IN "END OF THE ROAD"

The life of the Carolina mountains as presented by H. Grattan Donnelly in his novel, "The End of the Road," is graphically reproduced in the five-part Mutual Masterpicture of the same name, screened by the American Company. The story deals with the passions, good and bad, both of the primitive people of the southern hills and of persons of intelligence and culture whose fortunes are cast among their wilder compatriots.

An all-star cast has been selected, in which May Allison, Helen Rosson and Harold Lockwood have the leads. William Stowell plays the "heavy." William Lofe and William Carroll appear in the roles of secret service men and the frenzied lover of "Carolina," the mountain girl.

CLARA KIMBALL YOUNG IN CHINESE SUBJECT FOR WORLD FILM

Clara Kimball Young will star in a forthcoming World Film production to be called "The Spirit of the Joss House." Rex Ingram is directing the picture, the scenario of which he also prepared.

In this play she impersonates "Ming Ti," who is stolen from China and brought to an American Chinatown by a vicious opium dealer. In his disreputable den she meets and falls in love with Demarest, an American artist.

World Film will shortly announce the release date.

DALY ANNOUNCES CAST FOR NEXT GOLD ROOSTER PLAY

Arnold Daly announces as the cast for his next Pathé Gold Rooster Play "The House of Fear," the following: Mr. Daly in the lead, supported by Sheldon Lewis; Ina Hammer (who has supported Maude Adams and Robert Edeson), Martine Sabine (who was leading man with John Drew), William Bechtel and Charles Laite.

The picture is under the direction of Mr. Daly and Ashley Miller. Like the others of the Arnold Daly series it is adapted from the "Ashton-Kirk" story written by John T. McIntyre.

CHINATOWN OPIUM JOINT ACCURATELY REPRODUCED IN KALEM PRODUCTION, "THE DREAM SEEKERS"



SCENES FROM "THE DREAM SEEKERS" AND "THE GLORY OF YOUTH" (Kalem)

A COMPLETE opium outfit, exactly as used during the days of San Francisco's world famous Chinatown, has been employed in the production of "The Dream Seekers" by the Kalem Company. It was only through the friendship that an official of the Golden Gate City has for James W. Horne, who directed the picture, that it was obtained.

For several years now the federal and State governments of California have had the Chinese quarter under control, and practically have stamped out all of the vice that made its ill-repute.

When Mr. Horne was confronted with the problem of obtaining the proper atmosphere for "The Dream Seekers" he went at once to the official of San Francisco and secured his assistance. Then application was made to the United States government for permission to remove a complete outfit that had been confiscated from the warehouses where it had been stored.

This permission finally was secured, and then Mr. Horne set about the task of getting a Chinese to aid in arranging the set. Here, however, was a stumbling block. Nowhere could he find a Celestial who would admit having any knowledge of how an opium joint appeared when in full operation. For three days he searched without avail, and it was not until a Chinese interpreter employed in one of the municipal courts volunteered that he was able to get the effects desired. However, the scene as shown in the Kalem picture, which will be generally released in a short time, is an accurate reproduction of an opium joint.

TYRONE POWER AND KATHLYN WILLIAMS CO-STARS IN "SWEET ALYSSUM" FOR SELIG

WHEN Tyrone Power and Kathlyn Williams are seen in the new Selig production, "Sweet Alyssum," released through the V-L-S-E November 15, it will be the first time that these two strong "leads" have appeared together in moving pictures. The two have much in common in their ability to interpret the emotional although graduated from widely varied schools of dramatic interpretation and with widely varied careers.

Mr. Power has an enviable reputation on the legitimate stage, having appeared, in addition to Sir Henry Irving, with Mrs. Fiske, Julia Marlowe, Mrs. Leslie Carter and William Faversham and having been featured in that startling play, "The Servant in the House," by Charles Rann Kennedy for several seasons.

He began his stage career in 1884 and has never missed a season since.

Miss Williams on the other hand, is a product solely of the silent drama. Starting about six years ago as a player under the Selig trademark, she has played leads week in and week out. Her greatest delight is playing character parts in which emotions known to all women can be portrayed. Her work with the wild animals at the Selig Jungle-Zoo in Los Angeles, Cal., is well known through her performance in the "Adventures of Kathlyn" serial and countless other wild animal pictures.

Her most famous successes were in the big V-L-S-E productions, "The Carpet from Bagdad," and "The Rosary," in each of which she scored decisively.



ONE OF THE UNUSUALLY DEEP SETS USED IN "AT BAY," A PATHE GOLD ROOSTER PLAY

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

PROMINENT CAPITAL CITY PICTURE MEN WELCOME BANNING OF "COUNTRY STORE"

THE "The Country Store" has been dealt its Waterloo in the District of Columbia by the decision of the Assistant District Attorney, Ralph Given, that such a practice is a violation of the lottery law. This refers to the giving away of prizes of any character in places of amusement.

The order as issued by Major Pullman, Chief or Police, runs as follows: "Notify all theatres, motion picture parks and other place in your precinct running so-called "Country Stores" or any device or plan where prizes of any kind are given by virtue of the purchase of tickets, that if anything along this line is done tonight, the police will take action.

"The captains will see that no country store enterprises of this sort are allowed to operate after this warning, which should be given this afternoon."

This order took effect at once, on October 19.

J. P. Morgan, vice-president of the Motion Picture Exhibitors' League for the District of Columbia, had this to say on the ruling: "The League has always opposed the country store and welcomes the action of the Chief of Police. At one time we voted to refuse membership to exhibitors resorting to this practice. We do not consider it legitimate picture business and is only used by those who are tottering to failure because of mismanagement or because they are not showing the right kind of pictures. Personally, I rank as the first exhibitor in the northeast section of the city, and I have always been able to make my pictures bring my patrons. I have country stores all around and I have seen them rise and fall, but the Princess kept strictly to its mission of motion pictures."

Arthur Robb, house manager for Moore's Garden and Strand said: "Of course the decision of the police department did not effect us at all.

"We have never found the giving of prizes of any character necessary, nor has the country store practices of other houses affected our patronage."

Nat Glasser, manager of The Leader, and a director of the Washington Exhibitors' League, emphatically favored the order of Major Pullman: "If the pictures are not appealing enough to bring the public, then don't try to run a picture show. Another thing, this idea of giving something for nothing creates dissatisfaction among the patrons. They are never satisfied. More than this, prize offering cheapens a house and is beneath the dignity due high class motion pictures."

KEYSTONE GOVERNOR ASKS STATE EMPLOYEES TO ACT AS SPIES TOWARD EXHIBITORS

EVERY employee of every department of the state government of Pennsylvania, whether located at the capitol in Harrisburg or anywhere throughout the state, is, in effect, designated by Governor Martin G. Brumbaugh to act as a "gumshoe" detective to see that exhibitors live up to the letter of the recently enacted motion picture censorship law.

This became known when the governor sent an identical letter to the heads of all the departments calling on them to direct their subordinates who at any time may attend a motion picture show, to report to the state board of censors whenever they see a film displayed which has not been approved by the censors.

It will be recalled that Governor Brumbaugh last spring took an active interest in the passage of the present censorship law, which was drawn up by Chief Censor J. Louis Breitinger, whose attitude has always been hostile to the motion picture exhibitors.

Here is the text of the letter Governor Brumbaugh has addressed to all the heads of departments:

"It has come to my attention that here and there throughout the state moving picture films have been displayed that have not been approved by the Pennsylvania State Board of Censors for Moving Picture Films.

"It is of the utmost importance that only films approved by the board of censors of this commonwealth should be exhibited in this state.

"Will you, therefore, be kind enough in the interest of a proper enforcement of this law, to request of all employees of your department, who at any time in attendance at a public moving exhibition should see displayed any film not approved by the Pennsylvania Board of Censors, immediately to notify the board of the time, the place and the character of such film.

"This co-operation on the part of your people will be greatly appreciated."

"DAMAGED GOODS" O. K.'D AT SHOWING IN NEW ORLEANS

New Orleans is not "blessed" with a board of censors, but the Mutual Film Corporation, in introducing "Damaged Goods" to that city, held a private showing of that picture at the Hippodrome theatre, and invited scores of city officials and leading physicians to express their opinions of the picture. "Damaged Goods" was shown October 24 at the Columbia theatre, in Canal street.

Several score of written opinions were garnered, and every one of them had nothing but praise for the picture. Dr. Oscar Dowling, president of the Louisiana State Board of Health, said: "The picture is 'strong,' if you will, but in my opinion it holds a tremendous power for good." Dr. Dowling for a number of years has conducted a fight for sanitation. His expressions have been sought by the leading journals of the country, including the *Saturday Evening Post.*

The Rev. Louis Voss, pastor of the First Street Presbyterian Church, said: "Damaged Goods" ought to strengthen greatly the effort that is being made to stamp out that blot upon our city and principal cause of loathsome diseases so widely prevalent —I refer to the restricted district—by the enactment of an injunction, or abatement act."

The picture is being shown at the Columbia theatre by H. E. Smith, an exhibitor from Dallas, Tex., at 25 cents.

QUEBEC BANS "ETERNAL CITY" ON RELIGIOUS GROUNDS

The motion picture play adapted from Hall Caine's "Eternal City" has been banned from reproduction in the picture houses of the Province of Quebec, according to an announcement made by Sheriff Lemieux, chairman of the Provincial Board of Moving Picture Censors. The picture was refused approbation on religious grounds. The population of this province is made up mainly of devout French-Canadians.

ST. LOUIS EXHIBITORS WILL FIGHT CENSORSHIP

The St. Louis Exhibitors' League will appear at an open hearing of a committee of the Aldermanic Board in opposition to a bill to create a board of censorship for motion pictures in St. Louis, which was recently presented by Alderman Barney L. Schwartz.

Table of contents will hereafter be found every week opposite inside back cover.

CARRIE SIMPSON NOW FULL FLEDGED STATE CENSOR

Miss Carrie Simpson is now a full-fledged censor of the State of Kansas, having been appointed by Governor Capper. This makes her responsible only to Governor Capper and not to W. D. Ross, Superintendent of Public Instruction.

According to those who are "in the know," Miss Simpson is having tail-pieces made that will show that the film bearing it has been passed by her and not by W. D. Ross. It seems that Miss Simpson was appointed by the governor at the suggestion of Mr. Ross. Miss Simpson wants to be responsible for her opinions and for this reason is going to use her own name on films that she passes.

Miss Simpson's new appointment will give her full power to pass or reject a film regardless of the opinions of the other censors.

It is not known to be true, but it is suspected, that this new appointment of Miss Simpson's is not setting very well with the other censors.

WOULD KEEP CHILDREN, UNDER 14 AND ALONE, FROM NIGHT SHOWS

The Detroit Federation of Women's Clubs will endeavor to see that the ordinance which prohibits the attending of moving picture theatres at night by children under 14 years of age not accompanied by adults, is enforced.

"We will make the mothers of Detroit realize that children under 14 should attend only Saturday afternoon matinees and that the program of these matinees should be chosen especially for them," said Mrs. W. R. Alvord, president of the federation. "The managers of theatres are willing to put on such programs, provided that there is a demand for them. It is our purpose to create the demand. We are also appealing to the managers to enforce the ordinance now in existence, which prohibits children from attending evening performances unless accompanied by an adult.

"We shall make a campaign through the clubs and churches of the city to show mothers the results of evening theatre-going by children and of seeing pictures intended only for older eyes."

HOUSTON EXHIBITOR, ARRESTED, REFUSES TO STOP PICTURE

Because he showed a film, "The House with Nobody In It," without a permit from the Board of Censors, Anthony Xydias, an exhibitor of Houston, Tex., was arrested. After his arrest, he refused to take the picture off, and showed it at his house throughout the day. Said Mr. Xydias, according to the Houston *Chronicle:*

"I am going to make a test case of this and carry it through the highest courts if necessary. I am going to find out if I can be forced to show pictures to the censor that are admittedly proper and clean and be compelled to ask for a permit before showing every film. No word of condemnation has been uttered against this picture. The only point up for argument is that I failed to get a permit from the censor before showing it."

WINNIPEG CENSORS ENLIST LADIES' COMMITTEE TO BAR "NAUGHTY" FILMS FROM PUBLIC GAZE

MANITOBA and Saskatchewan moving picture censorship, which is all done by a board of three censors in Winnipeg, will in the future, it is probable, be more strict than ever. Strips of film with even a faint breath of naughtiness mixed up in them, will be promptly ordered deleted and it is possible that even anything in the way of a domestic scandal, as forming an episode in a reel, will be chopped out in its entirety.

No more will the monthly censors' reports, which are submitted to the board of control at the city hall, contain as reasons for films censored, be confined to "German scenes, fights, shooting, gambling, immoral, suicide," etc. It is possible that additional reasons, objected to by the more discerning feminine, and reasons entirely original with the Winnipeg board of censors, will be included. Coryphees in abbreviated skirts, bathing nymphs in scanty costumes, and even the occasional flash of a silk stocking, seen as the lady leaves her auto or jumps out of the window of a moving train, will probably be witnessed no more on the screens in two of the western Canada prairie provinces, after the ladies have gotten fairly into the harness.

The Winnipeg Moving Picture board of censors have brought something down upon themselves, but still it may be all right at that, and what the board will like, when it is considered that they will be visited regularly by a bevy of ladies whose ambition is to see that the public gets what it wants, so long as it is also what the ladies want to give them in the way of pictures.

Those pictures which the censors already have allowed to be displayed to the enthusiastic youth or the serious-minded adult will be relegated to oblivion, if the ladies decide against them.

The censors say they agree that they ought to help the moving picture managements in giving the public what it wants, and so have decided that a committee of ladies is sure to know all the wants of the public, for have they not husbands and other servants to obtain their information from? Certainly for the sake of the husbands and servants the standard of pictures for Manitoba and Saskatchewan will be raised a little higher.

The personnel of the committee selected includes the names of some of Winnipeg's most prominent women, the wife of Attorney General Hudson being one of the number. There is the wife of a prominent Winipeg minister also on the board.

TORONTO CLERGY BLOCKS SHOWING OF FIGHT FILMS, DESPITE PROMOTERS' PATRIOTIC PURPOSE

THREE days before the scheduled date for the showing of the Johnson-Willard fight pictures in Massey Music Hall, the largest auditorium in Toronto, the Ontario government decided to cancel the permit which had been issued for their exhibition, owing to pressure from ministerial associations and other representatives of the clergy. The result has been that the Sportsmen's Patriotic Association, under whose auspices the views were to have been screened, has disbanded, and the Canadian soldiers, for whose benefit the exhibition was planned, are signing a protest against the government's action in revoking the permit which had been officially granted.

The fight views were to have been shown all in one day, October 20, and the cancellation of the permit was made on October 17. The incident has been made a public issue between the officials and members of the defunct Sportsmen's organization, and the preachers and the dailies have been devoting columns of space to the controversy.

"I was one of the favored few who saw the Willard-Johnson pictures at a private view," Robert C. Newman, provincial inspector of theatres, told the NEWS correspondent. "I saw nothing immoral about them. They did not show anything brutal. There was no bloodshed. It was a good, clean exhibition of boxing, according to these views."

Arrangements are being made by a number of citizens of Toronto to hold a public mass meeting in Massey Music Hall, which seats 4,800 people, to protest against the intereference of the ministers in this as well as in one or two other patriotic ventures.

LEGALITY OF "PICKETING" THEATRES WILL BE SETTLED BY WASHINGTON SUPREME COURT

THE legality of "picketing" theatres which have had trouble with labor unions is to be settled in the Supreme Court of the State of Washington, through the medium of an action started in Spokane County.

The last State legislature passed a law prohibiting picketing. A few days ago E. M. Reed and Joseph Thompson, members of the Motion Picture Operators' Union, were arrested while marching up and down in front of the Empress theatre, carrying banners which read: "This theatre is unfair." The arrests were made on warrants sworn to Joseph Krom, manager of the theatre.

The men were placed under bond and released. According to Attorney E. W. Robertson, who appeared for them at their preliminary hearing, the anti-picketing law is inoperative, because a petition has been filed demanding that a referendum vote be allowed upon it.

Deputy Prosecutor Hance H. Cleland told the court the statute was operative, because the referendum law excepts statutes which relate to the public peace and safety.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Oct. 23.

THE Kalem Ham Comedy company has just completed filming "The Man Eating Tiger" in the wilds of Bear Valley near Pine Crest, Cal. The scenario for this is by Lloyd V. Hamilton, and the direction was in charge of William Beaudine. The part of Minnie was played by Owen Evans. She was originally intended to be a lion, but Los Angeles costumers had only a tiger make-up, hence the change. The principal parts in this were taken by little Bud Duncan and Ethel Teare. The company is now making "Nearly a King," a comedy of the Elizabethan period, from scenario by Director Beaudine.

Jack McDearmid, who has played two short engagements with Coast companies, has been added to the regular stock of the Kalem Ham Comedy company, and will play juvenile leads opposite Ethel Teare in future productions. Mr. McDearmid was with Ziegfeld productions for the past three years, and played juvenile lead in "The Winsome Widow" and "The Follies of 1912."

The work of filming the "Stingaree" series by the Kalem company is proceeding very satisfactorily, the organization now making the fourth episode. Many scenes for this number were made during the past week on the Mojave Desert where the entire company, with a large number of extras, cowboys and complete camp outfit spent the past week. This production is in charge of James Horne.

Paul Gilmore, who has just completed an engagement at the Griffith Fine Art Films studio, where he played a leading part in "The Penitentes," has been engaged by President Fred J. Balshofer, of the Quality Pictures Corporation, to play featured leads opposite Marguerite Snow. He began this engagement this week appearing in the part of William Westwood in "Rosemary." Mr. Gilmore has had a very successful theatrical career, having played practically all of the John Drew parts in cities outside of Chicago and New York. He also has the distinction of being the first actor engaged by the Mutoscope and Biograph company when it was only possible to make a picture sixty feet in length. Since entering the picture field he played leads in two subjects for the Balboa company besides the engagement in "The Penitentes."

New Comedienne for Nestor

Director Al Christie of the Nestor comedies has discovered another comedienne in the person of Betty Compson, who came to Los Angeles appearing in a vaudeville sketch played over Pantages circuit. While here Mr. Christie saw the act, and arranged for Miss Compson to return to Universal City as soon as her engagement was completed. She arrived at the film city this week, and in honor of her coming the Nestor company began filming a very appropriate subject, "Wanted, a Leading Woman," which is a motion picture of a motion picture, showing the trials of a director in securing talent for the making of a college comedy. The arrival of the new comedienne, according to the script, causes jealousy between Eddie and Lee, and they make numerous attempts to outdo each other and win the hand of the fair one, Eddie having the edge because he



CELIA SANTON (Horsley)

plays the juvenile lead, while poor Lee is forced to make up as the janitor. The entire company have a delightful time.

Delegates and guests of the American Electric Railway Association, and the American Electric Railway Manufacturers Association were entertained one day during the past week at Universal City.

Going to the capitol of filmdom by electric cars, they were met at Universal City station by an escort of cowboys, and the officers were transported to the entrance of the city in the original city conveyance, the horse-car. The progress of the times were shown during their return to the station when they were taken in a 1915 jitney of the "flivver" variety. During the day a number of special scenes were made following a short address of welcome by Director General McRae. George E. Kann, who arrived Monday to take up the duties of business manager, supervised the entertainment, and the principal events of the afternoon was a big rodeo in which Jane Bernoudy won many of the honors.

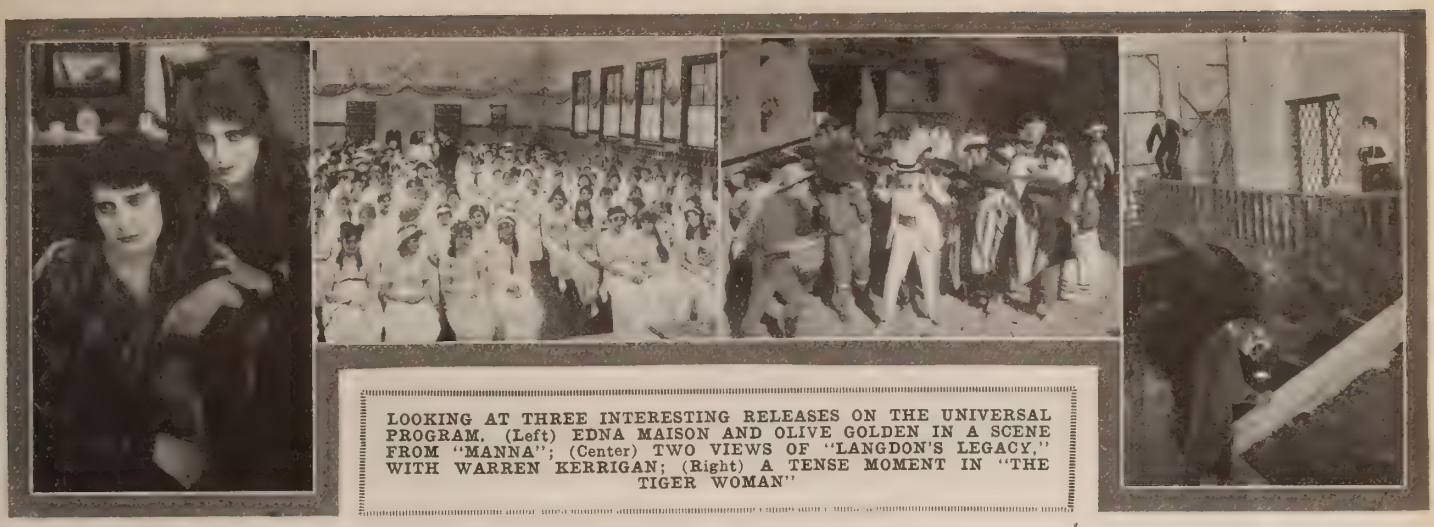
Universal Director Makes New Record

Beverly Griffith, in charge of making local scenes for the Universal Animated Weekly in connection with his work in charge of locations, made new records this week when, under his direction, pictures were taken of the burning of fifty thousand dollars' worth of opium pipes and paraphernalia by the State Board of Pharmacy. The picture closed with a "close-up" of a poor Chinese crying over the spilled milk. The last scenes were made at 3:45 p. m. It required an hour to take the exposed negative to the Universal laboratory and a print back to the Superba theatre, where it was shown at 7:15. The laboratory department needed but two hours and a half for developing and printing from the negative.

The Horace Davey Joker Company has just filmed "When Father Was a Goat" from a scenario by Charles H. Christie, wherein flirty father is forced to give son five hundred dollars in order that the boy may square the old man with the supposed detectives. Ray Gallagher is the son, Billie Rhodes the girl, Harry Rattenberry the father, and Neil Burns the detective. The company is now filming "Saved by a Shirt."

"Chills and Chickens" is a one-reel comedy wherein C. Chaser has domestic troubles, after forcing himself to become ill that he may be taken to a hospital where he sees a decidedly attractive nurse. Max Asher is Chaser, Gale Henry his wife, and Lillian Peacock the nurse. Allen Curtis is directing this story, scenario of which is by Gale Henry.

The George Ade play, "Father and the Boys," is being filmed this week with a cast composed of Digby Bell as the father, Lemuel Morewood, Harry Ham and Bud Chase as his sons, Louise Carbasse as Bessie Breighton, May Gaston as Frances Berkley, and Yona Landowska as Emily Donaldson. The plot revolves about a western orphan who owns an interest in a supposed worthless mine, and goes to New York to earn a livelihood by society entertaining. A rich New Yorker aids the girl in withholding her rights to the mine. His interest in the girl causes his sons, whose marriages he had planned to think he is eloping with her and a continental chase follows. The sons fall in love with the girl their father intended should marry the other, and the Western maid finds her former sweetheart who has returned from the Klondike.



LOOKING AT THREE INTERESTING RELEASES ON THE UNIVERSAL PROGRAM. (Left) EDNA MAISON AND OLIVE GOLDEN IN A SCENE FROM "MANNA"; (Center) TWO VIEWS OF "LANGDON'S LEGACY," WITH WARREN KERRIGAN; (Right) A TENSE MOMENT IN "THE TIGER WOMAN"

Constance Johnson is being featured in the name part of the three-reel subject by F. McGrew Willis entitled, "The Butterfly," which shows the career of a frivolous woman who loves attention. This borders on tragedy and has a decidedly strong plot. M. Blevins appears as the heavy, Jack Livingston as the lead opposite Miss Johnson, and Ray Hanford in the character role.

"An Unexpected Scoop" is a one-reel comedy drama made this week by Richard Stanton, in which Stanton, Jack Wilson and Myrtle Gonzalez play the principal parts. It is a newspaper story in which two reporters from rival papers become rivals over a girl who, it later develops, is the only party who can give them information regarding a story they have both been given assignments for.

Director William C. Dowlan is filming a one-reel comedy drama, "The Traveling Man and the Girl," from story by Leonora Ainsworth. Mr. Dowlan and Gloria Fonda play the name parts, with V. T. Henderson appearing in the character role. The plot pertains to the stepfather accusing his step-son of robbery, and the traveling man bringing about the placing of guilt on the son of the man.

Director J. P. McGowan has completed the making of "When Rogues Fall Out," a story of a railway president's attempts to secure a franchise in which he resorts to all methods, fair and foul. The story is by Helen Holmes who appears as the daughter of the railway president. Others in the cast are D. H. McDaniels, W. R. Weber, and L. D. Maloney.

"Bloodhounds of the North" is the title given a Canadian trading camp story written by Walter Woods. Agnes Vernon appears in this as the daughter of the trading post keeper whose hand is sought by a sergeant of the mounted police and a cattle rustler who poses as a trapper. This story has many melodramatic scenes with all the thrills of the semi wild life in the northwest.

Three-Reeler Deals with Life of Artists

"Gilded Youth" is the title of a three-reel drama dealing with life in the artists' quarter of London, in which three artists care for the child of one of their models, and who becomes infatuated with a vampire, played by Elsie Jane Wilson. The story was written by Rupert Julian, who is in charge of the directing and also plays the leading part, that of the artist who fathers the youth and prevents him from wedding the vampire. Bertram Grassby appears in a prominent part, that of one of the artists, Carmen Phillips as the model, Hal Cooley as the foster son of the artists, and Rena Rogers as the girl the artists hope their son will wed.

The Joker company composed of Victor Potel, Smiling Billy Mason and Teddy Martin, under the direction of Roy Clements, have filmed "Safety First and Last," a decidedly timely comedy.

This week the "Broken Coin" company began the filming of number twenty-two of the series, which will be the last. Following this, Director Francis Ford will spend a vacation in the East, and all members of the company will be given a holiday. They have been working on this constantly for more than the past six months.

The Joseph Franz Universal company will take up the filming of "Klint of the Tree Country," a two-reel drama written by Ben Cohn, in which Sherman Bainbridge, Edith Sterling and Rex D. Rosella appear in the leading parts.

"Colonel Steel, Master Gambler," is a one-reel story being filmed for Laemmle Brand this week. Two of the principals of this are Edna Payne and Arthur Moon.

The title of the Meredith Nicholson story filmed under the Direction of Otis Turner, with J. Warren Kerrigan in the name part, has been changed from "Pennington's Legacy" to "Langdon's Legacy." The filming of this has been completed.

First New Keystone Building Finished

The first of the new buildings for the reconstructed Keystone studio has been completed. This consists of five floors and will house the offices, carpenter, paint and mechanical shops, and work has now been taken up in the construction of a large interior studio where filming will be done by artificial light. No additional space near the present site of the Keystone plant could be purchased except a large hill directly back of the present location. This was bought, and for the past week steam shovels and an army of teams and workmen have been hauling the young mountain away. This will afford a flat space where an interior studio will be erected.

Weber and Fields, who are on the Coast for appearance in Mack Sennett Triangle feature comedies, have completed their first subject and are now working on the second.

The aim of one of the cowboys taking part in a scene in which Chimmie Fadden is initiated out west, was so good that the paper wad of the blank hit Victor Moore's foot just astern his pet corn, and the star comedian thereupon gave to the film some decidedly classy steps that had not been rehearsed.

"Micha," Geraldine Farrar's pet goat used in subjects filmed recently, chewed up his leather collar and meandered around the studio all day Sunday and Sunday night, and Monday morning he was found devouring the last scrap of paper containing the plans for sets for "Mr. Grex of Monte Carlo." Fortunately many of the sets had been completed, but it so happened the one Micha swallowed for dessert was the very one the technical staff needed at once. As the result the "Mr. Grex" producing company was held up for two days.

Turnbull Play for Edna Goodrich

Hector Turnbull is writing a photoplay in which Edna Goodrich will be starred, and while this is being completed, Director George Melford is taking a short vacation which he is spending on a hunting trip.

The new developing and finishing laboratory at the Jesse L. Lasky studio is nearing completion and will be ready for occupancy within the next few days.

There was an unfilmed scene enacted at the Lasky studio this week when Hector Turnbull's automobile was christened "Shivering Betsy," and that speed demon of Director George Melford named "The Stuttering Doughnut." This christening is a prologue to a big race act that is to be pulled off in the near future providing the two motor enthusiasts can find a fast enough track to accommodate their cars for a half-mile race.

"The Wood Nymph" is the title of the first Fine Arts-Triangle subject in which Marie Doro will appear, and the work

LOOKING AT A FEW OF THE INTERESTING SCENES IN CURRENT MUTUAL RELEASES FROM THE AMERICAN STUDIOS



THE WASP—November 1 THE SHERIFF OF WILLOW CREEK—October 22 ONE TO THE MINUTE—November 2

of filming this was taken up on the arrival of the actress at the Griffith studio this week. Supporting Miss Doro will be Mary Alden, Frank Campeau, Adoni Fovieri, Wilfred Lucas, Charles West and F. A. Turner. The direction will be in charge of Paul Powell.

The first subject in which Norma Talmadge will be seen on the Triangle program is "The Missing Links," in which she will be supported by a very excellent cast.

Another large property room has been added to the Fine Arts Film studio, making a total of two hundred and nine permanent buildings. This property room is 60 x 200 feet and will be used for the storage of expensive articles.

A number of buildings of a distinct Spanish type of the sixteenth century have been built and used at the Fine Arts Film studio in the filming of "Don Quixote," with DeWolf Hopper.

Griffith Players Coming East

Mae Marsh, who has been ill for several weeks, is now fully recovered, and this week departed for the New York studio in company with a number of other players, including Owen Moore and Dorothy Gish and Alan Dwan who will play there for a number of weeks.

The Pacific Ocean just out of San Diego Bay furnished the setting for a naval battle. The United States government furnished the principal props, a number of torpedo boats, destroyers, warships and other boats making up a fair sized squadron for scenes made this week for a coming NYMP Triangle subject. The title of this has not, and will not be announced, until release date. The battle lasted for about two hours during which time the several cameras on the job exposed more than six thousand feet of film. For these scenes a whaling bark was purchased and converted into an armed cruiser of the Bleucher type. About fifty Ince players, directors and technical men including Thomas H. Ince, E. H. Allen, Directors Raymond B. West and Reginald Barker took part in the making of these scenes.

The government boats used were the torpedo destroyers Perry and Paul Jones, U. S. tug boat Harris, the San Diego, and the Spreckles private yacht. The prop warship was battered from a distance of twelve thousand yards with eight inch guns which crushed it from stem to stern. During the battle, the San Diego ran toward the bow head at full speed keeping up continuous firing, and the battered boat finally sank. The scenes made are said to have cost in the neiborhood of eighteen thousand dollars.

Charles O. Baumann, of the New York and Keystone companies, is here from New York spending several weeks with producers Thomas H. Ince and Mack Sennett.

NYMP Stages Spectacular Fire

NYMP employes, with the exception of members of the William S. Hart company, were given a real treat this week in the manner of a spectacular entertainment when the completed Western village, built especially for a Hart production on top of the plateau, was destroyed by fire. All buildings which were used during the filming of the scenes, had roofs of diffusing cloth and were completed prior to the burning of the village. Very realistic effects were obtained.

A replica of the New York Stock Exchange is being built at the new Culver City site of the NYMP studio, and will be the first set built there. The work on the studio is progressing very satisfactorily, the stages being built first so that work can be commenced there and continued during the completion of the Administration building, technical shops, etc. This set is for a coming H. B. Warner subject.

The mission set at Inceville, which has been used in scores of photoplays, lost its appearance this week when it was converted into the court yard of the palace of a Balkan ruler. When this work is completed the set will be used in a coming Bessie Barriscale subject, in which William Desmond will play opposite the well known NYMP star.

Arrangements have been made with the management of the Trinity Auditorium in Los Angeles, for the showing each Monday of Ince features for the Triangle program. This will be the final "once-over" given the pictures by Thomas H. Ince and his staff. Each picture will have specially prepared orchestral accompaniment during the projection.

Willard Mack has completed his engagement at the NYMP studio, and has departed for the East.

William S. Hart, grown weary of the long trolley ride to and from Inceville daily, has purchased an automobile, and finds that the throttle is as responsive as the spurs.

Innovation at Lasky Studio

An innovation is being introduced in the making of two subjects at one time under the direction of one person at the Jesse L. Lasky studio. The two photoplays will be filmed by Cecil B. de Mille, one starring Edna Goodrich, and the other co-starring Fanny Ward, Jack Dean and Sessue Hayakawa. Both are from original scenarios by Hector Turnbull of the Lasky scenario department

The making of these two plays at one time will require two complete studio shifts, one to work at night, and the other during the day. For each production there will be an entire separate and distinct company and corps of assistants, with the exception of Alvin Wyckoff, who will do the photographic work in the making of both pictures. With the Goodrich picture, Mr. de Mille will be assisted by William Horowitz and with the tri-star subject by Harry Hatfield, late legitimate stage producer. Mr. De Mille is just finishing the last few scenes for the second Victor Moore "Chimmie Fadden" subject. For these scenes, the entire town of Newhall, Cal., was rented for two days. The Lasky company went to the typical Western town in a special train of nine cars, and with the aid of all the villagers made big mob scenes.

It has been definitely decided by the Lasky company to remain at the present studio indefinitely, and probably permanently, it being understood that they have given up all plans of moving to a different location as was their intention earlier in the season. The fact that the remainder of the unoccupied portion of the block on which the studio is located has been leased, leads to the conclusion that their present home will be a permanent one. The negotiations for the additional ground were completed this week, and this will give the company a space of 300 x 650 feet, and afford ample

space for the building of many large sets such as their productions may require. The entire block will be enclosed, bearing the name of Lasky Features on all four sides. The new laboratory building now under construction is rapidly nearing completion, and will be pressed into use within the next few days.

Burro Develops Temperamentitis

"Ramona," the burro heretofore used in dramatic productions at the Lasky studio, where she has "supported" Geraldine Farrar in "Carmen" and "Marie Rosa"; Lou Tellegen in "The Unknown," Edgar Selwyn in "The Arab" and other similar stars, developed an acute case of temperamentitis this week when requested to play in several scenes of the comedy subject "Chimmie Fadden Out West." At first the leading burro absolutely refused to make up, and was finally induced to do so, after much laying back of the ears, by the purchase of Indiana clover hay, and the assurance that she would have her name on the screen and two close-ups with the star, Victor Moore. Because of his recent refusal, the members of the company have been treating her exceptionally well, and she now rides to location in state, occupying the rear seat of an automobile with a footman on either side.

The work of filming the next Universal serial which is to immediately follow "The Broken Coin," was begun this week under the direction of Richard Stanton with Hobart Henley in the star part of the young man who battles against crooked politics, first as a district attorney, later as judge, representative and congressman. There will be fifteen episodes in this subject, each of two reels, and the story for each one written by a separate author.

In many of the episodes Director Stanton will also play in prominent parts, and the principal members of the big cast who have so far been selected to play in all fifteen episodes of this serial are Jane Novak, Glen White and Ray Stanford. The first release of this serial will in all probability be made on November 22.

Selig Tiger in Animal Drama

Rajah, the big tiger of the Selig Zoo, considered the largest in America, is this week being featured in a one-reel East Indian animal picture produced by Lloyd B. Carleton, with a cast composed of Edward Peil, Vivian Reed, C. C. Holland and others. The title of this is "The Sacred Tiger of Agra."

Another new subject being filmed is an African animal story entitled "Jumbo's timely Rescue," with a cast composed of Edith Johnson, Harry Lonsdale, Leo Pearson and others. Tillie, the largest of the John Robison herd of elephants, plays a very important part in this, which the makers believe will cause a sensation when it is shown on the screen.

At the Edendale Selig studio, the finishing scenes of the three-reel subject adapted from the Richard Harding Davis short story, "The Buried Treasure of Cobre," are being made under the direction of Frank Beal. Harry Mestayer is featured in this subject, which is laid in South America.

Scenario has been prepared for a Selig V-L-S-E subject which is to be made by Colin Campbell and co-stars, Tyron Power and Kathlyn Williams. This will consist of five reels, and the present title selected is "Thy Neighbor's Wife."

Members of "The Diamond from the Sky" celebrated the completion of their sixty-reel serial by a dinner served at the Challet Café at Santa Barbara. Lottie Pickford wrote a special song for the occasion, and Director William D. Taylor was presented with a handsome silver loving cup by members of the cast.

First Weber and Fields Subject Finished

The first Weber and Fields subject, "The Best of Enemies," made under the direction of Frank Griffin and the supervision of Mack Sennett, was completed and forwarded to the New York office of the Triangle this week. This deals with the efforts of the pair of German comedians to break into society, and because of their rivalry, Fields is accused of murdering Weber when the latter suddenly disappears. He is tried, convicted, taken to the death house, later to the scaffold, and the hangman has counted two when Weber suddenly puts in an appearance and prevents the killing. Supporting the famous comedians are Chester Conklin, Max Swain, May Bush, Frank Opperman, Guy Woodward and others.

"Saved by Wireless" is the other Keystone subject completed this week, in which many of the scenes were made to represent pictures taken of action on one aeroplane as seen from another. The making of this was under the direction of Walter Wright, who is head cameraman at the Keystone studio, and who is entitled to the credit of some wonderful trick photography effects. Chester Conklin and Max Swain perform a number of sensational stunts in and about the aeroplane as it presumably soars through the air.

Fred Mace is now being featured in a very remarkable part which requires that he be cross-eyed through the entire two reels of Keystone comedy. The title of this is "A Janitor's Wife's Temptation." This is the first time any comedian has been able to put this act over, and the many scenes that have been projected indicated that Mace has added another novelty to the screen.



BEVERLY BAYNE, METRO STAR, WHO WILL BE SEEN SHORTLY IN "PENNINGTON'S CHOICE"

Carlyle Ellis, free lance fiction and magazine writer, specially engaged by the Triangle Film Corporation, has arrived at the Coast to write special feature stories regarding the three studios located in Los Angeles. William Collier will arrive at the Keystone studio within a few days to begin an engagement. He is particularly well known for his successful stage career during which he played the star part in "Never Say Die," "On the Quiet," "The Dictator," "The Man from Mexico," and his most recent success was that of "Hello, Broadway," with George Cohan.

Charles Fais, for the past several years with the David Horsley interests in Los Angeles, has been engaged by Business Manager George Stout, of the Keystone Film Company, and Mr. Fais will now act as purchasing agent.

Selig Engages Louis J. Cody

Louis J. Cody, who came to the Coast for a special engagement at the NYMP studio, and later was with the Balboa Company, where he was featured in several productions, has been engaged by the Selig Company, and began his first work there this week in an important part in the film version of the Richard Harding Davis short story, "The Buried Treasure of Cobre," being produced by Frank R. Beal in which Harry Mestayer plays the featured part.

Florence Rockwell has arrived at the Pallas Pictures studio and this week began work in the filming of an adaption from the well-known E. P. Roe novel, "He Fell In Love with His Wife," which will be the first picture for the Paramount program produced under the direction of William D. Taylor, late producer of "The Diamond from the Sky," North American serial.

The last scenes for the Dustin Farnum Pallas Pictures subject, "The Call of The Cumberland," were made this week, and for these a very elaborate interior of a gun club home in the mountains was built. The set was 30 x 70 and consisted of a number of rooms all connected by big openings which permits a general view of all parts. Prominent in the interior furnishings were handsome fireplaces. The set was designed and built under the direction of Earl Sibley, technical director for this studio.

The Oliver Morosco subject, "The Tongues of Men," featuring Constance Collier, supported by Forrest Stanley, will have some very novel professional dancing scenes in which the Egan dancing girls of the Orpheum circuit took part. These scenes were made for this theatrical story this week. The troupe consisted of fifteen Los Angeles High School girls who were graduates of the Egan school at Los Angeles, and will shortly begin a tour over the big time vaudeville circuit.

H. E. Roach, president and director of the Rolin Film Company, arrived home this week and immediately took up the filming of additional subjects of the "Lone-

some Luke" series, released over the Phunphilm brand by Pathé.

Charles Roacher, who has been connected with the Lasky, Universal and other prominent producing companies, has been added to the staff of the Rolin company in the capacity of head of the photographic department.

NEWS OF THE WEEK IN AND ABOUT SAN DIEGO

Special to Motion Picture News

San Diego, Cal., Oct. 23.

The Lubin Company has been busy the past week, completing the three-reeler, "The Convict King," and putting on two other films, "Two News Items" and "The Diamond Thief."

Mr. Sloman has been directing "Two News Items," a script by Julian LaMothe, dealing to some extent with the phases of capital and labor, or affluence and poverty. One news item is that about the death of a woman without a cent in the world, her end self-inflicted, an event which received a few lines in the paper. The other item tells about a gift of $10,000 to the poor by a man of wealth, and yet this man's avarice is the real cause of the woman's suicide. The story of his generosity fills columns of the papers. The woman and her husband were tenants in one of his slum tenements, and the husband, desperate in his inability to secure work, turns thief. The woman is evicted and decides to end it all. Adda Gleason plays the wife, Jay Morley the husband, L. C. Shumway the man of wealth, and Adelaide Bronti the sympathetic neighbor of the couple.

In "The Diamond Thief," a one-reeler, George Routh plays the thief, Helen Wolcott his accomplice and Ronald Bradbury the jeweler who is robbed. Capt Wilbert Melville and Melvin Mayo directed the production of this play.

Helen Wolcott is one of the newer members of the Lubin company. She was born in Denver and played for a time in the Garden stock company in that city. Since coming to the Coast she has been in pictures with the Bosworth and Selig companies at Los Angeles. She is an excellent swimmer and finds much sport in the surf off Coronado Beach. However, one day the past week, she had an experience with a surf-board which she does not care to repeat, as she bears a number of bruises sustained while trying to manage, a la Kanake, an obstreperous board in a heavy surf.

Mr. Bradbury is also a new member of the company at Coronado. He began life at Walla Walla, Wash., and has had many years of stage experience, having put in about fourteen years in the legitimate, playing with such people as Theodore and Florence Roberts, Nance O'Neill, Catherine Countiss and others. He was in stock with the Willard Mack company and has also had out his own road companies. For a time he wrote scripts for Bosworth and the Vitagraph, before joining the Lubin forces. He has had a number of plays on the boards in the past, and was out on the Orpheum circuit for a time.

Adelaide Bronti has been with the Lubin Company for a year, doing character work. She was born in Utica, N. Y., and for a number of years was in comic opera work. About three years ago she went with the Biograph Company, and has also played before the camera with the Universal and American.

Vivian Caples has closed her engagement with the Lubin Company and left for San Francisco by steamer.

Mrs. Wilbert Melville has been passing the week in Los Angeles, and Capt. Melville has gone north in his yacht, the *Vergana*, to join her.

J. C. Jessen, Los Angeles correspondent of Motion Picture News, visited the newly opened studio in San Diego recently.

Work has been started by the Lubins on a three-reeler, "The Bond Within," a story dealing with the theme of mother love It is one of Julian LeMothe's scripts.

One hundred members of the San Diego naval and coast artillery militia left in special cars for Santa Ana, where they will go into camp for three days at the expense of a motion picture company which is to take scenes in a big war drama. Full field equipment was taken. It is reported the New York Motion Picture Company is back of the project. Allen H. Wright.

Board of Trade Will Fight New York Constitution

Failure of Revision Leaders to Insert Plank Guaranteeing Full Liberty to Motion Pictures Warrants Rejection of All Their Proposals, Organization Declares

THE Motion Picture Board of Trade of America, representing the responsible elements of the motion picture industry, is beginning an active campaign against the adoption of the proposed new constitution of the state of New York.

When a committee representing the motion picture industry asked for a hearing before the Constitutional Convention leaders at Albany on the insertion of a plank guaranteeing as full liberty to motion pictures as is now accorded to newspapers and the spoken drama, it was shown scant courtesy by the Bill of Rights Committee at the convention.

The following resolution has been passed by the directors of the Motion Picture Board of Trade:

Upon motion duly made, seconded and carried, it was

RESOLVED, that the Board of Directors of the Motion Picture Board of Trade of America, Inc., condemns the action of the Bill of Rights Committee of the Constitutional Convention, held at Albany, N. Y., during the months of July, August and September, for the purpose of formulating amendments to the present constitution of the state of New York, such constitution so amended to be submitted to a vote of the people this November; in refusing to report to the convention the proposed amendment, by which it was provided that the motion picture as a vehicle of thought transmission was to be granted the same liberty from legalized pre-publicity censorship now enjoyed by the press; such action on behalf of the committee being discriminatory and contrary to the best interests of the people, in that it failed to protect them from the possibility of such censorship—the arbitrary act of the few over the many—conceived in ignorance, intolerance, prejudice or malice, and, therefore, contrary to the principles of freedom and free expression of thought upon which this country is founded.

FURTHER RESOLVED, that this association use its influence in behalf of, and in every way possible lend its encouragement and support to the press and all other agencies in their endeavor to cause the people to reject at the polls the amendments adopted by the said convention; such rejection being thoroughly justified upon the ground that a convention so constituted as to fail to recognize that censorship is an attack upon the bulwarks of our freedom, and to protect our people from such attack, is not of a disposition which would justify the approval of the results of its deliberations.

(Signed) Walter W. Irwin, director and chairman of committee; J. W. Binder, director; Wm. A. Johnston, director; S. L. Rothapfel, director; Nicholas Power, director; J. E. Brulatour, director, and Edward A. MacManus, secretary.

Triangles to Pierce Boston Film Field at 2 Points

Griffith-Ince-Sennett Pictures Will, It Is Predicted, Be Shown at the Olympia on Scollay Square and the Olympia in Washington Street

Special to Motion Picture News

Boston, Oct. 26.

THE Triangle will not have a theatre of its own in Boston. From time to time most of the theatres in the city have entered into the discussion. Recently the Tremont and the Colonial loomed largest as film possibilities in connection with the Triangle.

But whatever plans the Triangle had regarding a house of its own in the Hub have been given up. Manager Bradley of the New England Triangle office in Boston did not know of this fact until the News man told him of it. The tip to the News also said that the Triangle had reached an agreement with the Gordon Amusement Company, by which its films would be shown to Boston motion picture lovers.

When questioned as to this a high official in the Gordon offices denied that such an agreement had been reached with that company, but he said that a similar agreement might have been made with the Olympia amusement interests, which controls the various Olympia theatres throughout this section.

In Boston there are two Olympias, in Scollay Square and on Washington street at the foot of Boylston street. Indications at this writing are that Triangle will be shown in these two houses and in the Olympia string in other cities in this section.

At present Manager Bradley is busy on plans for a Triangle exchange in Boston.

Leslie H. Allen.

JUST TO MAKE TALK

By LONGACRE

ENGLAND and matters English are occupying a prominent part in the worries of the established producing concerns. Time was, up to the start of the present war, when the export sales totalled considerably more than half of the income of the oldest and most reputable companies in the business. In fact the producing machinery was geared to fit the "foreign market" for, in many cases, American distribution practically took care of itself.

Now, not only is the "foreign market" all shot to bits by the war but the juice of what profits did remain from purely British sales has been extracted by the new duty levied on films taken into England. This duty is one-third of the estimated value of the films.

Manufacturers usually send a negative to England and have the prints made there. But the new tax estimates the value of these negatives and then charges one-third of that value. England, alone, is not a territory of large sales. On certain kinds of features England only can use two or three prints. Of course the days when London was the clearing house for the civilized world, except America, are over, for one might say that the civilized world is at war, if this be not too paradoxical. So now that London handles prints for England alone, this tax takes all the fun out of doing business, as far as American companies are concerned.

One big company has solved the problem to the best of its ability by having a few films selected for exportation by a man who spent some time in England, studying the British market with which he is fairly conversant. He O. K.'s for exportation practically only serials and comedies. So it is easy to see that American producers must now look to America more than ever for their expenses and profits.

Who says a girl needs an education to be a screen star?

One of our best known leading ingenues was out of town recently taking scenes with a supporting company in a picture laid among fisher folk.

At the dinner table the leading man, just to make talk, said:

"I think those nautical scenes we took today will screen pretty well."

The leading lady began to titter.

"I didn't know we took any naughty scenes," she said.

Photoplayers' night at the new roller skating rink at the North end of Longacre Square was a gay affair. Harry Meyers brought along his own hand-raised champion, but the pride of Coytesville was not in shape and didn't win his race. A Universal husky, whose display of form brought forth many ecstatic shrieks from the gallery, won the long race easily. Rosemary Theby, more beautiful than on the screen if possible, presented the cups to the winners and champagne flowed like mucilage. Among the screen artists there were: Maurice Costello, Gladden James, Paul Panzer and Hal August. Then there were Ed Carewe, Billy Barry, "Kid" Hogan and Bill Swanson, in town from the West.



JULIUS STERN

Never a dull moment at the Screen Club these days with one member importuning the Supreme Court to retain for him his "place in the sun." Injunctions are flying thick and fast. The funny part of the whole thing is that at least one injunction has changed the man on whom it was served from a neutral to an active participant in the fray.

Francis X. Bushman and his Quality-Metro producing company have found a home and a guiding hand at last. George Wiley has been secured as business manager of the company; Don Meaney remaining in an executive capacity. The company is working at the old Colonial studios in West Thirty-fifth street, New York city, one of the best equipped and best lighted small studios imaginable.

'Way from Chicago comes a full page of war story with Joe Farnham's face in the middle of it. Joe draws a vivid picture of the trials and tribulations of the man trying to take motion pictures at the front in Europe.

Metro will soon issue two reel pictures with its well known stars, including Francis X. Bushman, featured, it is understood.

Gordon Trent says an Essanay actor is "nursing a severe attack of hay fever." Why nurse it? Why not try to kill it?

Now comes the Paragon Film Inc., with studios at Fort Lee, which will release through World Film. The chief interest centers about the personnel of those concerned. Maurice Tourneur is vice-president and general manager. With him will be Directors Capellani and Chautard. Thus are three sons of France putting up a wonderful commercial and artistic fight on American soil, for they are three of the very best directors in the business.

Tourneur's mail must be heavy these days. He just hinted that he wanted a man to read the scenarios submitted.

W. Glenmore Davis, known to Broadway as "Stuffy," is to have his face and soft collar handed down to his children's children. He also startled his associates. For he recently went to W-O-R-K in moving pictures. He plays himself, a press agent, in a forthcoming Gaumont Casino comedy with Tom and May Waters. "Stuffy" is funny, even in street clothes, unconsciously, undeniably funny.

Two years' absence from home surroundings have not lessened the keen interest of George Loane Tucker in the doings of his old associates. Since leaving New York, Mr. Tucker has been producing pictures for the London Film Co., Ltd., the studio of which is at St. Margaret's, near Twickenham, Middlesex, England.

A letter from Mr. Tucker encloses a draft for $100 for the Motion Picture Hospital Fund, in the sending of which he says he takes a great deal of pleasure. The draft has been turned over to Adolph Zukor, treasurer of the fund. It is the largest single contribution so far received.

One of the busiest men in the film industry these days is Julius Stern, manager of the Universal's eastern studios.

His office is situated at present at the Imp studio at Forty-third street and Eleventh avenue, New York, but in a few weeks he will move his entire staff to the big new studio which is now being completed at Leonia, New Jersey.

At the present time Mr. Stern has more directors, more actors, more scenario writ-

ers, more property-men, scene shifters and so forth than the limited quarters will permit. The result is that some of the directors have to work nights in order to produce their pictures. In other words he has a day shift and a night shift.

The directors now working on three stages at the Imp are Lawrence Marston, Henry McRae Webster, Charles Weston, Allen Holubar, Brinsley Shaw, Ben Wilson, Raymond L. Shrock, and Matt Moore.

Columbia University is going to elevate the art of the photoplay. Professor Victor O. Freeburg, who is a doctor of philosophy, will conduct a course in scenario writing. Thus comes the practical operation of a plan often suggested. It is devoutly to be hoped that other colleges will follow this lead.

Must have been some opening of Metro pictures at the Imperial theatre, Montreal, Canada. "The High Road" was shown to a distinguished and enthusiastic audience. Valli Valli and Ed Brennan, the stars, appeared and made short speeches. Miss Valli was presented by Herbert Lubin, managing director of Metro Pictures, Ltd., with a sterling silver flower basket while Brennan drew a cigarette case. Metro pictures will be seen in Canada from now on.

Wonderful Sarah Bernhardt! "Jeanne Dore," taken since the amputation of a leg, will preserve her for posterity. Mme. Bernhardt does not look more than forty on the screen. The only pity is that no record has yet been made of Mme. Bernhardt as she looks in private life today. At seventy years she is a remarkable woman.

Triangle pictures are being lined up by the biggest and most stable exhibitors of the country. Gordon has taken them in Boston, Archer brothers in Chicago and the Dusenburys in Columbus. Then, of course, there are Hexter of Cleveland and Kemble of Brooklyn.

That reminds one that "The Birth of a Nation" is reported as opening in London to good, but not great, business.

IN AND OUT OF TOWN

The Biograph producing forces, 114 strong, will leave for the Coast this week.

Capt. Harry Lambart, of the Mirror Films and Jack Cunningham, press representative, are on a trip to Chicago which Jack admits is "mysterious."

CHANGES OF THE WEEK

Stanley Walpole, just back from Australia, is playing with the Arrow-Pathé forces.

George Beban will work for Maurice Tourneur at the new Paragon studios.

Constance Johnston, late of Lasky, joins Universal.

Al Ray, comedy director, leaves the Associated and joins the Astor company, releasing through Pathé. With him goes Henry Fishbeck, camera man.

Edgar Mels, former Lubin press agent, is back writing newspaper editorials but says he will get in the film business once more.

World Series Baseball Films Better Than Last Year

Miles Receives Scores of Inquiries for Pictures Showing Diamond Tug-of-War Between Boston and Philadelphia and Many Exhibitors Wire for Bookings

INNUMERABLE inquiries for bookings on the world's series sets, covering the five baseball games between Boston and Philadelphia for the world's championship are being received by Manager Joseph R. Miles of the World's Series Film Company, New York.

A number of exhibitors have wired for bookings as late as in December, proving pretty well that they realize these pictures will be an attraction for the entire winter.

Manager Miles, in view of this avalanche of inquiries, has decided to change his original idea of open bookings and is offering the series to territorial buyers. Wideawake buyers, including a number of prominent exhibitors are taking advantage of this opportunity.

This world's series set of pictures deserves the very best that can be said of them. Two sets are offered, one of five reels, covering each of the five games and another of three reels which shows the important plays of the first four games and the entire fifth or deciding game.

The photography is excellent, and the camera work is new. Instead of stationing several cameras around the grounds to catch separate plays and relying on these solely, a camera also caught the action of the game from the home plate.

The four famous home runs of the series can be seen on the screen from beginning to end. Close-ups are also shown of the players, the governors of Massachusetts and Pennsylvania, the mayors of the two cities, and one of President Wilson and his fiancée, Mrs. Galt, which is said to be the best close-up of the president thus far secured for motion pictures.

All these points distinguish the present world's series pictures from those of 1913 and 1914 and are responsible for their greatly superior quality.

Manager Miles recommends that buyers of territory book with the exhibitor on a percentage basis. He believes this arrangement will insure greater return for the buyer. The interest in the pictures should last, like fight pictures, for a long time. They really bring the big games, in all their reality, to those who did not see them.

Ask Clean Health Bill for Banned "Damaged Goods"

Los Angeles Will Seek Injunction Against Censors, Who Threatened to Confiscate Bennett-Mutual Subject if Exhibitors Attempted to Show the Picture in the City

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 25.

LOS ANGELES censors have issued notice to the Los Angeles Mutual Film Corporation exchange, advising that a majority of the members voted that the Richard Bennett "Damaged Goods" feature was immoral and should not be permitted to be shown.

The film is booked for the weeks of October 25 and November 1 at the Superba theatre, 520 South Broadway, Los Angeles, and all efforts to induce the censors to change their minds have proven fruitless and they advise the film exchange that the film will be confiscated if any attempt is made to show it.

An effort has been made to sidetrack the ruling of the censors by inducing Mayor Charles Sebastian to overrule the board, but notwithstanding his very friendly feeling toward the film people in Los Angeles, he has advised that the censor board's jurisdiction is above his official power to change.

The management of the Superba theatre state definitely that the film will be shown Monday notwithstanding the ruling, and they feel positive that court action will result in a victory over the censor board. Local newspaper critics have all viewed the film, and their reviews have been very favorable, all of which tends to influence the general public against the censors.

In the past exhibitors have all been successful in securing injunctions preventing the censors and police department from interfering with the showing of pictures condemned by the board, and every effort will be made to secure such an injunction in this instance.

J. C. JESSEN.

France Is with Vogue for Comedies Through Mutual

Producer, Who Recently Directed Eddie Foy and Has Been in Everything with a Touch of Fun in It From Shakespeare to Vaudeville, Is Selecting Company

CHARLES FRANCE, admittedly an unusually capable comedy producer, has been engaged by Vogue Film, Inc., to direct its first company.

The studio on South Pasadena boulevard in Los Angeles, formerly used by Lubin, will house the activities of Producer France and his comedians. Mr. France was born into comedy. He made his first stage appearance at an early age and has been seen in everything with a touch of fun in it, from Shakespeare to vaudeville and back again. As head of the comedy producing staff of the Edison studios, he established an enviable record.

Recently he has been directing Eddie Foy at the Keystone studios.

"The old motto of 'laughs for laughs' sake' has failed as a comedy guide," Producer France recently commented. "The public is intelligent and will not laugh just because a director of comedy thinks they should, unless there is a legitimate reason. Comedy production is an art in itself. Fun is much more difficult to 'register' on the screen than it is on the speaking stage."

There is much speculation as to the personnel of the comedians, and announcement is expected shortly from Producer France. Mutual will release Vogue comedies.

Vim Comedies From Melies for General Release

New Brand of Fun-making Subjects Are One Reelers, Issued Every Friday, Featuring Bobbie Burns, Who Made His Debut as an Acrobatic Comedian in Vaudeville; Walt Stull, Who Began His Theatrical Career in Stock in Philadelphia, and Are Directed by Louis Burstein, Maker of Wizard Comedies

A NEW comedy on the program of the General Film Company is a one-reel Vim, every Friday. This announcement has been received with more than ordinary interest in the world of pictures because a new brand of film on the General Film program is by no means a frequent occurrence.

The Melies Manufacturing Company, for whom the Vim pictures are being produced, have secured Louis Burstein as director-general. It was Burstein who helped in the formation of the New York Motion Picture Company with Adam Kessel, Jr., and Charles C. Baumann. Until disposing of his interests in that company, Mr. Burstein was quarter owner, secretary and vice-president.

With the Reliance Company Mr. Burstein once more was organizing producer and during the early days of Reliance productions he was in full charge.

Popularity of Burstein's Comedies

The popularity gained by Wizard comedies released through the World Film Corporation can also be directly attributed to Mr. Burstein.

"For years I was baffled by the problems of how to produce good comedies," declares Mr. Burstein, "for producing good comedies is a problem. Vim Comedies are the result of all my experiences and studies.

"First of all, I insist that every one of our comedies shall have a plot. This can be done even with slapstick comedies. Secondly, our comedies must be free from anything suggesting vulgarity. The third essential demands that we hire only the best of talent and spare no expense in the making of the film. Stinting in the matter of production is penny wise and pound foolish."

Careers of Burns and Stull

The personnel of the cast is headed by "Bobbie" Burns and "Walt" Stull, who will be remembered chiefly for their work as creators of the "Pokes and Jabbs" series.

Bobbie Burns made his footlight debut as an acrobatic comedian in vaudeville. Then he played for three seasons in the original "Babes in Toyland" company and later accepted an engagement in the "Wizard of Oz" company. Burns finally turned his talents to the field of moving pictures, appearing first with Selig and later with Lubin.

It was while there that he first met "Walt" Stull. The latter had begun his theatrical career in stock, starting in 1894 in Philadelphia with the Forepaugh Stock Company. He left the Forepaugh company to accept an engagement as leading stock man at the Girard Avenue theatre, Philadelphia. There he remained for many years until attracted by an offer to go on the road as the co-star of Emma Bunting, followed by several seasons as the juvenile in a dramatic company headed by Creston Clark.

Finally Stull decided to go in business for himself, and in 1907 formed the Walter H. Stull Stock Company which, after two successful seasons disbanded when Stull accepted an attractive ocer from the Lubin Company and transferred his efforts from the footlights to the screen.

Vim Players in Florida

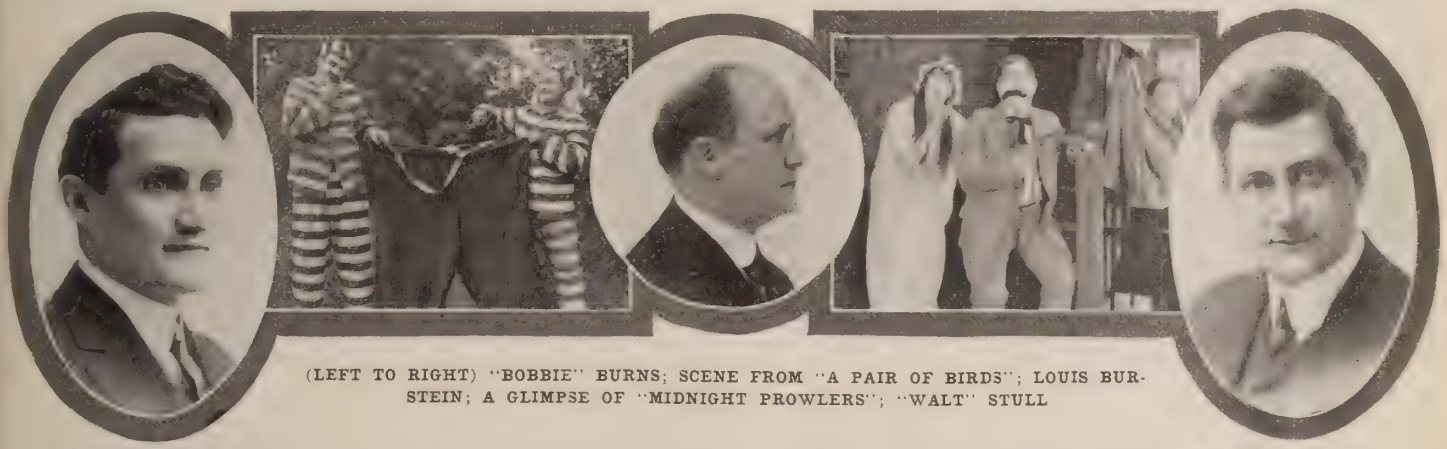
Burns and Stull were next author-directors with the Reliance. Here they met Mr. Burstein. The three put their heads together and decided to try their skill at creating a new line of comedy. Vim Comedies are the result.

Ethel Burton, ingenue, "Spook" Hanson, formerly a clown at the Hippodrome, Edna Reynolds, a stock favorite, "Babe" Hardy, a three hundred and fifty pounder, are leading members of the "Pokes and Jabbs" array. Director-General Burstein is at present negotiating with several other favorites.

By next week Burns and Stull with their company, will leave New York for Florida, which will be the winter headquarters of the Vim players.

More than a dozen of these new "Pokes and Jabbs" series are already completed and ready. "The Midnight Prowlers" is the title of the first release. Mr. and Mrs. Jabbs have been frightened by the report of burglars in the neighborhood and, unknown to each other, each has hired a detective. The release following "The Midnight Prowlers" is entitled "A Pair of Birds," and deals with Pokes and Runt, who are in jail. Though they escape from prison, after many mishaps, they are finally glad to surrender to the guards.

DIRECTORS, STARS AND SCENES OF THE NEW "VIM" COMEDIES TO BE RELEASED BY MELIES



(LEFT TO RIGHT) "BOBBIE" BURNS; SCENE FROM "A PAIR OF BIRDS"; LOUIS BURSTEIN; A GLIMPSE OF "MIDNIGHT PROWLERS"; "WALT" STULL

On November 26, "Pressing Business," the third release will make its appearance. A man sends his one and only suit of clothes to the tailor. While they are at the tailor's he stays in bed, but the tailor's shop burns down while his one suit is there. Comedy aplenty is furnished in his efforts to get another suit.

PREPARE FOR RECEPTION TO ROTHAPFEL IN NEW ORLEANS

Special to Motion Picture News.

New Orleans, La., Oct. 23.

Elaborate preparations have been made for the reception of S. L. Rothapfel, of New York, known as one of America's most successful exhibitors, who is touring the country under the auspices of the Rothapfel-Mutual Tour. Mr. Rothapfel was to have arrived in New Orleans Monday night from Atlanta, but Atlanta has been eliminated from his itinerary, which will put him in the Crescent City Sunday night, allowing him a longer stay here.

A committee of local exhibitors and exchange men, headed by Ross Hardenbrook, manager of the New Orleans office of Mutual, will meet him at the L. and N. station and escort him to his apartments at Hotel Grunewald.

He is to be taken over the city in an automobile party. Monday night an elaborate banquet is planned for the midnight hour in Hotel Grunewald. Hundreds of invitations have been sent out. Through the courtesy of Herman Fichtenberg, the orchestra from the Alamo theatre will play at the banquet. Professional talent from the bills at local theatres will entertain.

PAUL GILMORE IN "ROSEMARY" FOR QUALITY-METRO

Paul Gilmore, the dramatic leading man, who recently finished work in "The Penitentes" for the Triangle, has joined the Quality-Metro forces and is starred with Marguerite Snow in "Rosemary," a forthcoming production on the regular Metro program. Miss Snow, who has been starred in two previous Quality-Metro productions with Francis X. Bushman, "The Silent Voice" and "The Second in Command," will hereafter have the stellar roles



MARGUERITE SNOW AND PAUL GILMORE IN "ROSEMARY"

in her own company. After completing "Rosemary," which is a five-part picturization of the famous play by the same name, Miss Snow, accompanied by her company, will come East to make Quality-Metro features.

While Mr. Gilmore has appeared as a star on Broadway in a revival of "The Three Musketeers," he is perhaps best known throughout the South and West, where he is a popular favorite and matinee idol.

Another treat in store for motion picture patrons will be the appearance of Frank Bacon, the famous character actor, in support of Miss Snow and Mr. Gilmore.

Estabrook's Way to Success Indicated by Arrow Film

Company Points Out Advisability of Leaving Stage to March Along Road of Greater Popularity Under Screen Banner, and He Accepts Stellar Role for Pathe Release

HOWARD ESTABROOK has been signed by W. E. Shallenberger, president of the Arrow Film Corporation, of 71 West Twenty-third street, New York, to play a stellar role in the forthcoming Arrow-Pathé releases. Mr. Shallenberger's arrangements with Mr. Estabrook include the latter's exclusive services.

For this reason Mr. Estabrook has resigned from the cast of "Miss Information," in which he has been playing opposite Elsie Janis. He cannot leave the cast of that popular production until November 6. But from that time on Mr. Estabrook will not be seen in the flesh except as he goes to and from his home to the Arrow studios in Yonkers.

Mr. Estabrook showed that he was not afraid of really hard work, even if he is a motion picture star. For the last two weeks, while engaged in eight performances a week with Miss Janis, he nevertheless has reported daily to Director Howell Hansel for screen work. Except on Wednesdays and Saturdays, when matinee performances interfered, he has put in ten hours a day before the camera.

More than one hundred scenes were filmed by Mr. Hansel last week in the Arrow plant. These included practically all the interiors in which Mr. Estabrook appears in the first Arrow-Pathé production, except a few wherein he is seen with a noted woman star with whom he will be associated in these new Arrow photoplay productions.

Through the kindness of Samuel Untermyer, the famous lawyer, the magnificent Untermyer estate, Greystone, has been put at Mr. Hansel's disposal for many of the exterior scenes in this first Arrow film. The splendors of the Untermyer estate are known to all motorists who travel the road to Albany. It truly is a place of "magnificent distances."

Within the next fortnight the executive offices of the Arrow Film Corporation will be moved to the Yonkers plant at 120 School street. Mr. Shallenberger, because of his extensive motion picture interests, will maintain an office for himself downtown, but the Arrow office and studio work will be done in Yonkers after November 8.

Fine Arts Studio a Marriage Atelier for Dorothy Gish

Actress Will Be Joined in "Wedlock" (Only As Part of Day's Camera-Facing in the Picture Workshop), with Owen Moore, Husband of Mary Pickford

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 23

THE Jane Grey Fine Arts Films Company, filming "Mother of Seven," under the direction of C. A. and S. M. Anderson, are this week spending several days at Sunland, Cal., where an entire Mexican village has been built and will be used in battle scenes.

A special train carried five hundred or more members of the United States militia and navy from San Diego to Santa Ann, this week, where for three days the boys of Uncle Sam took part in battle scenes for the coming Triangle offering, "The Scarlet Band." These scenes were made under the direction of William Christy Cabanne, assisted by Lieutenant Muirhead and officers of the naval reserves. In many of the scenes J. H. Hogan, well-known aviator, soared over the "battle fields."

Elliott Dexter, recently with Nance O'Neil in "The Lily," Marie Doro in "Diplomacy" and other well known stage successes, has been cast by Manager of Production Frank E. Woods, of the Fine Arts Films studio, to play opposite Lillian Gish in her next subject, which will be of the nature of a costume play.

The time of this is in the early part of the eighteenth century, and the opening and closing scenes are laid in Paris. Other members of this cast will be Olga Grey, the Hungarian actress; Ray Wells, stock lead; A. D. Sears, and Howard Gaye.

Now comes the announcement that Dorothy Gish is soon to be wedded. The ceremony will be performed before the camera, and the man in the case will be Owen Moore, husband of Mary Pickford. The minister will not be an official, and the event will not be celebrated as a reality. This will be Miss Gish's first wedding since she made her debut in films, five years ago.

The Fine Arts Films Company has purchased motion picture rights on the stage play "Jim Bludso," which was an adaptation from the John Hay poem.

J. C. JESSEN.

Lasky Scholarship for College Scenario Course

Trip to Coast and Back and Liberal Compensation Awaits Undergraduate Writing Best Script in Department Just Added to Curriculum of Columbia University

TO further encourage the study of the art of photo-dramatics among the students of Columbia University, which announces that it has just opened a special course of lectureship in motion pictures and their making, the Lasky Feature Play company, through its executive head, Samuel Goldfish, has offered a scholarship to the university.

It has been accepted by Victor O. Freeburg, professor in charge of the new department, and the student who, in the opinion of William C. DeMille, chief of the Lasky scenario staff, writes the best original photoplay during the college term, will receive, all expenses paid, a trip from New York to the Lasky studios at Hollywood, Cal., and return.

If suitable for commercial production the play will be produced by Lasky with a star in the leading role and released through Paramount Pictures Corporation. Equitable compensation will be made to the author.

The decision of Columbia University to start a photo-dramatic department under the direction of Professor Freeburg is of great interest to the industry. Through the efforts of Professor George Pierce Baker, of Harvard, many talented young dramatists, including Edward Sheldon, Percy Mackaye, Frederick Ballard and others, have been trained to write for the legitimate field. Mr. Goldfish in his letter says that the photoplay producers of the future will look to the colleges for material.

SELIG BABY IN ONE REEL HEART INTEREST STORY

Jean Fraser, the two-year-old Selig baby, who scores in the Selig Red Seal Play, "Sweet Alyssum," released through V-L-S-E on November 15, has been working recently for the first time under Thomas Santschi's direction, in a one-reel heart interest story, "Orders."

FORREST, PHILADELPHIA, EXTENDS "NATION" RUN

Philadelphia, Oct. 26.

So large has been the demand for seats for "The Birth of a Nation" that the Forrest theatre has extended its original run of six weeks. This photo drama has broken all records at the Forrest.

The activities of the colored people, which caused some annoyance in the first few weeks of the production, have ceased, with the exception of a few spasmodic resolutions every little while.

No further breaches of the peace have occurred and none are anticipated by the management. This week 350 members of the City Club, a civic organization of Philadelphia, attended in a body.

Dr. Daniel M. Hoyt and Prof. William H. Meams, chairman of the Drama League, attended the performance and expressed themselves as highly pleased with the picture.

GEORGE KLEINE WILL MOVE SOON TO UPTOWN STUDIO

George Kleine's executive headquarters will remove to the big uptown studio at 805 to 813 East 175th street, New York, on or about November 1. The office at 11 East 14th street will be closed, all departments, including the auditing, advertising and scenario, removing to the new address.

SELIG REGISTERS RED SEAL AS A TRADEMARK

The application of the Selig Polyscope Company for the registration of the Red Seal trademark for the Selig feature plays released through V-L-S-E has been granted by the United States patent office.

Realism for a Lubin from Actual Battlefield Photos

Fifteen Replica Scenes from Pictures Taken with a Still Camera by Farnham While at the Front in France, Give "The Rights of Man" Vivid War Atmosphere



JOE FARNHAM'S PHOTOGRAPH OF A BATTLEFIELD IN EUROPE AND THE LUBIN REPRODUCTION IN "THE RIGHTS OF MAN"—WHICH IS THE ORIGINAL?

WHEN some few weeks ago Jack Pratt, Lubin director, began the production of Louis Reeves Harrison's five-reel Lubin V-L-S-E release, "The Rights of Man," he was confronted with the usual amount of problems which are thrust upon the director, but in this particular case, it seemed that just a wee bit more than the average attention was to be necessary to build the proper sets and select the locations for the staging of the replica scenes of the battlefields in Europe.

Accordingly, Director Pratt and Art Director Farnham of the Lubin Company began to get the proper information. It was hard to secure the necessary data and the search had about been given up, when it was recalled that Joe Farnham, now of the Lubin company, had been in France for four months and knew the real conditions.

Mr. Pratt found, not only the knowledge desired but in addition a collection of seventeen hundred still pictures, which Farnham had taken himself and which gave vivid views of just what he sought—the graves, the wounded and dying and the dead on the fields of battle and shell destroyed buildings.

Perhaps foremost among the many extraordinary replicas of the war zone, is the one showing the grave of three hundred French and German soldiers in the middle of a plowed field at Mondemont, France. It was at this position that the Chateau changed hands four times, twice occupied by the Germans and twice by the French in what is perhaps written in history as one of the most fierce hand-to-hand encounters of the war.

Director Pratt has reproduced this scene in a most remarkable way, as is shown by comparison of the photographs, one at Betzwood, Pa., and the other at Mondemont, France.

In all, through the five reels there are fifteen reproductions of this kind.

DINNER GIVEN IN HONOR OF MME. PAVLOWA AT LOS ANGELES BY LOIS WEBER



Among those present were Anna Pavlowa, Lois Weber, Henry McRae, Henrietta Crossman, Phillips Smalley, Al E. Christie, Otis Turner, Douglas Gerrard, Mack Sennett, M. Clustine, Fred Mace, Myrtle Stedman, Mrs. Turner, H. P. Caulfield, Ella O'Neill, Mrs. Caulfield, Maude George, Herbert Rawlinson, Grace Kingsley, Marguerite Loveridge, Wm. C. Dowlan, Marshal Stedman, Adele Farrington, Edna Maison, Cleo Madison, Lynn Reynolds, Joseph De Grasse, Mrs. De Grasse, Mrs. Dowlan, Robert Ross, Harry Hamm, Mrs. Hamm, Mrs. Rawlinson, Stella Razeto, E. J. Le Saint, Mrs. Kerrigan, Richard Willis, Herbert Standing, Mrs. Standing, M. G. Jonas, Mrs. Jonas, Frank Ormston, Hobart Henley, Horace Davey, Mina Cunard, William Worthington, J. P. McGowan, Marie Walcamp, Arthur Forde, Frank Elliott, Wallace Kerrigan, Helen Holmes, Ruth Roland, Lee Moran and Ethel Weber.

CHICAGO REEL FELLOWS HOLD DINNER

Special to MOTION PICTURE NEWS

Chicago, Oct. 25.

The Reel Fellows met for their October dinner in the balcony of the Movie Inn last Wednesday. After a cracking good dinner and its attendant gossip were disposed of, the serious business of the evening was discussed.

It was announced that the November meeting of the club would take place in the new rooms of the organization, situated on the floor above the Movie Inn.

Donald J. Bell donated fifty dollars toward new clubroom furniture, and E. A. Hamburg is to give the pictures and wall decorations. A committee of three was appointed to counsel with the management of the inn regarding decorations.

M. G. Watkins was elected secretary to fill the place of W. D. Hildreth, resigned.

GEORGE SPINK JOINS LUBIN'S SCRIPT STAFF

George Spink, composer of many successful vaudeville acts, among which are "The Country Club" and "At the Waldorf," has been added to the scenario department at Lubin's. Mr. Spink will write both comedy, and dramatic subjects.

LOUISE RUTTER, SUPPORTING DALY, IS BALTIMORE GIRL

Louise Rutter, who is supporting Arnold Daly in Pathés Ashton-Kirk series, was born in Baltimore. Her first engagement was in "The Bonnie Brier Bush," followed by others in "The College Widow," "The Heir to the Hoorah," "The Man of the Hour," and "The Devil," with George Arliss

She first appeared with Mr. Daly in "The Sins of Society" and "Know Thyself." An engagement with Ethel Barrymore followed and then one with William Gillette. Recent plays in which she has appeared are "Passers By" and "A Rich Man's Son," in which she acquitted herself well.

Miss Rutter is the leading woman in the Ashton-Kirk pictures, which have elicited much favorable comment from the reviewers.

New Talent Floats on Prosperity Tide to Horsley

Jefferson Drifts to Scenario Department with a Sea of Photoplays to His Credit, and Sprenger Sails under Flapping Sheets of Publicity

L. V. JEFFERSON, who since last April has written and sold nearly one hundred photoplays, has been added to David Horsley's scenario staff, which also includes Charles Mortimer Peck and Theodora Harris. Among Mr. Jefferson's plays have been produced are "Both Sides of Life," "The Grail," "The College Orphan," "The Fadist," featuring Henrietta Crossman," "A Splendid Crook," with Henry B. Warner; "Cupid's Thumb Print," "The Temptation of Adam," and many others of equal note.

For Mr. Horsley he is responsible for the scenario in which Irving Cummings makes his first appearance as a David Horsley star. He is also at work writing the plots and business for the "Stanley's Adventures in Africa" series, which is now being carried on in the Centaur features under the direction of Frank Montgomery.

David Horsley has appointed Bert Von Klein as his business manager of his studios in Los Angeles. Mr. Von Klein has been with Mr. Horsley since July as assistant to Director Frank E. Montgomery in the production of "The Rajah's Sacrifice," "The Woman, the Lion and the Man," and the "Stanley's Adventures in Africa" series, the latter now being released under the Centaur Feature brand name.



IRVING CUMMINGS

Previous to that time he had fourteen years of legitimate stage work, and since 1912 he has been in the motion picture business as director or assistant director. Mr. Von Klein assumed charged of his new duties this week.

After being out of the cast of "The Blood of Our Brothers," Margaret Gibson makes her reappearance as a David Horsley player in "Could a Man Do More?" the three-reel Centaur star feature with Crane Wilbur which will be released on the Mutual program, November 24. Miss Gibson's first appearance with Mr. Horsley was in "The Protest," the Centaur star feature release for September 29.

In "Could a Man Do More?" which is now being made at the Horsley studios in Los Angeles, Miss Gibson has one of the biggest and most effective parts. Miss Gibson before joining Mr. Horsley was with the New York Motion Picture Company. One of her excellent characterizations was that of Amy in "The Coward," in which she supported Frank Keenan.

C. O. Sprenger, a newspaper man who for many years was on the staff of the *Denver Times* and the *Rocky Mountains News*, and who for the past five years has been doing general publicity work and advertisement writing in California, has been placed in charge of the publicity work for the David Horsley interests in Los Angeles.

Public Demands More Helen Series from Universal

Miss Holmes Is Called from "Graft" Rehearsals to Continue in Old Lead, and Jane Novak Is Selected to Take Her Place in New Serial

SO insistent was the demand for the continuation of the Helen series in which Helen Holmes has been playing the leads, that the Universal Film Manufacturing Company has decided to continue featuring her in the series.

Director-General McRae at Universal City has already begun rehearsals of the first instalment of "Graft," in which Hobert Henley and Miss Holmes were to be starred, and the receipt by him of a telegram from President Carl Laemmle to continue the Helen Holmes series was received with disappointment as it was planned to start taking the pictures the following day.



JANE NOVAK

Telegrams went back and forth for a day or so, but all to no avail. The Helen Holmes series must be continued, and there was naught left for the Universal City directors to do but to select a new leading lady, and when it is considered that there are over a hundred star actresses at the Universal coast studios, this was no small job.

A list of eligible stars was made up, and the ability of the individual actresses considered thoroughly. After considerable dallying the directors came to the conclusion that on account of her remarkable performance in "The Scarlet Sin," "The Little Brother of the Rich," "Big Bill Brent" and "The Kiss of Dishonor," Jane Novak was chosen for the position.

Jane Novak was at the time it was decided to cast her in "Graft" playing leads in the Bosworth Broadway Universal Features.

Miss Novak has been in pictures but a comparatively short time, but two years and a half, having obtained her first training with the Kalem company, shortly afterwards oging to the Vitagraph company, where she appeared in many of the star productions of that company.

While traveling through California Miss Novak visited Universal City, and was offered a contract with the Universal, which she readily accepted. Prior to her appearance before the camera, Miss Novak was on the legitimate stage, having important roles in "The Girl from Rector's" and "Polly of the Follies."



ALICE DOVEY, FORMER MUSICAL COMEDY FAVORITE, NOW A MEMBER OF THE GAUMONT FORCES

GERDA HOLMES ANNOUNCES HER ENGAGEMENT BY EQUITABLE

Gerda Holmes, whose work with Thanhouser, Essanay and other feature producers during the past few years attracted the attention of numerous other concerns of equal importance, announces through her manager that she has contracted to appear under the management of the Equitable Motion Pictures Corporation and that



GERDA HOLMES

within the next two weeks she will leave the plant of Essanay for New York to assume her new duties.

Miss Holmes, who made her first mark in Klaw and Erlanger's production of "The Round-Up," in which she played the featured feminine role, was drafted from that production by the film field, because of her work. Her appearance in films was the means of rapid advancement. Essanay contracted with her for appearance with the male stars on their roster.

FIRST DIRECTORS' MEETING OF BOARD OF TRADE IN "MUTUAL WEEKLY," No. 42

"Mutual Weekly," No. 42, released October 21, contains a record in film of the first directors' meeting of the newly organized Motion Picture Board of Trade of America, Inc. The picture, as taken under the direction of Pell Mitchell, the Gaumont "Mutual Weekly" man, includes the assembling of the clans and close-ups of the following important figures in the industry: S. L. Rothapfel, manager of the Rialto theatre, who will soon leave on a national tour for the Mutual to consult with Mutual exhibitors on ways and means of increasing and improving business; Max Stern, manager of the Majestic theatre, Columbus, O.; R. H. Cochrane, vice-president, Universal Film Manufacturing Company; J. E. Brulatour, Eastman Kodak Company; Nicholas Power, president Nicholas Power Company; John R. Freuler, president Mutual Film Corporation; W. Stephen Bush, of the *Motion Picture World;* William A. Johnston, editor MOTION PICTURE NEWS; Walter W. Irwin, general manager International Film Service; Joseph W. Engel, treasurer Metro Pictures Corporation.

The title of this section of the weekly gives the object of the Board of Trade—"to promote the welfare of the industry as a whole, and to protect it against those who would illegally or unjustly prey upon it."

NEW YORKERS CROWD FOX THEATRE TO SEE EDITH ROBERTS

The William Fox Nemo theatre, at One Hundred and Tenth street and Broadway, New York City, is filled to capacity every afternoon and every night under the efficient management of Mr. Al. Ramer.

Every once in a while the neighboring streets are blocked with a throng of patrons who seek admission to witness on the screen the artistry of Edith Roberts, whose home is at 549 West 113th street. She is



EDITH ROBERTS

among the youngest of New York's moving picture favorites. Some times she appears before the curtain and expresses a few amiabilities.

Moving picture directors unanimously agree that a great future is before her.

WOUNDED SOLDIER DIRECTS COLORING OF PATHE SUBJECT

It is interesting to note in connection with the four part drama in Pathé color, "The Adventures of a Madcap," that its coloring in the Pathé factories at Vincennes, France, was made possible by a chance happening. The man in charge of the coloring department was fighting at the front when the picture arrived from America. Shortly afterwards he was wounded in the leg, and while convalescing directed the coloring of the picture. He also trained a number of women in the process so that now the work is being as well done as before despite the lack of men.

"The Adventures of a Madcap" was produced by Balboa, and features Jackie Saunders. It will be released by Pathé November 3.

ESSANAY DIRECTOR FILMS 12 PLAYS IN FIFTEEN WEEKS

Joseph Byron Totten, an Essanay director at the head of an Essanay touring company, has returned to the Chicago studios after a fitfeen weeks' trip through the cast, during which he filmed a dozen photoplays, three of which he wrote.

Mr. Totton left the studio last July with a company of twenty people, going directly to his country home and stock farm at Pendleton Hill, Conn., where a daylight studio was hastily constructed. Here he took "The Village Homestead," one of his own scripts, using his own house as the homestead. "The Call of the Sea" and "The Lighthouse by the Sea," the last picture his own, were taken respectively at Block Island, Rhode Island, and at Newport. "Hearts and Roses" was filmed at Westerly, R. I.; "A Mansion of Tragedy" was taken in Boston. and "Boys Will Be Boys" was set, staged and completed in New York City. Other plays were taken in various places along the Atlantic coast.

Mr. Totten came to Essanay for the second time a year ago, leaving David Belasco, on whose producing staff he worked, and dropping the production of "Experi-



JOSEPH BYRON TOTTEN

ence" to take up the offer made him by George K. Spoor, president of the company. Seven years ago he was with the Essanay forces, leaving to take up Broadway productions with Belasco. Mr. Totten wrote the film version of "The Blindness of Virtue."

MINING CAMP LOCALE FOR 2 REEL MUSTANG

"Playing for High Stakes," a two reel Mustang drama released in the regular Mutual program is a story of a mining camp.

Anna Little, Jack Richardson, Walter Spencer, Mary Gladding and Louise Lester have the principal parts.

Ohio's Pro-Censor Exhibitors Ready to Cry 'Enough!'

Instances Cited by Max Stearn, at Columbus Convention, Prove Existence of Real Disgust with Harmful Activities of Legalized State Censorship

Special to MOTION PICTURE NEWS

Columbus, Ohio, Oct. 24.

THE Ohio branch of the Motion Picture Exhibitors League of America assembled in convention for a special session at the call of Max Stearn, president of the Ohio branch, No. 1, who received numerous telegrams requesting that the convention be called for the purpose of protesting against the action of the Ohio Board of Censors in rejecting "Hypocrites" and "The Birth of a Nation."

Lem S. Miller of Cincinnati was made temporary chairman of the morning session, which opened at 10 o'clock. He introduced Geo. J. Karb, Mayor of Columbus, who welcomed the exhibitors and said among other things that he favored a national board of censorship, rather than a state board or municipal board.

Max Stearn, president of the league, was next introduced. He gave a resume of the work done by the league, citing the number of obnoxious bills introduced in the last legislature and killed through the efforts of the officers of the Motion Picture Exhibitors League.

He said that he was of the opinion that the exhibitors of Ohio were ready to give up censorship when a substitute that would be satisfactory to the public was presented. He said also that he hoped that the exchange man and the manufacturer would help to solve this difficult problem.

At the afternoon session Charles Williams, chairman of the Ohio board of censors, Maud Murray Miller, W. R. Wilson and other members of the board made addresses. Many of the exhibitors present had seen "Hypocrites" and were of the opinion that it should be passed by the board.

Those who had seen "The Birth of a Nation" felt that it should also pass. In the evening a banquet and cabaret entertainment was given. John H. Arnold, Lieutenant Governor of Ohio, was the guest of honor. In his speech he also made the statement to the effect that he was against state and municipal censorship but rather favored a national board.

The following is a list of exhibitors who attended the convention:

W. D. Belknap, Royal theatre, Columbus, Ohio; Charles Weigel, Alhambra theatre, 146 West Fifth street, Cincinnati, Ohio; Lem S. Miller, Cincinnati, Ohio; Leo E. Dwyer, Strand theatre, Columbus, Ohio; J. A. Maddox, Majestic theatre, Columbus, Ohio; Edward Kohl, National theatre, 7507 Linwood avenue, Cleveland, Ohio; B. J. Gorey, Wilmar theatre, Columbus, Ohio; O. J. Sybert, Hippodrome theatre, Marietta, Ohio; C. A. Frantz, Strand theatre, Cambridge, Ohio; J. M. Kaufman, Gallipolis theatre, Gallipolis, Ohio.

Paul Stuffer, Majestic theatre, 499-501 East Main street; Home theatre, 1176 East Main street, Columbus, Ohio; Fred M. Tynes, Columbia theatre, Portsmouth, Ohio; Robert J. Harmon, Exhibit theatre, Columbus, Ohio; C. A. Smith, Star theatre, Chillicothe, Ohio; E. L. Stanton, 2188 Summit street, Columbus, Ohio; C. R. Walcutt, Northern theatre, Columbus, Ohio; Ed. C. Paul, Gus Sun Amusement Co., Columbia theatre, Alhambra theatre, Springfield, Ohio.

John H. Broomhall, Jefferson theatre, Hamilton, Ohio; Will C. Bettis, Alhambra theatre, Toledo, Ohio; Al. Taylor, Taylor theatre, 61 Martin avenue, Columbus, Ohio; John D. Kessler, Star theatre, Sandusky, Ohio; W. C. Quimby, Quimby theatre, Zanesville, Ohio; Edward Neugebauer, Theatre Victoria, Columbus, Ohio; Mr. Steward, Alhambra theatre, 2159 North High street, Columbus, Ohio.

J. W. Nichols, Gem theatre, Somerset, Ohio; S. C. Stancliffe, Subway theatre, Schiller and Parsons avenues, Columbus, Ohio; F. H. Pfeiffer, Northern theatre, Columbus, Ohio; D. T. Richards, Bide-a-Wee theatre, Columbus, Ohio; S. V. Dempsey, Crystal theatre, 2573 North High street, Columbus, Ohio; Mr. Sprague, Olympia and Majestic theatres, Bellaire, Ohio; T. A. Rosevelt, Superba theatre, Columbus, Ohio.

F. L. Emmert, The Marvel, Cincinnati, Ohio; A. G. Hettesheimer, Orpheum theatre, Cincinnati, Ohio; R. C. Fowler, Fremont, Ohio; J. H. Martin, 434 Fourth avenue, Pittsburgh, Pa.; Al. White, Imperial theatre, Zanesville, Ohio; Harry W. Kress, May's opera house, Piqua, Ohio; F. E. Wylie, New theatre, Columbus, Ohio.

S. W. Reilly, Champion theatre, 1068 Livingston avenue, Columbus, Ohio; Fred P. Dwyer, Strand theatre, Columbus, Ohio; Warner W. Miller, White Palace theatre, Mt. Vernon, Ohio; Will. J. Dusenberry, Grand theatre, Columbus, Ohio; Val. Rayburg, 19 South Main street, Dayton, Ohio; F. D. King, Superba theatre, Delaware, Ohio.

Otto Luedeking, Cincinnati, Ohio; P. G. Charos, Coshocton, Ohio; W. M. Welsh, Schiller theatre, Columbus, Ohio; C. R. Hirbig, Mystic theatre, Coshocton, Ohio; W. W. Schull, Pastime theatre, Martins Ferry, Ohio; Lew Foster, Grand opera house, Cincinnati, Ohio; J. A. Zinn, Marietta, Ohio; Max Stearn, Majestic theatre, Columbus, Ohio; W. R. Wilson, Columbus, Ohio; S. E. Wall, Plain City, Ohio, and C. O. Steinmetz, Wooster, Ohio.

West Coast Players' Club Starts with 50 Members

Comedian Mace Successful in Serious Plan to Get Organization Under Way and Makes Arrangements to Raise Money by Benefit for Club House Furnishings

Special to MOTION PICTURE NEWS

Los Angeles, Oct. 23.

AT a dinner given at the Hoffman Cafe the preliminary steps of organizing a club composed of photoplayers of Los Angeles were taken and more than fifty petitions for charter membership, each accompanied with the first month's dues, were filed with the treasurer.

This dinner was called by Fred Mace, Keystone comedian, who was the organizer of the original Los Angeles club known as Photoplayers, Inc.



CARL H. PIERCE, SPECIAL EASTERN REPRESENTATIVE OF BOSWORTH, INC., AND MRS. PIERCE, DURING THEIR RECENT TRIP TO LOS ANGELES

The temporary officers selected were: Fred Mace, chairman; Dell Henderson, vice-chairman; Al. Filson, treasurer; Clark Irvine, secretary; Charles Murray, chairman of the membership committee, and Fred Kley, chairman of the house committee. The other members of the membership committee selected were: Fred Kley, William Wolbert, Charles Ray, Jack Pickford and Joseph DeGrasse, and of the house committee: T. W. Hass and J. C. Jessen.

There are several quarters under consideration as a home for the new organization, and the house committee will make report at the next meeting, which will be held Thursday of next week. At this meeting definite plans will be decided upon and it is very probable that a downtown location will be selected, although it is the desire of a number that arrangements be made to purchase land and build a bungalow home for the organization.

Plans were made at this meeting for a big benefit to be given by the photoplayers at a local theatre within the next few weeks for the purpose of raising money to purchase furnishings for the club home and place the organization on a sound financial basis.

The charter members, in addition to the officers and committeemen who have made application for charter membership are:

Jeane Harez, Nick Coagley, Chas. Parrott, Harry Wulze, Hank Mann, Jos. Singleton, Charles Fais, Bobbie Dunn, Billie Jerome, Chester Conklin, Guy Woodward, Fred. A. Turner, Harry Gribbon, Eddie Klein, Chuck Reisner, Frederick Palmer, Lewis J. Cody, Vincent Bryan, Fred Hearn, Frank Hayes, Fritz Schade, Hugh Fay, Harry McCoy, Joe Jackson, Hampton Del Ruth, Harry Williams, Wm. Lowry, Bobbie Vernon, Charles Avery, Jerry Moulton and Josh Binney.

J. C. JESSEN.

SPERO FILMS FIRST KUKU COMEDY FOR KRITERION RELEASE

Special to Motion Picture News

Los Angeles, Oct. 25.

The filming of the first Kuku comedy was taken up by the M. E. Spero Company during the past week at the old Masterpiece studio, which has been leased. The first subject to be made is entitled "Sammy vs. Cupid," in which Sammy Burns is featured with Dot Farley playing the feminine lead. G. P. Hamilton, late maker of comedies for the United Program, is in charge of the direction.

Sammy Burns is particularly well known to patrons of vaudeville houses, having played on the principal circuits of America, England, and the continent for the past ten years, appearing in the vaudeville team of Burns and Fulton. Their acts were played over the Orpheum and Keith time, where they entertained thousands. Miss Farley is very well and favorably known in screen circles.



SAMMY BURNS

The company will make at least one single reel comedy each week, and will have other companies at work in the near future. It is to be decided later whether they will make all comedies, or comedy and drama. Their subjects will be release on the new Kriterion program.

FITZMAURICE USES ELABORATE SETS IN "AT BAY," PATHE DRAMA

George Fitzmaurice, who is producing George Scarborough's "At Bay" for Pathé, has been making use of some elaborate sets in his picture. A cabaret scene in which were a large number of persons and where an unusually deep set was used

Fitzmaurice's cast, by the way, is one of the highest salaried, which has ever been used in a picture. Florence Reed is his leading woman, and she is supported by Frank Sheridan, Charles Waldron, Lyster Chambers and De Witt Jennings, not one of whom but is a real Broadway favorite.

Excellent progress has been made on the picture which will soon be completed and placed upon the Gold Rooster program.

Broadway Star and Screen Favorite in "Comrade John" for Pathe Gold Rooster Series

"COMRADE JOHN," the Pathé Gold Rooster Play for release October 29, features William Elliott, one of Broadway's best-known stars, as well as Ruth Roland. This, by the way, is Miss Roland's first appearance in a Gold Rooster Play.



WILLIAM ELLIOTT

Mr. Elliott is an unusually versatile man, being musician, painter, writer, producing manager and above all, actor. He first appeared before the public as a boy violinist and later was with a number of stock companies playing juvenile roles. He had hardly attained manhood before he secured an engagement with Herbert Kelcey and Effie Shannon. Later he was with Mary Shaw in "Ghosts," and then with Robert Hilliard. He considers the great training of his career to have been obtained when he was with Richard Mansfield in "The Merchant of Venice," "Beaucaire," "Beau Brummel," "Heidelberg," "The Scarlet Letter," and "Richard the Third."

For some time he was associated with David Belasco in "The Rose of the Rancho," "The Grand Army Man," and "The Music Master." His work in these productions stamped him as among the greatest of the young actors of America.

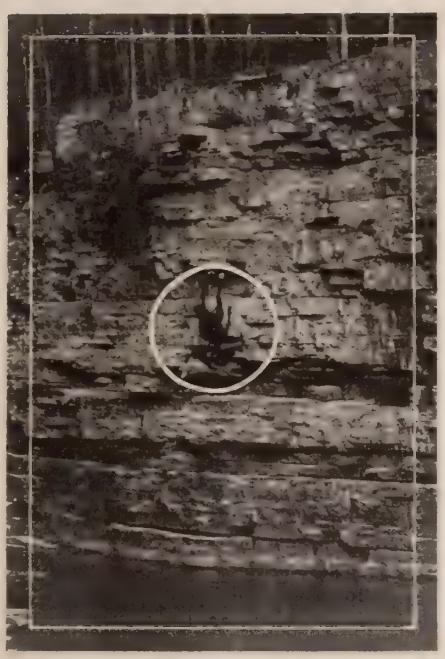
Following his marriage to the younger daughter of David Belasco, Mr. Elliott determined to devote himself to producing plays instead of acting them. "The Governor's Lady," and "The Drums of Oude," were two successes identified with his name.

Ruth Roland has been a picture "headliner" for several years. Her work in the big Pathé series "Who Pays?" was everywhere admired. The ability she displays in this, her first Gold Rooster Play, shows that she is easily one of the first of motion picture actresses.

"Comrade John" is from the book by Samuel Merwin and H. K. Webster, and was produced by Balboa.

Selig to Release Four Act "Red Seal" Adapted from Popular Song Through V-L-S-E

"I'M Glad My Boy Grew Up to Be a Soldier," adapted by Gilson Willets from the Feist song hit, "I Didn't Raise My Boy To Be a Soldier," will be released on Monday, December 13, as a Selig Red Seal Play in four acts.



THE DEATH FALL OF DON JOSE IN WILLIAM FOX'S "CARMEN," WHICH COST THE ACTOR A BROKEN LEG

Harry Mestayer, the stage star, will play the leading role, that of Jerry Warrington, who felt duty call and left mother and sweetheart to go on the firing line in defense of his country. Mr. Mestayer will be supported by Eugenie Besserer and a cast of Broadway favorites.

Gilson Willets, inspired by the popular song, has written a preachment on the horrors of war and graphically picturizes the sacrifices of wives, mothers and sweethearts when Mars, the god of war, holds sway.

"I'm Glad My Boy Grew Up to Be a Soldier" will be released through V-L-S-E.

A special musical score is being prepared by a composer to be issued simultaneously with the photoplay.

STIRRING STORY OF KENTUCKY IN "BLOT ON THE SHIELD"

On a proud Kentucky colonel's insistence that his only child—a beautiful young daughter—sacrifice her life, if necessary, to uphold the honor of the family, is founded the story of "The Blot on the Shield," a two part Flying "A" drama for release in the regular Mutual Program.

For the presentation of this stirring story of Kentucky, Virginia Rich was assigned the role of the daughter of the South, supported by Dick Le Reno, as her father and Walter Spencer as "William Copeland," her sweetheart.

SELIG TO OFFER DAVIS SUBJECT WITH BESSIE EYTON

Charles Belmont Davis wrote "The White Light of Publicity," to be released as a Selig drama in one reel, Saturday, November 13.

It deals with the plot of an actress, a press agent and a newspaper woman to make capital of a wealthy society man. How the newspaper woman came to a realization of the wrong done, and how Cupid had his innings, embraces an interesting story. Bessie Eyton plays a leading role.

ANOTHER PRINT NEEDED TO MEET "BROKEN COIN" DEMAND

Special to Motion Picture News.

Los Angeles, Oct. 23.

The popularity of "The Broken Coin" serial in southern California territory has caused the need of an additional print for the Los Angeles exchange. Seventy-six houses are now showing this serial, and it is anticipated by the additional print it will be necessary to add fully thirty-three per cent. more business.

All U. S. Locales Reproduced at Rolfe-Metro Studio

Miniature Settings of Scenery Characteristic of Various Parts of the Country Will Do Away with Painted Back Drops for Exteriors

THE United States in miniature, an innovation to be used in obtaining scenic effects, is now under construction at the Rolfe-Metro studio in West Sixty-first street, New York. When completed it will be possible to photograph exteriors, absolutely correct in topography and vegetation, of any locale in this country.

The miniature United States is being built on a platform fourteen feet deep, which will eventually extend around the walls of the entire mammoth studio. There are mountains, plains, caves, railroad tunnels, lakes, rivers, creeks, bridges, trees, ferns, small towns and even some of the prominent cities of the United States will be faithfully reproduced.

On the wall, back of the miniature panorama, canvas is stretched upon which is painted an appropriate background to lend the essential distant effect. The miniature is to be permanent and is being installed at a great expense.

E. J. Shulter, the technical director at the Rolfe-Metro studio, conceived the idea of the miniature several years ago, and has been working it out ever since. He says it is going to prove invaluable in obtaining desired effects through opened doors and windows, showing exterior settings.

Heretofore, such effects have been made through the aid of painted drops, which Mr. Shulter says no longer deceives the average motion picture patron. It will also be possible to obtain views from the window of a train, and similar effects, without going out of the studio. This will not only add to the artistic value of Rolfe-Metro pictures, but will prove a saving in the cost of production.

At the New York City end of the miniature the principal building will be the Grand Central station. Other railroad stations in Los Angeles, Denver, New Orleans and other cities, will be reproduced. There will be miniature motor boats, steamboats and yachts, going under their own power, in lakes, rivers and bays. It will be possible to produce snow, rain and wind storms, and even a torpedo. In the first section of the miniature, now completed, approximately two hundred miles of the country is shown. There is a practical, miniature train, one of the few imports that has reached this country recently from Germany, that traverses through the countryside, skirting mountain sides, passing through villages, tunnels, over bridges and around seemingly dangerous curves. It was necessary to take out the electric equipment in the engine and install steam, to obtain the right effect.

Edgar Jones, the director, has assisted Mr. Shulter in constructing the miniature and Mr. Jones used a few experimental flashes of one section of it in "The Woman Pays," the production he directed in which Valli Valli is starred.

"JEANNE DORE" WILL IMMORTALIZE GREAT ACTRESS OF FRANCE FOR POSTERITY



JEANNE DORE (MME. BERNHARDT) SEES THE EXECUTION OF HER SON FROM THE WINDOW OF HER HOME

ONE of the big productions of the current screen season is the appearance of Sarah Bernhardt in the picturization of "Jeanne Dore," adapted by Mr. Louis Mercanton from the play by Tristan Bernard, and which is being released by the Universal Film Manufacturing Company.

This picture was produced under the personal direction of Mr. Mercanton, who was responsible for the two other pictures in which Madame Bernhardt has appeared, "Queen Elizabeth" and "Adrienne Le Couvreur."

One of the attractions of the new film is its perpetuation of the facial expression of this famous actress of the present age.

"Jeanne Dore" was the play in which this great actress was appearing at the Sarah Bernhardt theatre, in Paris, when she was compelled to undergo her recent operation.

She considers this story her favorite of recent years, in that it offers her the fullest possible scope for the projection of her own individuality.

The play is a typical Bernhardt story, the kind we would expect to see her in, and offers her great opportunities for the wonderful portrayal of her art. It was given in detail in a recent issue of Motion Picture News.

Madame Bernhardt appears in over a hundred scenes in this production. She took the greatest possible interest in the details of the scenes, and this enthusiasm is reflected in her work before the camera. Never, it is asserted, has she acted more magnificently than in "Jeanne Dore." This is remarkable when it is taken into consideration that the picture was taken since the operation. Owing to her inability to walk with her artificial leg, all the scenes show her either sitting or standing. It is the first production in which she has been seen since her operation; in fact, it is said that she went direct from the hospital to the film studio.

The principal artistes who appear in "Jeanne Dore" were with her in the original production at the Sarah Bernhardt theatre. Mlle. Seylor again assumes the role of Mme. Tissot, Mlle. Costa plays the part of Louise, and M. Raymond Bernhard also plays his old part of Jacques Dore.

LASKY'S "CARMEN" IN ST. LOUIS IN CHARGE OF A WOMAN

The Princes theatre, Grand and Olive streets, St. Louis, has broken all records for advance sale of seats for the Lasky production of "Carmen," with Geraldine Farrar, which begins an engagement at the Princess on October 29.

Hattie B. Gooding is in charge of the feature, which is her first venture in the photoplay business, as she has confined her activities to operatic productions that come to St. Louis.

"QUO VADIS" DOES BIG BUSINESS IN HAMILTON, CANADA

George Kleine's "Quo Vadis" packed the Hamilton, Canada, Grand Opera House for three days last week. "Quo Vadis" was given a modest billing throughout the city, and played October 14, 15 and 16 to almost $1,000 at popular admission prices.

"Quo Vadis" was released in the spring of 1913, and has played Hamilton return dates, as well as every other city of its size, in both the United States and Canada.

JAMES J. CORBETT, RAVER STAR, HAS HAD VARIED CAREER

No performer on the stage has had a more interesting career than James J. Corbett, who appears in the leading role of "Kid Garvey," the gentleman pugilist in Augustus Thomas' famous play, "The Other Girl," which is the inaugural production of the Raver Film Corporation.

It was William A. Brady who discovered the theatrical talent of Mr. Corbett, following closely upon his being crowned heavyweight champion of the world. His first stage appearance was in the title role of "Gentleman Jack," followed by "The Naval Cadet," "The Adventurer" and "Around New York in Eighty Minutes," in all of which vehicles Corbett was starred. Next the late Henry B. Harris affixed the star's signature to a contract which gave him the title role in "Cashel Byron's Profession," by George Bernard Shaw. The next year H. H. Frazee featured him in "Facing the Music," which was in turn followed by "Home Again." At this time vaudeville began making its deep inroads into the older form of stage entertainment, and Corbett was, of course, one of the first to be lured away.



JAMES J. CORBETT

The Raver star found opportunity also to serve as interlocuter with George "Honey Boy" Evans' Minstrels for a season, and also to spend a couple of years in the then popular stock companies of the Proctor organization.

For his present picture appearance, Mr. Corbett has been surrounded with a special cast. Becky Bruce, in the character of Catherine Fulton, is his leading lady.

"The Other Girl" entails a cast of more than four hundred. Director of Productions Winter is well under way with the exterior scenes, and will shortly be prepared to commence his indoor studio work.

KALEM GIVES FIVE SOUTHERN GIRLS TRIP TO NEW YORK

The Misses Marie Bain, Gladys Thornton, Jessie Ruth Snow, Mary Lee House and Mary Lee Miller, whose presence in New York recently was due to the fact that they won a popularity contest, conducted by the *Metropolis,* a Jacksonville, Fla., daily, took part in a three-part drama. "The Money Gulf," produced by Kalem.

Although a trip to the big city was in itself sufficient to make every girl in Jacksonville determined to prove herself one of the five most popular misses residing in that city, the opportunity to take part in a photoplay was the stronger attraction. The



THE JACKSONVILLE QUINTET, WHO WILL APPEAR IN KALEM'S "THE MONEY GULF"

contest was strenuously contested from the outset and thousands of votes were polled.

Before leaving for New York, the winners were cast for their respective roles in "The Money Gulf," by Harry Millarde, who is producing this feature at the Kalem studios in Jacksonville.

An enjoyable event was a trip to Kalem's studios where one of the episodes in "The Ventures of Marguerite," feature Marguerite Courtot, was under way, and the visitors not only had the pleasure of meeting her but were also impressed by Producing Director John E. Mackin for a magnificent ballroom scene just about to be staged. Later, the girls took part in the conservatory scene of this "Venture."

BARTLETT, AMERICAN DIRECTOR, NARROWLY ESCAPES DEATH

Charles Bartlett, director of the American (Mutual) Santa Barbara studios, barely escaped death last week when preparing for making some scenes in a location for the forthcoming Mutual release entitled "Drifting."

The scenario called for some lively action near a river, and the director, Tom Middleton, his cameraman, and his assistants had started across the Santa Clara river on the search for background, when Mr. Bartlett began to sink in the sands. Middleton tried to reach the director with his hands, but nearly was caught himself in the treacherous ground.

Finally, a rope was thrown to the sinking man from a huge sycamore tree, and after a couple of hard pulls, Mr. Bartlett was released.

The director recently burned an entire village for "Out of the Ashes," a two reel Mutual release in the regular Mutual program, October 25.

REMARKABLE BALLROOM SCENE IN "VANITY FAIR"

"Vanity Fair," the great Edison masterpiece starring Mrs. Fiske, which was recently completed at the Bronx studios of the Edison Company, contains an elaborate ballroom scene which for size and magnificence is said to be unrivaled. The Edison Company made immense preparations for this big scene, renting innumerable furniture "props" and costumes of the period. The description of Lady Richardson's ball in "Vanity Fair" is frequently referred to as one of the greatest bits of prose in the English language. To visualize this beautiful scene as Thackeray would have wished to see it, was the ambition of everyone interested in its staging, from director to "props."

The entire Edison studio was used for making this mammoth scene.

Essanay Begins Action Against Alleged Dupers

Company Brings Suit Against Pierson Film Laboratories and the Mt. Vernon Motion Picture Company—Levi and Lewis Arrested on Charges of Violating Copyright Law

VIGOROUS action has been instituted by the Essanay Film Manufacturing Company against the alleged duplicators of several of the most popular films issued by this company. Through its attorney, LeRoy D. Ball, of 290 Broadway, New York, the Essanay company is making every effort to run to earth those who have been stealing the Essanay features, and not only bring them to justice, but to stop the wholesale duplications which have been going on.

Essanay has brought suit against Harold C. Pierson, Paul M. Pierson, David Eisenstein and the Pierson Film Laboratories, Inc., and Paul R. Hedrick, J. Blair Smith, individually, and as co-partners doing business under the name of the Mt. Vernon Motion Picture Company.

Also on September 2, writs of seizure were issued by Judge Hough of the United States District Court for the Southern District of New York, and under these writs, United States marshals made seizures at the Mt. Vernon Motion Picture Company at Mt. Vernon, New York, and at the Pierson Film Laboratories at Ossining, New York, on the same date the writs were issued.

Seizures were also made on September 2, under an execution to the Sheriff, at the office of Abraham G. Levi, doing business at 145 West Forty-fifth street, New York. Numerous pieces of alleged duped positive film were seized, and there were found in the possession of Levi alleged duped positives of the Essanay productions, "The Champion" and "A Night Out."

In the suit instituted against the Mt. Vernon people, several pieces of alleged duped negatives were seized, and the company admitted having burned their negative of "The Champion," just prior to the seizure.

A. George Levi and Philip Lewis of the Lewis Pennant Features, doing business at 110 West Fortieth street, New York, were arrested on charges of violating the copyright act. On September 29, indictments were handed down against them, and each was released on $1,000 bail.

HORSLEY SELECTS WILBUR SUBJECT FOR NOVEMBER CENTAUR

Having finished the production of "The Blood of Our Brothers," the Centaur star feature release on the Mutual program for October, David Horsley has started work on the November release of this brand. He has selected a scenario entitled "Could a Man Do More?" written by Crane Wilbur, who was also responsible for "The Blood of Our Brothers."

Besides being the author of "Could a Man Do More?" Mr. Wilbur will play the leading part. This character is a minister in a little Southern town, the period being immediately after the Civil war. While the moving spirit in it is a minister, the story does not possess any particular religious tone. Its moral teaches brotherly-love. The minister is not of any particular denomination or faith, but a sort of leader, a man of great attainments. He is one of those free thinking preachers who refuses to confine himself to wearing apparel of distinct clerical cut.

Through the machinations of a younger brother entrusted to his care upon the death of his mother, and whom he attempts to shield, he becomes the target of abuse from his flock and is finally driven from the town. The balance rights itself, however, and in the end the minister is restored to his former status.

The production is now being made under the direction of R. B. Broadwell, who is the latest director to join Mr. Horsley's staff. It is to be in three reels and will be released November 24.

BIG SCENES IN "NEDRA," NEW GOLD ROOSTER PLAY

"Nedra," the Gold Rooster play adapted from George Barr McCutcheon's well known book, has now been finished by Edward José, and put down for release on the Pathé program for Friday, November 12.

Thousands of "extras" were used, and there are a number of big scenes, among them a battle between hordes of savages. Many of the scenes were staged in the Bahamas in the midst of perfect tropical backgrounds.

A cast including George Probert, Fania Marinoff, Margaret Greene and Craufurd Kent, have done excellent work in the picture.

AUGUSTA ANDERSON, FORMER BELASCO STAR, BEAUTY CONTEST WINNER

Augusta Anderson, known as one of the prettiest women on the stage or before the camera, has definitely resolved to devote her artistic energies in future to film productions exclusively.

David Belasco had Miss Anderson under his direction in stage plays for several years, starring her in "The Good Little Devil," "The Governor's Lady," "Years of Discretion," "The Man Inside," and other productions.

The Biograph Company featured Miss Anderson as its leading lady for over a year, and she successfully appeared in numerous one and two-reel productions that made her exceedingly popular with motion picture theatre goers. So pleased are the "fans" with Miss Anderson's beauty and personality that whenever she enters a popularity contest she is generally the winner.

Miss Anderson's repertoire includes



AUGUSTA ANDERSON

vampire parts, but she is at her best in society dramas demanding grace of action, elegance of style and intensity of impersonation.

"A MAN'S MAKING" WILL BE FINISHED SOON BY LUBIN

Director Jack Pratt, with Richard Buhler, Rosetta Brice and the balance of his company, who have been at Block Island for the past few weeks on the production of Pratt's own story, "A Man's Making," have returned to Philadelphia.

FRANCE PICKS PLAYERS FOR VOGUE COMEDIES

Production of vogue comedies has begun at the Vogue studios in Los Angeles. Charles France, producer, has gathered his first batch of comedians.

"Russ" Powell, who played in "The Chocolate Soldier" and "The Madcap Duchess," which enjoyed a long run at the Globe, New York, has joined the company.

Priscilla Dean has been engaged as the comedy ingenue. Miss Dean began with child parts in the companies of Joseph Jefferson and James A. Hearne.

Lillian Brown Leighton will essay the grotesque comedy parts, and William Scott will play the light comedy parts. He appeared with Kelcey and Shannon, and later with Maude Adams in "Quality Street." Producer France will announce other members of the company later.

WEST, OF EDISON, NOT THE WILLIAM WEST REPORTED DEAD

Since the death of a motion picture player of the same name, William West, that veteran and able character Edison player, has been greatly embarassed through acknowledging the condolences of many friends who naturally confused the Edison actor with his namesake.

It may be safely said that there is not an actor on the screen who can better depict the pathetic plight of old age than he.

COMPLETE ELECTRIC PLANT PUT IN AT SELIG JUNGLE-ZOO

A complete electric lighting plant has been installed at the Selig Jungle-Zoo at Los Angeles.

William N. Selig, president of the Selig Polyscope Company, also recently ordered constructed about a mile of new roadway at the zoo.

"How Molly Made Good" Opens Soon in Philadelphia

November 1 is the Date Set for Photodrama Company's Original Production, to Appear in the Quaker City, and Indications Point to a Successful Run

THE initial public performance of "How Molly Made Good," the Kulee feature with twelve dramatic stars, will be given at the Metropolitan Opera House, Philadelphia, beginning Monday, November 1.

The widespread interest already created in Philadelphia on the announcement of this engagement augers well for the success of the productions. Twelve names like those in the film should make "How Molly Made Good" one of the biggest box office winners of the season.

In devising ways and means of utilizing twelve big stars and giving each star an equal opportunity to score, recourse was had to a subject which has always interested the public, namely, the private life of the great actors, and by utilizing this phase of the stars' lives a most interesting vehicle was created.

The story has a charm of sustained interest. The girl is to be put upon her mettle to complete the task within a certain limited period of time. This gives her some speculation and her work is beset with handicaps and there is always the chance of her failing, and it is this uncertainty that keeps the audience on edge.

One is first introduced to Madame Fjorde, the celebrated singer of the Royal Opera, Berlin, on board ship on her arrival in this country. Here begins the chain which binds the twelve stars together. We have Lulu Glaser, the celebrated singing comedienne, whose success in Dolly Varden made her name a household word. At her home one is introduced to her mother and is given a view of her domestic circle, then transported in rapid succession to the homes of Cyril Scott, Robert Edeson, Julian Eltinge, May Robson, Henrietta Crosman, Julia Dean, Leo Ditrichstein, Henry Kolker, Charles J. Ross and Mabel Fenton and is shown just how the great stars live when they are away from the theatre and in the charmed circle of their families and their pets.

The technical part of the picture was made by the Photo-Drama Company, with Lawrence B. McGill as director of the production.

SCENES THAT MAKE "THE BLOOD OF OUR BROTHERS," CENTAUR, A STRONG MUTUAL RELEASE



THE TOLL OF WAR

THE SHEPHERD TURNS WARRIOR

THE CALL OF VENGEANCE

"THE BLOOD OF OUR BROTHERS"

(Centaur-Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

THIS half-allegorical, half-natural preachment against war and all its horror, has been written especially to fit the abilities of Crane Wilbur. It was written by that actor himself with his own abilities, methods and mannerisms—everything, in fact, except his limitations in constant view.

The Horsley studios have given the picture an elaborate and altogether excellent setting. Moreover, the action is rapid, and the story interesting enough to hold the attention between climaxes. The story is one adapted to almost any period, but the costuming is that of the modern peasants of central Europe. Numerous attractive scenes show the simple life of a shepherd and his companions, and great care and labor has been expended on the glimpses of soldiery, camp life and the devastation of war.

Crane, as Kindheart, a simple, but entirely heroic shepherd, is the central figure. He scorns war, marries Devotion, and even endures the taunts of cowardice to remain and care for his wife when the other men march off to conflict. He tends his flocks until a party of soldiers break into his hut, kill Devotion and her parents, and lay things waste. Then the hero is aroused and goes forth to seek the destroyers. He wanders long amid encampments, and finally finds them and avenges Devotion. The lust of war gets into his blood and he keeps on his work of destruction, until he finally kills Valor, the brother of Devotion. After the horror of war has wrecked the countryside, Kindheart returns to his desolate home and his untended flocks.

There is much in the picture which will appeal, especially at this time, and it should find a warm public welcome. The points in the moral lesson are well worked up and driven home clearly. The piece was produced by Arthur Maude. In the cast are Celia Santon, Carl Von Schiller, Ed. Collins, Harry De Roy and Victor Rottman.

"COMRADE JOHN"

(Pathé Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

IT is seldom we see as good a picture as this new member of the Gold Rooster family. Viewed from almost every standpoint, the picture appears to us as good, and analysis fails to furnish any reason for its being so, save that careful attention has been given to each of the several factors which make a real picture.

First, there is a story; original, logical, absorbing, and free from the fatty degeneration which smothers so many productions nowadays. It is by Samuel Merwin and Henry Kitchell Webster, who formed a productive partnership as authors of "Calumet K" back in the dim past. It has been picturized from the novel in a direct, clean and clear manner, just as such a story should be told. Second, there is a capable company, the leading members of which seem to have understood what it was all about, and have exercised considerable common sense in going about their work. William Elliott and Ruth Roland are the leaders in this galaxy, and they deserve to be; others, such as Madeline Pardee, Louis Cody and William Lampe, are a credit to the Balboa forces. Lastly, the director has dressed all this in a mixture of enchanting landscape, scenes of busy industry, and melodramatic thrills, which bring out its greatest value.

Beginning with an American architect reading quietly in a room of a Paris hotel, the spectator is hurried through glimpses of Parisian street life, shipboard scenes which have the lift and drift of the real salt sea, a vision of toil and the "dream city" which is its result, to a climax of fire in which the dream city and the charlatan who conceived it, are wiped out.

The fire is staged with wonderful realism, and William Elliott walks through actual flames—or appears to—to rescue a fair lady. It is plain that a fair-sized city has been built for the purpose of this picture, and destroyed with the fire which ends it.

Ruth Roland has never been seen to better advantage than in the role of Cynthia Grey. It gives her excellent opportunity to exhibit several types of becoming costumes, and she takes full advantage of it.

"THE FAMILY STAIN"

(Fox Film—Five Reels)

REVIEWED BY OSCAR COOPER

FROM Gaboriau's story "The Widow Lerouge," William Fox has taken his first mystery theme for the screen, and given it a cast of unusually competent players, and settings of the excellence one has come to expect from Fox.

Of course with Gaboriau the original creator of the plot, one is guaranteed genuine mystery, if only the adaptation is made skillfully. This Will S. Davis has done, in addition to directing the production.

Rarely has Fox been happier in the choice of his players for a given picture. Frederick Perry, as the father who arranges an exchange of infants, which turns out in the end not to have been an exchange, but nevertheless the basis for a murder, gives his abilities full play in a role that is necessarily circumscribed by reason of the plot. He is to an appreciable extent overshadowed by Einer Linden, whom we have not previously seen in photoplays. Linden, we believe, will be heard from later as an actor with an unusual capability in tragic parts. Other members of the cast were evidently selected with care, for they are entirely adequate—in fact, far above the average found in detective plays—Walter Miller, Stephen Gratton, Carey Lee, Dixie Compton, Helen Tiffany, Frank Evans, Edith Hallor, Mayme Kelso, Louis Hendricks, Carl Gerard.

The action moves swiftly, in spite of a rather complicated plot. The director, with an eye for realism, has provided, among other things, one of the most successful rain storms ever screened. Or to put it more accurately, the director took a natural rain storm and made it one of the most telling features of his picture. Another piece of work for which we commend the director particularly is his staging of the "third degree" scenes. Not only are they carried through without exaggeration, but their value is also heightened by lighting effects that are splendidly worked.

No extended sketch of the plot is necessary here. It will keep any audience, guessing, and thoroughly absorbed.

THE FOURTH KNICKERBOCKER TRIANGLE PROGRAM

("His Father's Footsteps"—Keystone—Two Parts. "The Martyrs of the Alamo"—Fine Arts Film—Five Parts. "Fickle Fatty's Fall"—Keystone—Two Parts. "Matrimony"—Kay-Bee—Five Parts.)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE fourth offering of the Triangle Company maintains the high standard set by the pictures previously shown at the Knickerbocker theatre. The four plays run the whole gamut of emotions from chuckled-headed mirth to the tenderest feelings.

One witnesses the emotional struggles of a loving wife trying to win back the affections of an erratic husband; or the heroic sacrifices of magnificent frontier types whose careers serve to stir the patriotism of our own generation; or again, the less subtle, less rousing in its appeal to the finer instincts, but nevertheless fully as interesting—the fascinating industry of a monumentally fat man frantically unwinding an uncooked beefsteak from his neck, where it reposed like a pearl necklace or a new kind of life preserver.

So there you are—your patrons can take their choice. All moods are easily satisfied with the Triangle pictures this week. If Bill Jones has a grouch lure him to the theatre showing Triangle films and Roscoe Arbuckle and Ford Sterling will make him forget his liver trouble in a continual uproar of laughter—until the curtain goes down, anyhow.

Their antics in "His Father's Footsteps" and "Fickle Fatty's Fall," respectively, will make the grouchy patron out-grin the proverbial Cheshire cat—an animal supposed to have gained its wonderful proficiency in the art of grimace by years of persistent effort and careful attention to detail under the supervision of the best studio directors.

Those who had read accounts of the American border and its wild uncertain ways by such men as Cyrus Townsend Brady naturally looked forward to a thrilling picture in "The Martyrs of the Alamo." But it is safe to say that the most imaginative reader, full of frontier life from his border historians, could not have visualized one-tenth the action, the local color, the characterization of types peculiar to Texas in 1836, he might see in this Griffith masterpiece.

With his usual unerring eye for the fitness of things, the producer of this picture provided all the necessary touches of time and place to make everything historically correct.

The muskets had long round barrels, wooden ramrods underneath and conspicuously angular triggers, characteristic of the firearms of the period.

The frontiersmen wore coonskin caps, while others, only a short time out of the cities, wore huge flapping beaver hats—just as in the old prints they have come down to us from those times.

The Mexican soldiery were costumed according to the period, and the cannon, brought by them to batter down the walls of the church sheltering the spirited band of American fighters, showed the same Griffith care in the making. These culverines had the protruding handles, like those on a grandmother's castiron pot, that give the small cannon of that early time a peculiar appearance.

Every adult who had formed any conception from his schoolboy hero worship of such men as Sam Houston, David Crockett, James Bowie, and in lesser degree, Silent Smith, must have waited with a great deal of curiosity for the appearance of the actors impersonating these mighty nimrods and fearless patriots. And one's expectations were not disappointed. Sam DeGrasse as Silent Smith, Tom Wilson as Sam Houston, A. D. Sears as David Crockett and Alfred Paget as James Bowie deserve commendation for their conceptions of these extraordinary characters. They have helped us to cherish in no other possible way the boyhood memory of these men, cast in heroic mold, whose deeds will now no longer live merely in books.

Under Griffith's wonderful direction we miss nothing in these characterizations. Take for instance, long, lithe, cynical and sinister, but for all that an extraordinary man—Bowie, the hunter, who, not satisfied with the cutting instruments of his time, invented a combination knife, which, like Samson's horse liniment, advertised on country fences, "was good for man or beast."

We get just a flash of Inventor Bowie sitting in close confab with Davy Crockett, who, gun in hand, is descanting on the comfortable feeling engendered by the possession of a sure-aim weapon, with lots of ammunition. Bowie, contending that "the knife's the thing," in a reasonably close encounter with an enemy, illustrates his argument with the sudden withdrawal from his waistcoat region of a knife, which is thrust at Davy's ribs with lightning-like rapidity.

The whole situation, while having nothing to do with the plot, and does not carry on the action in any way, is not out of place. The incident was deftly inserted in the picture to draw character and help the spectator to understand the manner of men who lived in Texas in those gnarled days of privation and peril.

The story of the hopeless stand made by the resolute band of 250 odd patriots, schooled in the Indian, no-quarter method of fighting, and thus knowing what to expect from their resistance; these men whose deeds have burnt themselves into the hearts of Americans, like the handful of Greeks of old at Thermopylae in *their* annals—this wonderful story of the 250 against 5,000, had indeed found a worthy historian, able to make it more interesting than the printed page.

"THE CRIMSON WING"

(Essanay—Six Reels)

REVIEWED BY OSCAR COOPER

A ROMANCE of the present European war, with a cast of screen favorites—among them E. H. Calvert, Bryant Washburn, Beverly Bayne, and Ruth Stonehouse—this picture, without using heavy sets or extensive battle panoramas, pleases, but does not thrill.

Except for the fact that a certain timeliness is gained by employing the now-raging war as a background, any other war would have served just as well as a setting for the love theme, which is the principal thing in the picture: the love of a French girl for a German soldier. The subplot concerns the reformation of an actress, who becomes disgusted with a life of revelry, enters the Red Cross Service, and nurses the German soldier—whom she also loves—back to health.

Then she poisons herself in order to escape from the man of her past.

The picture does not attempt to preach a sermon, nor to show the horrors of war. It simply tells a pretty story—and one that needs beauty, manliness, and a villain in the telling. Beverly Bayne and Ruth Stonehouse supply the first; E. H. Calvert, in particular the second; and John Cossar the third. The additional presence in the cast of Betty Scott, Harry Dunkinson, and Grant Foreman adds to its power to please.

A comparatively small number of extras are used in the battle scenes, which are therefore slender. On the other hand, views of country estates, fine roads and parks, fit perfectly into the spirit of the production. Several inserts show European troops in action, apparently at maneuvers.

The director was E. H. Calvert, and the author, H. C. Chatfield Taylor.

"WHEN APPEARANCES DECEIVE"

(Kalem—One Reel)

REVIEWED BY HARVEY F. THEW

THIS first episode in the much-heralded "Ventures of Marguerite" series, reveals a snap and piquancy of action which fit well around the personality of their charming little star. The plat is not startlingly original in its development or surroundings, but Marguerite Courtot is an attractive figure on the screen, and makes up for other shortcomings.

These shortcomings are minor, anyway, and all in all, the picture is so good as to be refreshing. Everybody keeps busy, and the author has laid out no work which cannot be accomplished in a natural manner. Marguerite is an heiress, who has devoted her time to ventures in assisting the troubled, and uplifting the lowly. In the first episode, she is dining in a restaurant with her guardian, when she sees a man browbeating a woman at another table.

When the man leaves for a moment, she goes over and offers to assist the victim. The woman accepts her aid, and the two leave the restaurant together.

Arriving at a house in the suburbs, Marguerite finds she has been cleverly trapped by a band of kidnappers, who staged the restaurant scene for her benefit. She is extricated when the man, leader of the band, makes love to her, and rouses the woman to a frenzy of jealousy.

The settings are elaborate, and many scenes will arouse the admiration of spectators. Richard Purdon, E. T. Roseman and Paula Sherman, who are also in the cast, are capable assistants to Miss Courtot.

MOMENTS THAT THRILL IN THREE PRODUCTIONS JUST ISSUED FROM THE LUBIN COMPANY'S STUDIOS



SCENES FROM "THE MAN OF GOD," "THE STRANGE UNKNOWN," AND "THE INEVITABLE PENALTY"

"THE STRANGE UNKNOWN"

(Lubin—Three Reels)

REVIEWED BY PETER MILNE

THIS production written by William H. Ratterman results in a mystery-melodrama, consistently and evenly developed and endowed with a generous portion of suspense. There are a creditable number of intense situations, well handled by the cast and director. The acting in fact is unusually good for a program release, the three leading players rendering especially effective characterizations.

The climax is quietly brought about, but save for a comparatively weak show of feeling affected by the hero towards the woman who deceived him, is strong enough to cap the main portion of the picture with an appropriate finale. There is just a little uncertainty on the part of the spectator as to where some of the action is transpiring, but this destroys none of the interest created by the exciting plot.

The story tells how a jealous woman imprisoned her step-sister in a room at the top of the house that she may be free to win the man they both love. The man, an artist, is finally acquainted by means of a series of strong situations, with the girl's act of perfidy, and at length he is reunited with the one he really loves.

Helen Eddy, as the mistreated step-sister, performs exceedingly well and with a pleasing display of appreciative emotion. L. C. Shumway as the artist is a pleasant appearing hero, and Dorothy Barrett as the other sister lends to her role a magnetism that predominates over its disagreeable traits.

"The Strange Unknown" is a very worthy offering, its action and its interpretation both being finished enough to place the picture in the class of good three reel features.

"THE MAN OF GOD"

(Lubin—Two Reels)

REVIEWED BY PETER MILNE

"THE MAN OF GOD" was conceived and produced by George W. Terwilliger, and presents a most unusual theme in a logical and strong manner. It is one of the strongest two-reelers that the screen has seen in days and should be widely shown by exhibitors, for it contains all the elements that go to make a fine picture. It is well handled, its acting is of the finest, and its direction stamps Mr. Terwilliger as an artist capable of even greater things.

The most effective point in "The Man of God" is its sound psychology. The action is sincerely motivated in practically every instance. The climax is the only place in which realism is sacrificed for dramatic effect, but Mr. Terwilliger has achieved this climax through a series of logical situations that tend to entirely discountenance its improbability.

The drama starts following a wreck. There are three survivors washed on a desert isle, a priest, a woman, and a common flirt. The flirt sets out to win the woman, but she seeks protection from the priest, who is obliged to employ his fists to quell the young man. The flirt dies from a snake bite and fever. Later a ship is sighted, and to save the woman's name from any possible blemish the priest sends her off alone.

The scenes between the woman and the priest, when she is passionately beseeching him to return her love, are extremely powerful, due to the delicacy of the situation and the vivid portrayals of the two roles rendered by Earl Metcalfe and Ormi Hawley. Kempton Greene handles his distasteful part of the flirt in an expressive manner. With regard to the photography, scenes and the realism of the atmosphere, little need be said, save that they are very good. In fact the entire feature merits a featured position on the program of the program house.

"MANNA"

(Gold Seal-Universal—Two Reels)

REVIEWED BY PETER MILNE

THIS is a picture that shows distinctly the touch of the director, Henry Otto. It is full of those entirely "too good to be true" incidents that when handled correctly go to make a picture thoroughly enjoyable. What makes "Manna" considerably more pleasing is its refreshing story from the pen of Olga Prinzlau Clark.

Consequently even though some of the situations are unbelievable enough to warrant their being defined as melodramatic, the whole picture appears far removed from melodrama, because of the numerous pleasantries contained in the unconventional plot.

An invalid girl, supported by her sister who is a factory worker, conceives a plan whereby she may be of help to the world. She inscribes small cards with Biblical quotations and flicks them out the window. Appropriate lines are discovered by unthinking and misguided people, with the result that many reform. One of the pasteboards lands in the hat of the woman who is planning to



CAUGHT AT HIS OWN GAME

abduct the invalid's sister, and so influences her that she helps her contemplated victim to escape. As a finale we are shown the girl, completely cured, due to the charity of a rich woman, whose heart was changed by one of the cards. The sister is happy with her lover, the young doctor who performed the successful operation.

Oliver Fuller Golden does very good work as the invalid; Edna Maison has a smaller part as her sister, while Louella Maxim is another prominent in the well balanced cast. "Manna" is certainly a welcome relief from the usual murderous melodrama.

"THE SECRET SIN"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE SECRET SIN" is a thoroughly enjoyable picture. In it Blanche Sweet appears in a dual role, parts which offer her a wide field over which to display her diversified moods and expressions. She is again as in "The Case of Becky," a good and bad personality. While bad, as Grace, she suffers the tortures of drugs. Fortunately Frank Reicher, the director, has refrained from displaying any obtrusive scenes, showing violent ravings of drug addictes. The disagreeableness is neatly repressed.

We have long had somewhat of an aversion to a star handling a dual role. Double exposures are necessitated, which clog the action. Usually the two characters created by the player wear a forced air of aloofness toward each other, because technique prevents their close encounter. With "The Secret Sin," this coldness existing between Edith and Grace is naturally expected and consequently their actions in the double exposure scenes tend to convince, in most instances. These scenes are handled effectively in both a dramatic and technical sense.

Margaret Turnbull's story is satisfactory and pleasing in every respect. The characters, all of them, gain sympathy as soon as they are introduced. A sustaining amount of suspense is carried throughout the picture, from the time that Grace, the drug fiend, incriminates her innocent sister of her own fearful habit, before her lover, until the tangle thus created is cleared. The climax is strong and is intensified by mysterious and rapid action.

Miss Sweet as Edith and Grace gives two decisive and impressive characterizations. Hal Clements as their father and Thomas Meighan as the lover have pleasant parts which they handle well.



THE ORIENTAL GETS HIS INSTRUCTIONS

Sessue Hayakawa has convincing native features and shows marked ability as the Chinese proprietor of the opium joint.

Containing the utmost realism, as to scenes, in particular the Chinatown street setting, and the usual clear and consistent Lasky photography offsetting the strong story, "The Secret Sin" may well rank as almost praiseworthy feature.

"THE MENACE OF THE MUTE"

(Pathé-Gold Rooster—Five Reels)

REVIEWED BY PETER MILNE

A GOOD detective picture relies for much of its suspense on the placement of the scenes. Instead of following in rational sequence, some are withheld until the time comes to clear the mystery, thus by their absence creating a mystery for the detective to expend his efforts upon. "The Menace of the Mute" derives much of its mystifying suspense from this arrangement of scenes, although Arnold Daly adds largely to the interest by his brilliant powers of detection, contributed by the author, John T. McIntyre.

Arnold Daly as Ashton Kirk, criminal investigator, is more than a mere figurehead. He carries the part with dominating actions. He is not limited to make discoveries that are obvious to the spectator. By skill and cunning he unravels the murder mystery in a logical yet unsuspected way. Mr. Daly acts the investigator down to the last detail—he makes one forget that he is merely playing the part.

The mystery of the murder is profound. Suspicion is divided between two parties, but even after the onlooker is sure of the guilty man, the interest remains at an unordinary height. The climax, reached through a series of suspended moments, catches



MORRIS DECLARES HIS INNOCENCE

the observer at just the right time and bestows upon the story an ending of great power.

The supporting cast, particularly Sheldon Lewis as the ugly old inventor, is continually alive to its responsibilities. For the most part the picture is purely narrative and no great scenes demanding histrionic ability of the emotional sort are introduced, but when they are, it is pleasing to note, that the cast is capable of handling them.

The settings are entirely appropriate throughout the five reels, while the photography is pleasantly clear. All in all, "The Menace of the Mute" is an excellent detective picture. Those who desire a strong, well-produced picture of this sort, need not hesitate in procuring it.

"THE YANKEE GIRL"

(Morosco-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

IN the solitude of one's own particular standing-room on Broadway, one is forced to admit that musical comedy plots are no more than their name implies. Divested of their orchestras, "songs," dances, seltzer siphons, and the waiter's comedy lines, the thread of the story looks like a terrible misfortune in a rope factory; dressed properly, it is a delight to several of the senses, but naked it is a poor, aimless thing.

It has been the Morosco task to dress such a plot in something beside the music, wardrobe and repartee of the spoken stage, so as to prevent its being arrested as a vagrant, and stupendous as the task has been, a really creditable result has been attained. The director, impressed by the fact that Blanche Ring is at her best when hiding behind a smile, has kept her smiling almost all the time; the locations have been carefully chosen with an eye to preserving the illusion of South American scenes, and the camera has been so well placed as to accentuate the picture values of these scenes. Not only logical are most of the scenes, but they are striking, and dramatic, within the limitations of the script. Especially attractive are the views of the yacht, both from shore and from its own deck, and the action is kept on the jump continually.

Add to these some excellent characterizations, and there is a picture which will have a drawing power among many classes, especially when the names of Blanche Ring and one of her Broadway successes stand sponsor for it. As for the comedy: there are

several good comedy situations, but the comedy "business" is a trifle clumsy, and hardly adapted to make grown-ups laugh.

The story revolves about a race for the option on a South American copper mine between rival capitalists, one of whom has bought up the president of the little republic. Through the ingenuity of his daughter, the other man wins. As President Castroba, Herbert Standing has presented an excellent character, and capable work distinguishes Forrest Stanley, Howard Davies, Harry Fisher, Jr., Robert Dunbar, Joe Ray, Bonita Darling and Syd de Grey, who are also in the cast.



"SMALLPOX!"

"THEIR SINFUL INFLUENCE"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THOSE who know the rudiments of drawing-room etiquette often smile at the social awkwardness displayed on the screen—and their mirth is justified. For once the ultra-fastidious will be silenced, for in the drama, "Their Sinful Influence," near every detail of the social functions pictured is correct. Of course there is the usual sartorial slip of combining a black tie with a dress suit, but that minor oversight is lost in the wonder of seeing real engraved invitations to formal affairs (instead of perfunctory phone messages) and the observing of many other conventions, trivial in themselves, yet highly important in making a society play convincing.



THE BABYLONIAN MARRIAGE MART

This adequateness of detail, the elaborateness of the settings and the calibre of Bessie Eyton's acting demand a high rating for this three-reeler.

Rose Carr, the daughter of Dr. Carr, rector of a fashionable church, is engaged to Bright, a young college professor. Two women are fighting for the social leadership of the circus set, vying with each other in giving weird entertainments. Against her father's will, Rose goes to these affairs, and becomes entangled with Earl Bayley, a wealthy ne'er-do-well. Bright is disgusted at her behavior, and brakes off the engagement. Dr. Carr decides to investigate conditions, and arrives at a Bacchanalian spectacle just in time to prevent the debauching of his daughter.

The following Sunday the infuriated minister preaches a scathing sermon, denouncing the degradation of some of his congregation, and thanking God for the salvation of his daughter.

Bessie Eyton has in her support Richard Morris, Lillian Hayward, Edward J. Piel, Edwin Wallock, Virginia Kirtley and Louise Southern. A. G. Isherwood and William H. Lippert collaborated on the story, which Lloyd B. Carleton produced.

"BOUGHT"

(Shubert-World Film—Five Reels)

REVIEWED BY PETER MILNE

"BOUGHT" is a melodrama with a poetic hero. The hero often speaks through the medium of subtitles. He soars to idealistic heights that sometimes strike one as being a little forced when read on the celluloid. The conduct of this hero corresponds strikingly with his poetic speeches. Frederick Lewis, who plays the part, acts with considerable display of emotionalism.

Aside from the unintimate atmosphere created by Mr. Lewis and his speeches, "Bought" presents a nicely balanced melodramatic story. It contains scenes and situations that will touch the heart of the melodrama-loving person, if that person is open to be convinced by a rabid plot. Its incidents are brought out in a manner that will not fail to excite the sympathies. Lawrence McClosky, the author, has built his scenario along effectively conventional lines.



HELEN RESTRAINS FRAMBERS FROM FURTHER VIOLENCE

Frambers is a would-be writer. In every mail arrives a returned manuscript. So when he receives an offer to marry a girl and save her honor for a cash consideration he accepts. The girl despises him despite his noble act. Frambers materially helps her father in business. Then he becomes tired of it all and quits. But he returns to save his father-in-law from ruin and to discover that the girl really loves him.

Ethel Gray Terry as Helen, the girl, handles her larger scenes in a most creditable style and the rest of the cast furnishes support that is acceptable if not at all times brilliant.

Barry O'Neill, who produced the subject, has done his share of the work well. The material dealt with is effectively picturized.

FIDELITY ORGANIZED IN DETROIT FOR FEATURES

THE Fidelity Motion Picture Company, of Detroit, Mich., announces its intentions to produce feature films. Offices have been opened in the Hammond building. Frank W. Packer, president of the company, is a former theatrical man.

H. E. Miller, of New York, is vice-president and E. E. Englehart is secretary, treasurer and business manager. Harriet E. Mills, a vaudeville actress, is one of the largest stockholders.

"THE UPSTART"

(Gold Seal-Universal—Three Reels)

REVIEWED BY PETER MILNE

THIS is the first picture in which Stella Razetto appears to be released on the Universal daily program, and as such is worthy of considerable notice, although the even excellence of the vehicle is chiefly responsible for the picture's position among the features of the week. Miss Razetto lends to the title role a prettiness and charm that can not be denied, but we can also reverse the order and say that the role is quite worthy the talents of Miss Razetto.

The scenario is one of Harvey Gates' original works. Coincidence plays a prominent part in the workings of the story, but points are not stretched and the picture is always convincing. Mr. Gates has constructed his scenario in a pleasant and smooth style; there are no great leaps from one incident to another, while there is little of the unbelievable touch of melodrama.

The direction by Edward LeSaint is entirely adequate. We draw attention in particular to the wonderful air of realism that Mr. LeSaint has obtained in his rain scenes. With appropriate tinting the picture will certainly present a satisfactory and finished appearance in regard to all the small and large details.

We will not give even a mere outline of the story, but suffice it to say that the qualities of romance dominate the three reels.



THE MISTAKEN IDENTITIES ARE CLEARED

However, the additional characters are clearly drawn, and the sub-plot of the picture is as effective and exciting as the story proper is interesting and pretty.

Jay Belasco, appearing opposite Miss Razetto, is a fitting type for the role, while others who contribute good work to the picture are Laura Oakley, Mark Fenton, Helen Wright and Charles Lyke.

"THE DESTROYER"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

A NOVEL, extraordinary plot covers a multitude of sins in a photoplay, especially in these days of cruelly overworked film themes. The plot of the picture under discussion was daringly conceived, and fearlessly, yet delicately, developed. The situations created afford unlimited possibilities for emotional acting, and while the cast does not utilize all these opportunities, yet their performance is above the average. Nell Craig registers the alternate joy, horror, and despair of her situation very effectively.

Gordon Rockwell (John A. Lorenz), a physician, and his friend Kenneth Randall (Edmund F. Cobb) both fall in love with Frances Burnham (Nell Craig). She accepts Randall's proposal, but before marrying, Randall asks Rockwell to give him a physical examination. In the blood test, the doctor's assistant accidentally substitutes infected blood for that of Randall. In perfect ignorance of the error, Rockwell breaks the news to Randall, who immediately leaves the country. Later, the physician discovers the



RANDALL BREAKS THE NEWS TO FRANCES

mistake, but he keeps it secret, and a year later he marries Frances Burnham. As time goes on, his conscience gets the better of him, and after writing a note to Randall explaining the mistake, he poisons himself. Randall returns in time to forgive him, and is reunited with the girl he madly loves.

Edward T. Lowe, Jr., wrote the story, and Lawrence Windon produced it.

"THE SEVENTH NOON"

(Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

ORIGINALITY of plot, and direct, forceful treatment, mark this picture as one worth while. It has been picturized from the novel of the same name by Frederick Orin Bartlett, and hence has a real story to tell, presented by a cast capable of telling it. A certain amount of unnecessary matter has been allowed to seep into the scenario, but it is not burdensome, and does not detract from the line of the main theme.

The story is that of a young lawyer, wearied by his efforts to aid the poor, who takes a new poison which a chemist has demonstrated will do its work in just seven days. He decides to scale the heights of luxury during these seven days, and in doing so he falls in love, risks his life, which he knows to be worthless, for the girl's sake, and then bitterly regrets having marked out his

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own doom. After making an all around hero of himself, he finds that the poison is a failure, and he may still live.

The counterplot adds greatly to the dramatic values. In this connection the work of George Le Guere is especially strong and capable. Ernest Glendenning is also well cast, as the lawyer, and Winifred Kingston as the girl. Others in the cast are Everett Butterfield, W. T. Clark, A. J. Robinson, Julia Blane and Glide Leary.

"THE BETTER WOMAN"

(Triumph-Equitable—Five Reels)

REVIEWED BY OSCAR COOPER

GOOD sets, pleasing photography and acceptable acting stand in sharp contrast to the plot in this subject.

The story was written by Richard Campbell, and concerns an undisciplined girl of the West who falls in love with a long civil engineer, intercepts a letter from the engineer's fiancee back East, and weds him. The letter, it should be said, was intended to advise the young man that a newspaper, through a mistake, reported the fiancee's marriage to another, when in reality it was her sister who had been led to the altar. The deception eventually comes to light, and the engineer, learning to love his wife, forgives her.



AT THE CHARITY BENEFIT

Singularly enough, the director this time, and not the scenario writer, is apparently responsible for the slenderness of the plot. The typewritten synopsis furnished the reviewer before the showing called for several scenes of strength which did not appear in the finished picture. The most striking of these was a labor riot, culminating in an explosion, affording opportunity for the girl who had perpetrated the deception to show real bravery, thus bringing her husband to a realization that she was indeed "The Better Woman," especially as the girl of the East proved a coward.

Frankly, we believe the story as outlined in the synopsis would have made an offering much stronger than that presented on the screen—in contrast of characters, as well as in many points of action. Because the reviewer read the synopsis before he saw the picture, it was at times difficult for him to realize that the two stories bore a vital kinship to each other, except in mere external appearance. We should like to see the same players, with the same excellence of setting, photography, and direction, in the version of the story as given in the synopsis.

Insofar as this theme permits, the players realize their possibilities quite well. Leonore Ulrich, in the character of the young deceiver, screens readily, and sheds beauty over more than one improbable scene. Lowell Sherman, the male lead, has good presence, and is convincing through most of the action. Edith Thornton, Ben Graham, Charles Hutchison and Will Browning are also in the cast.

Outdoor scenery is used to good advantage. A novelty is offered in one scene showing a large company of guests assembled to witness tableaux given for the benefit of charity.

Joseph A. Golden was the director.

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"THE WASP"

(American-Flying A—Two Reels

REVIEWED BY WILLIAM C. ESTY 2nd

VIVIAN RICH, playing the title role of this piece, is called upon to plagiarize from the lives of Becky Sharp, Rosalind, Jane Addams, and the girls of Fagin's school. To be more explicit, she has an unhappy life in the girls' school she attends, is unjustly accused of stealing, disguises herself as a man, and is a pickpocket and burglar, until her love for a wealthy man causes her to become



THE WASP IS WRONGLY ACCUSED

a charity worker. Add to this chain of events her later marriage to the right man, throw in a few complications, and you have the story of "The Wasp."

Miss Rich's kaleidoscopic part is so acted that it carries conviction, and she manages to soften the melodramatic elements of the play to something very close to realism.

The play is interesting throughout, and the pathos is well sustained.

Walter Spencer, Roy Stewart and Hugh Bennett, the trio supporting Miss Rich, do their share in making this release worth while. The directing was in the hands of Reeves Eason.

HAYES GETS FIRST RIGHTS TO TRIANGLE PLAYS IN PHILADELPHIA

Special to MOTION PICTURE NEWS

Philadelphia, Oct. 26.

N. J. HAYES, proprietor of the Great Northern, at Broad and Erie avenue, has made a scoop in being the first exhibitor in Philadelphia to capture the new Triangle program.

November 8 is the first release of the Triangle to the general exhibitor. On that date Mr. Hayes will start the Triangle pictures, having secured exclusive rights to a large territory in his immediate section.

At present the Great Northern will be the only theatre in all the northern section of Philadelphia showing the production of the Triangle Film Corporation.

The Great Northern was formerly under the Stanley management and ran vaudeville in connection with pictures, but Mr. Hayes has been running it this season as a straight picture house. With a symphony orchestra of ten pieces, led by a fine musician, and all the artistic Triangle touches of ushers' costumes and attractive programs included in the scope of the plans for the Great Northern under the new regime, the opening will be of much interest.

There are 1,100 seats in the theatre. The prices that will prevail are fifteen and twenty-five cents.

Seats will be sold at advanced sales, a new departure, and there will be three performances daily—a matinee and two night performances.

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"THE LONG CHANCE"

(Broadway Universal Feature—Six Reels)
REVIEWED BY OSCAR COOPER

ANY photoplay graced with Frank Keenan's magnetic face and finished acting is certain to be distinguished, and "The Long Chance" is just that—distinguished.

It is a Western drama, but how different it is from the ordinary "gun-play" style of pictures! All the frontier types are found in it, but their strength is in themselves, not in their weapons. Somehow the whole cast seems to have absorbed something of Keenan's extraordinary understanding of restraint.

And—what is just as important—the plot is good. Harvey Gates adapted it for screen use from the story by Peter B. Kyne. In the main it has to do with Harley Hennage (Frank Keenan), a gambler with a big heart, who loves the town belle, Marie. When Marie falls in love with a strange prospector, Harley first orders him away, only to relent later and himself leave when he discovers that Marie loves his rival. His rival, on a prospecting tour in the desert, is struck down by Carey, an unscrupulous partner, and dies there. Harley's love for Marie never wavers. He takes her, and her daughter, Donna, under his protection. Years afterward, when the daughter has grown to young womanhood, and the mother is dead, Harley forces Carey to make restitution to Donna, only to meet death in a spectacular gun duel with a bandit whom he had previously told to get out of town for an insult against Donna.

This gun duel is not in the slightest degree melodramatic. In fact, the whole production is singularly free from the taint of melodrama. On the other hand, there are numerous touches which show skillful direction on the part of Edward J. LeSaint. One thing Mr. Le Saint did not do as completely as he might; he did not realize his full opportunity in the matter of closeups, especially in the scenes in which Keenan appears.

The supporting cast is uniformly acceptable. Stella Razetto as Donna, deserves especial commendation. The other players are: Beryl Boughton, Fred Church, Clyde Benson, Harry Blaising, Jack Nelson, Walter Newman, Mr. Berrill, Mr. Rogers.

Exhibitors who have not yet introduced Frank Keenan to their audiences have, in "The Long Chance," an unusual opportunity for doing so.

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PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Musketeers of Pig Alley." (Biograph. Fri., Nov. 5.)—This is a Griffith re-issue, in which Lillian Gish is featured. The story revolves around a battle between gangs of gunmen, the leader of one of which attempts in vain to force his attentions on the girl. Her sweetheart, a young musician returning successful, is blackjacked and robbed at the door of her tenement by the gangster. The girl, confronted by the accused gangster, refuses to identify him, and in gratitude he returns the stolen money. Lionel Barrymore, Robert Harron, Harry Carey, Walter Miller, Elmer Booth, Jack Dillon, Alfred Paget and W. C. Robinson are also in the cast.

"Dora Thorne." (Biograph. Four reels. Wed., Nov. 3.)—Reviewed elsewhere in this issue.

"Fifty-Fifty." (Essanay. Three reels. Mon., Nov. 1.)—Will be reviewed next week.

"Despair." (Essanay. Three reels. Tues., Nov. 2.)—Not yet shown for review.

"The Fable of the Escape of Arthur and the Salvation of Herbert." (Essanay. Wed., Nov. 3.)—The sub-titles are more amusing than the acting in this George Ade fable that teaches "As the Father Is Bent, the Child Is Inclined." Arthur's matrimonial side-kick makes home an Experiment Station for her prophylactic health Clinics, and Arthur is the Goat, until Herbert arrives. In spite of Mother's peerless System, little Herbie joins a gang, and shies bricks at a teamster's child. Charles J. Stine and Camille D'Arcy form the Hymeneal Team. Richard F. Baker was the director

"The Night That Sophie Graduated." (Essanay. Thurs., Nov. 4.)—This is a slapstick comedy that furnishes an ordinary amount of amusement. On the night that Sophie is to graduate, Slippery Slim and Mustang Pete make a mad rush to escort her to the exercises. Slim is successful, but when he and his girl get to the railroad crossing, their horse refuses to move. Pete ties the horse to a train. When the train starts, Slim is thrown out, but Sophie is hauled along for miles. Slim finally rescues the much-jolted girl, and takes her to the graduation ceremony. Pete is still on the job, and sets the building on fire. The players are: Margaret Joslin, Victor Potel, Harry Todd and Robert McKenzie.

"Broncho Billy's Mexican Wife." (Essanay. Fri., Nov. 5.)—An unambitious attempt at melodrama that is only occasionally interesting. Broncho Billy's Mexican wife falls in love with a man of her own race. Fearing to elope, they plan to get Billy out of the way. She stabs herself and then informs the sheriff that her husband did it. Billy is arrested and thrown into jail, while his wife entertains her affinity in her own home. The Mexican's sweetheart, mad with jealousy, stabs them both. Meanwhile Billy has escaped, and returning home, finds the pair mortally wounded. He places the hand of his dying wife in the hand of the Mexican, forgiving everything. Supporting G. M. Anderson are Edna Robinson, Lee Willard and Leona Anderson.

"On the Little Mill Race." (Essanay. Two reels. Sat., Nov. 6.)—This is a fairly conventional, but interesting drama, well acted. May Curtis, finding her husband untrue, leaves him and goes into the mountains. Shortly after, a boy is born to her. Five years later the boy is kidnapped by his father, John Curtis. May becomes a school teacher, and is idolized by the mountain people. After thirty years in this place she becomes ill, and only the skill of a famous surgeon can save her. The surgeon arrives, and when he looks into the face of the dying woman, she recognizes him as her son. The operation is successful, and May lives to be happy with her lost son. Nell Curtis and Hugh E. Thompson play the leads, supported by Thomas Commerford and John Cossar. Lawrence Windom directed.

"The Inevitable Penalty." (Lubin. Mon., Oct. 25.)—A fairly good drama by Daniel Ellis, containing a considerable amount of suspense. An old theme of the woman's hopeless faith in an unworthy man furnishes an acceptable story. Octavia Handworth, Henry Wilson and Louis Mortelle are the leads.

"Playing in Tough Luck." (Lubin. Tues., Oct. 26.)—A humorous vehicle by Daniel Ellis has been made into a typical David Don picture by that actor and his associates. The first part of the reel is merely full of grotesque actions, the real laughs resulting from the closing scenes.

"The Man of God." (Lubin. Two reels. Wed., Oct. 27.)—Reviewed at length elsewhere in this issue.

"The Strange Unknown." (Lubin. Three reels. Thurs., Oct. 28.)—Reviewed at length elsewhere in this issue.

"The Wonder Cloth." (Lubin. Fri., Oct. 29.)—A most intense drama concerning a bullet-proof invention. The love interest is well brought out, while the suspense in the picture is of the greatest kind. L. C. Shumway, Adda Gleason and Melvin Mayo are the principals, all of whom render very good performances.

"His Bodyguard." (Lubin. Sat., Oct. 30.)—Billie Reeves as a wayward husband's bodyguard beats up all his enemies, but when he comes to his raving wife it's an entirely different story. This, by Epes Winthrop Sargent, is like many of the Billie Reeves subjects. Its humor is confined to a certain class that appreciates rough and tumble tactics.

"The Flashlight." (Selig. Two reels. Mon., Nov. 1.)—James Oliver Curwood put a real plot in this story of East Indian life. Tense, colorful, superbly staged, and well acted, it is an unusually attractive picture. Roscoe Harding, a newspaper photographer in India, is invited by Prince Chan to take pictures of his harem. While in the seraglio he is warned by a captive English girl to escape quickly. Aided by Tarsus, the keeper of the elephants, Harding and the girl, after several thrilling incidents, make their getaway. Bessie Eyton, Edward J. Piel, C. C. Holland and Robert Morris interpret the principal roles with great effectiveness.

"Athletic Ambitions." (Selig. Tues., Nov. 2.)—Not yet shown for review.

"Their Sinful Influence." (Selig. Three reels. Thurs., Nov. 4.)—Reviewed at length elsewhere in this issue.

"The Lost Messenger." (Selig. Sat., Nov. 6.)—Not yet shown for review.

MUTUAL PROGRAM

"The Wasp." (American-Flying A. Two reels. Mon., Nov. 1.)—Reviewed at length elsewhere in this issue.

"One to the Minute." (Beauty. Tues., Nov. 2.)—A good comedy-drama, adequately produced. Neva Gerber has one of the ingenue parts she does so well. Dick hasn't a chance for Gladys' hand when an East Indian rajah becomes a suitor. Disgusted, Dick seeks solace at his club, and repeats the time-honored saying, "There's a fool born every minute." A stranger challenges the remark, and bets a cool hundred that Dick cannot steal jewelry from the club members. The amateur "dip" collects a lot of valuables to prove the gullibility of human kind, but the stranger disappears with the jewelry and the wagers. A peculiar gesture of the rajah's causes Dick to believe him none other than the smooth stranger, and after verifying this identification, he wins $2,000 reward and Gladys' hand. In the cast with Neva. Gerber are Frank Borzage, Wm. Carroll, Rae Berger and Lucille Ward. John Dillon was the producer.

"On Secret Service." (American-Flying A. Fri., Nov. 5.)—A few more subtitles would obviate the occasional misunderstanding of the plot of this swiftly moving little drama. The spectator is never more than a few seconds behind the action, however.

Frank Ketchell, a young bank cashier, is in love with Nell Bertram, the marshal's daughter. James Whitmore comes to town, representing himself to be a secret service man trying to locate a gang of counterfeiters. The marshal is terrified, for many years before, he himself had done some counterfeiting to give Nell an education. He agrees to get all his savings from the bank, so that the detective may look for spurious notes. Whitmore binds and gags Bertram, takes the money, and persuading Nell to elope with him, leaves the town. Ketchell discovers the father's plight, and giving chase to the fugitive, captures the crook, Bertram's money, a large reward, and Nell's love.

Winnifred Greenwood, Edward Coxen, George Field, and Charles Newton form the cast. The players were directed by Charles Bartlett.

"The Trail of the Serpent." (Mustang. Two reels. Fri., Nov. 5.)—E. Forrest Taylor, Helene Rosson, and their co-workers accomplish the impossible by creating sustained interest in this conventional combination of favorite old characters and familiar episodes.

The cowboy hero foils the gentlemanly villain and his Mexican assistant, and the rich mine is saved for the Eastern heroine, who falls in love with her protector.

Supporting Taylor and Miss Rosson are George Webb and Harry Edmonton. The picture was well directed by Frank Cooley.

"Who's Who." (Cub. Fri., Nov. 5.)—George Ovey as Jerry has the charming assistance of the Newton twins in an especially laughable situation. One of them is Jerry's sweetheart, and the other is a bride, and as they are quartered in the same hotel, Jerry immediately becomes involved with the six-foot bridegroom, as well as the father of his sweetheart.

The matter is straightened out when the mother appears and recognizes in the bride her other daughter, who has been separated from her since childhood.

MINA COMEDIES
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"Billy Van Deusen's Campaign." (Beauty. Sat., Nov. 6.)—An amusing comedy, somewhat off the beaten track. Billy Van Deusen (Jno. Steppling), a wealthy clubman, and James O'Brien (John Sheehan), are both candidates for mayor, and for the hand of Helen Reeves (Carol Halloway). When Helen says she will marry the next mayor, both make whirlwind campaigns. Billy promises every woman who votes for him a parasol, but Jimmy announces that all who vote for him are invited to an outing in a nearby park. Jimmy's offer pulls the votes and the mayor-elect and Helen go to the slums to see Billy, who is having a strenuous time caring for the children of absent suffragized mothers.

Besides those already mentioned, the cast includes Bessie Banks and Rae Berger. The producer was Archer MacMackin.

PATHE EXCHANGE INC.

"The New Adventures of J. Rufus Wallingford." Number Five. (Pathé Two reels. Mon., Nov. 1.)—This instalment, entitled "The Lilac Splash," is rich in humorous and cleverly evolved situations. Burr McIntosh and Max Figman as Wallingford and Blackie Daw continue to render most characteristic work in these two leading parts. Here they neatly succeed in relieving Perigourd, a polished crook, of money that he unfairly procured from the father of the Warden girls. By equally unfair methods do they win it back, but the methods are likewise humorous to the extreme.

"Neal of the Navy." Number Ten. (Pathé-Panama. Two reels. Thurs., Nov. 4.)—In this chapter, separately called "The Rolling Terror," Annette and the rest of the party land on a southern island which is just at that time under the ravages of malaria. Annette becomes a nurse and so endears herself to the natives that they worship her. In the meantime the villains have planned to secure the plans of the Lost Isle, and failing to do so by mere threats, they cast Annette and Neal in a swamp infested with the malaria-bearing mosquitoes. Fortunately enough the two lovers are able to resist the insects by applying crude oil, and later they are rescued by the marines.

UNIVERSAL PROGRAM

"The Long Chance." (Broadway Universal Feature. Six reels. Mon., Nov. 1.)—Reviewed at length elsewhere in this issue.

"A Circumstantial Scandal." (Nestor. Mon., Nov. 1.)—Two married couples, and everyone of the four parties, are jealous until the end of the picture arrives, which leaves them all much the better for divers' funny experiences. Neal Burns, Ray Gallagher, Billie Rhodes and Corrine Lesser are the principals in this comedy, which measures up to the average Nestor.

"The Measure of Leon Dubray." (Gold Seal. Three reels. Tues., Nov. 2.)—This production, written and directed by Henry Otto, makes a most interesting drama, clearly and rapidly developed and capped with a climax of a very entertaining sort. The work of Hobart Henley and Louella Maxim stands out in a well-balanced cast.

"When Beauty Butts In." (Imp. Tues., Nov. 2.)—Here Victor Potel becomes wildly enamoured of a number of pretty girls, clad in abbreviated bathing suits. Wife, however, spoils all the fun. This has some good comedy in it, but there are times when the fun is rather low.

"The Idle Rich." (L-Ko. Two reels. Wed., Nov. 3.)—Hubby goes out to flirt and receives a terrible setback in the shape of a black eye from a beauteous maiden. Returning to his wife's lawn party he explains this stellar decoration by relating a heroic story in which he played the hero, but then the beauteous maiden turns out to be the guest of honor at the reception and Hubby and everyone else gets a shock. Harry Gribbon and May Emory are the leads in this laughmaker, which contains little that is suggestive and a good deal that is funny.

"The White Feather Volunteer." (Laemmle. Two reels. Thurs., Nov. 4.)—A war play differing from the usual run of such dramas. It is based on a custom prevalent in England. When an able-bodied man refuses to enlist he is sent a white feather by some scornful acquaintance. Rupert Julian produced it as well as playing the lead, supported by Hazel Buckam and Elsie Jane Wilson. The offering is strong, although at times the director has failed to drive home an idea. The few battle scenes that appear are good.

The Powers release of Nov. 4 consists of a pictured vaudeville act entitled "The Thinking Cockatoos," showing clever antics of these trained birds, and "Insect Celebrities," a highly interesting educational compiled by Raymond Ditmars.

"The Markswoman." (Big U. Thurs., Nov. 4.)—The strong feature of this reel is the beautiful Northwestern scenery and the exceptional photography and lighting. The story is rather conventional both in character of plot and situations. Jules, a half-breed, steals some money belonging to the keeper of the post, but the man's daughter and her lover pursue him and finally regain the stolen wealth. Ed. Sloman and Adele Lane are featured in this, their only fault being that they decidedly betray their ignorance of north Canadian customs by handling their canoes in an amateurish fashion.

"The Reward." (Imp. Three reels. Fri., Nov. 5.)—This is a melodrama and as such is not worthy of the amount of film nor the histrionic efforts spent on it. The story will interest at times, although as a whole it can bear little close inspection. King Baggot is featured, while ohers are Edna Hunter, Harry Spingler and Clara Beyers. Henry McRae Webster directed.

"Father's Helping Hand." (Nestor. Fri., Nov. 5.)—Through an error, the review of this picture appeared in the issue of Oct. 30, under the title of "The Frame-Up on Dad."

"The Mettle of Jerry McGuire." (Bison. Two reels. Sat., Nov. 6.)—Reviewed at length in issue of Oct. 30.

"Twentieth Century Susie." (Joker. Sat., Nov. 6.)—Not yet shown for review.

"Such a Princess." (Rex. Three reels. Sun., Nov. 7.)—A costume comedy of a very good order. It has a quantity of funny situations, while the gay pranks of Elsie Albert perpetrated in a dignified kingdom are humorous to the extreme. The scenes and photography do their share in making the picture thoroughly enjoyable. All the humor results from the king's act of taking a wild girl of the forest as his wife.

"Cupid and the Scrub Lady." (L-Ko. Sun., Nov. 7.)—One of the best of recent Leherman comedies, with Alice Howell appearing as the janitress of an office building. Miss Howell gets a lot of farcial fun from her role, creating most of the laughs in the picture.

"The Broken Coin." (Universal Special Feature. Nineteenth Episode. Two reels.)—Both Kitty and Count Frederick experience several weird adventures while hiding from the savage natives in a grotto. They are joined by a long-lost sailor. At last the three sight a ship, but before the episode closes, they are again captured by the blacks. Nothing at all definite is accomplished.

"The Broken Coin." (Universal Special Feature. Twentieth Episode. Two reels.)—In this number the three fugitives are rescued by the ship. It looked like an ocean liner from a distance, but turns out to be a private yacht. Its owner is a villain, who covets Kitty, and the rest of the two reels are taken up with several hot fights, which have no direct influence on the advancement of the plot.

Animated Weekly No. 190. (Wed., Oct. 27.)—Snatches of the New York City equal suffrage parade; views of a football game between Penn State and Carlisle; the dedication of a Scottish Rite Masonic Temple in Washington, D. C., and three items connected with the world war are the chief events in this number. Eight other current events, including Hy Mayer's cartoons, supplement the reel.

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Celebrated Story

featuring
The Broadway Star of
The NEW YORK Success – "Experience"

Mr. ERNEST GLENDINNING

Supported by

Miss WINIFRED KINGSTON

Released Nov. 4th

Wire Your Nearest
MUTUAL EXCHANGE
AT ONCE FOR THIS FEATURE



MUTUAL MASTERPICTURES

THE END

An American production in five wonderful chapters. An intensely gripping drama—spectacular—thrilling—emotional and highly romantic. "The End Of The Road" is the film version of the world famous play of the same name by H. Grattan Donnelly. Produced by special arrangement with Darcy & Wolford.



An All Star Cast

HAROLD LOCKWOOD
MAY ALLISON

Beatrice Van **Hal Clements**
Nan Christy **William Ehfe**
Lizette Thorne
and a host of others

Directed by Thomas Ricketts

Harold Lockwood and May Allison appear at their very best in this all-surpassing film extravaganza.

Date of Release—Nov. 11th

American Fil
SAMUEL S. HUTCHINSO
President

OF THE ROAD

Mutual exchanges throughout the United States and Canada will release "The End Of The Road" Thursday, Nov. 11th. You *must* arrange your bookings early—***now!*** Are you seeking a production for several days' run? Then book "The End Of The Road."

"Flying A" and "Beauty" Releases



Alice of Hudson Bay
A Two-Reel "Flying A" Drama
with
Winifred Greenwood and Edward Coxen
Directed by Charles Bartlett
Released November 8th

To Rent-Furnished
A Single-Reel "Flying A" Drama
with
Vivian Rich and Walter Spencer
Directed by Reaves Eason
Released November 12th

Her Adopted Father
An American "Beauty" Comedy
with
Frank Borzage and Estelle Allen
Directed by Archer MacMackin
Released November 9th

Almost a Widow
An American "Beauty" Comedy
with
Neva Gerber and Beatrice Van
Directed by John Dillon
Released November 13th

Each of these releases is distributed throughout the United States and Canada exclusively by Mutual Film Corporation

...pany, Inc.
...HICAGO

MUTUAL PROGRAM

"THIS IS THE LIFE"

HERE'S another of those screaming three-reel "Mustang" comedies—the third of Charles E. Van Loan's famous Saturday Evening Post series, "Buck Parvin and the Movies." Book published by George H. Doran Co., Publishers.

Specially Selected Cast

Art Acord Adele Farrington
Lawrence Peyton

and a score of other well known stars

Directed by William Bertram

Release Date—Nov. 13th

Book through Mutual Exchanges everywhere

A Two-Part "Mustang" Drama

MAN TO MAN

A clean-cut, forceful story of the West. Vigorous and intensely dramatic.

Featuring **Anna Little and Jack Richardson**

Directed by Donald MacDonald

Release Date—Nov. 12th

"Mustang" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.



American Film Company, Inc.

Samuel S. Hutchinson, Pres.
CHICAGO, ILLINOIS



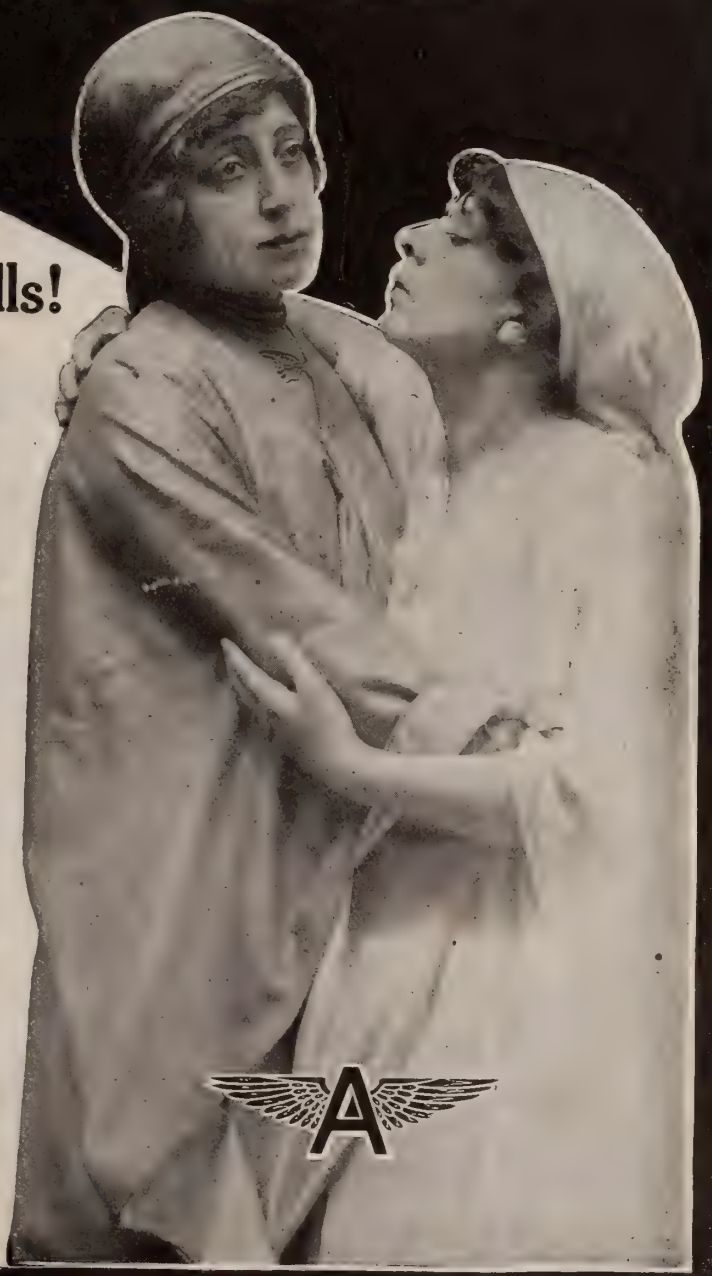


MUTUAL SPECIAL FEATURE

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

by Roy L. McCardell *Directed by* W. D. Taylor



More Than 10 Miles of Thrills!

Leading theatres all over the United States and Canada have shown more than 10 miles of "The Diamond From the Sky"—but you can't measure the tremendous enthusiasm of the millions of patrons who have watched, breathlessly, the unreeling of chapters now appearing.

Here are helps for your patrons who seek the $10,000 Prize

What becomes of the Diamond?
What becomes of the Child?
What happens to Blair Stanley?
What becomes of Vivian Marston?

Exhibitors: A new two-act chapter of the "Diamond From the Sky" is released each week. Book this gigantic production. It insures big box-office success, week after week.

North American representatives at every Mutual Exchange in America. See them for bookings or apply to us.

North American Film Corporation

JOHN R. FREULER, President

Executive Offices: 71 West 23rd Street New York City

MUTUAL PROGRAM

FALSTAFF COMEDIES

THE MIRTH OF A NATION — FALSTAFF FILMS

EDWIN THANHOUSER PRESENTS

FREDDIE the FAKE FISHERMAN



A huge fish story—everything but whales—but it's a whale of a tale. William Howell and George Welch lose their fishy reputations, but they keep up the laughter—

ONE REEL MON. NOV. 1ST

CLARISSA'S CHARMING CALF



It's a beautiful calf she has, and it requires four legs to hold it up! "She" is Arthur Cunningham, and funny Claude Cooper is funnier than ever as a real fireman.

ONE REEL THURS. NOV. 4TH

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA

MUTUAL PROGRAM

EDWIN THANHOUSER
PRESENTS
A FINELY WOVEN DRAMA OF PRISON LIFE

The COMMUTED SENTENCE



WITH
ETHYLE COOK, ERNEST WARDE & THOS. A. CURRAN
TWO REELS TUES. NOV. 2ND

The MISTAKE OF MAMMY LOU

WAYNE AREY, MORGAN JONES AND GRACE DE CARLTON----IN A PLAY FULL OF THE STUFF THAT FILM SUCCESS IS MADE OF.
ONE REEL — SUNDAY NOVEMBER 7TH

Than-o-play

THANHOUSER 3-ACT FEATURE
EDWIN THANHOUSER
PRESENTS
MR. MEESON'S WILL

H. RIDER HAGGARD'S great novel done into three reels of photo-art. The superb FLORENCE LA BADIE plays the title part and gives a performance as sparkling and scintillating as the best work of her brilliant career

STAGED BY FREDERIC SULLIVAN
THREE REELS SAT NOV. 6TH



THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.
MUTUAL FILM CORP. — SOLE DISTRIBUTORS
FOR UNITED STATES, MEXICO AND CANADA

REGULAR PRODUCT-OLOGY

MUTUAL PROGRAM

WITHOUT EXTRA CHARGE

A BEAUTIFUL 3 REEL PHOTODRAMA OF DISEMBODIED SOULS

"THE NEW ADAM AND EVE"

FEATURING MISS GRACE VALENTINE



RELEASED NOV. 17TH.

DIRECTION RICHARD GARRICK

RIALTO STAR FEATURE

GAUMONT COMPANY

DISTRIBUTED BY

THE MUTUAL FILM CORP'N.

THROUGHOUT THE U.S. AND CANADA.

MADE IN AMERICA

FLUSHING NEW YORK
JACKSONVILLE FLORIDA

CAUMONT ALL-AMERICAN PR
CAUMONT ALL-AMERICAN PR
CAUMONT ALL-AMERICAN PR

Mutual Program

CAUMONT ALL-AMERICAN PR
CAUMONT ALL-AMERICAN PR
CAUMONT ALL-AMERICAN PR

SUNDAY OCT. 24TH

TUESDAY OCT. 26TH

SPLIT REEL

THURSDAY OCT. 28TH

SUNDAY OCT. 31ST

Made in America

This Week's Biggest One-Reel Box-Office Business Builders

CAUMONT ALL-AMERICAN PROGRAM CAUMONT

ALICE DOVEY

Broadway's Favorite Ingenue
in the Screaming Bridal Farce

"THE REFORMER"

Casino Star Comedy

CAUMONT ALL-AMERICAN PROGRAM CAUMONT

Every week let your Patrons

"See America First"

and laugh at Pa

"KEEPIN' UP WITH THE JONESES"

Harry Palmer's Animated Cartoon

CAUMONT ALL-AMERICAN PROGRAM CAUMONT

All Women Love Fashions
The latest from Fifth Avenue are shown in

The Mutual Weekly

CAUMONT ALL-AMERICAN PROGRAM CAUMONT

Here's Cissy Fitzgerald again in

"ZABLITZKY'S WATERLOO"

A Side Splitting Casino Star Comedy

CAUMONT ALL-AMERICAN PROGRAM CAUMONT

GAUMONT CO.

Flushing, N. Y. U. S. A. Jacksonville, Fla.



ALICE DOVEY



THE MUTUAL TRAVELER



"PA"

News of the World FIRST



CISSY FITZGERALD

Distributed by the Mutual Film Corporation throughout the U.S. and Canada

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How can an advertiser continue advertising? By giving YOU value.

MUTUAL PROGRAM



A FEATURE EXTRAORDINARY

David Horsley presents

THE BLOOD OF OUR BROTHERS

—a picturesque drama presenting the strongest argument against war ever advanced in motion pictures. Enacted by an all star cast headed by the popular screen star

CRANE WILBUR

and released in three reels on October 27 in the regular service of the Mutual program as a

CENTAUR STAR FEATURE

Obtainable at the exchanges of the Mutual Film Corporation (without extra cost) throughout the United States and Canada.

DAVID HORSLEY PRODUCTIONS

MUTUAL PROGRAM

Animal Pictures

in an advanced form, of great educational and entertainment value, as well as of exceptional drawing power, are the two reel

CENTAUR FEATURES

These present the remarkable collection of mute performers, handled by Captain Jack Bonavita—the

BOSTOCK ANIMALS

in new exploits that are appealing and thrilling. Centaur Features are ideal subjects for your theatre. Released in two reels every Thursday. Distributed through the United States and Canada by the Mutual Film Corporation.



DAVID HORSLEY PRODUCTIONS

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, November 1, 1915.

ESSANAY—Fifty-Fifty, D., 3000..... 19338
KALEM—The Coquette, D., 4000..... 19330
LUBIN—The Sacred Bracelet, D., 1000..... 19341
*SELIG—Hearst-Selig News Pictorial, No. 87, N., 1000. 19337
SELIG—The Flashlight, D., 2000..... 19334
VITAGRAPH—Between Two Fires, C., 1000..... 19336

Tuesday, November 2, 1915.

BIOGRAPH—Between Father and Son, D., 2000..... 19350
ESSANAY—Despair, D., 3000..... 19342
KALEM—Diana of the Farm, C., 1000..... 19349
LUBIN—Up Against It, C., 1000..... 19348
SELIG—Athletic Ambitions, C., 1000..... 19345
VITAGRAPH—The Sultan of Zulon, C., 2000..... 19346

Wednesday, November 3, 1915.

BIOGRAPH—Dora Thorne, D., 4000..... 19360
ESSANAY—The Fable of "The Escape of Arthur and the Salvation of Herbert," C., 1000..... 19355
KALEM—The Sign of the Broken Shackles, D., 2000... 19353
EDISON—The Parson Button Matcher, C., 1000..... 19352
LUBIN—A Western Governor's Humanity, D., 3000... 19357
VITAGRAPH—A Family Picnic, C., 1000..... 19356

Thursday, November 4, 1915.

BIOGRAPH—The Passing Storm, D., 1000..... 19364
ESSANAY—The Night That Sophia Graduated, C., 1000 19365
LUBIN—When War Threatened, D., 2000..... 19366
MINA—The False Hair, C., 1000..... 19370
*SELIG—Hearst-Selig News Pictorial, No. 88, N., 1000. 19369
SELIG—The Sinful Influence, D., 3000..... 19371
VITAGRAPH—The Ebony Casket, C., 1000..... 19368

Friday, November 5, 1915.

BIOGRAPH—The Musketeers of Pig Alley, D. (Reissue) 19381
ESSANAY—Broncho Billy's Mexican Wife, W. D., 1000 19371
EDISON—Friend Wilson's Daughter, D., 3000..... 19374
KALEM—The Rogue Syndicate (Second of The Ventures of Marguerite Series), D., 1000..... 19378
LUBIN—The Urchin, D., 1000..... 19380
VITAGRAPH—Beautiful Thoughts, C., 1000..... 19379

Saturday, November 6, 1915.

EDISON—Waifs of the Sea, D., 1000..... 19382
ESSANAY—On the Little Mill Trace, D., 2000..... 19383
KALEM—Danger Ahead! D. (An Episode of the H. of H. Series), 1000 19389
LUBIN—The Cellar Spy, C., 1000..... 19385
SELIG—The Lost Messenger, D., 1000..... 19390
VITAGRAPH—Anselo Lee, D., 3000..... 19386

RELEASES OF THE WEEK AFTER

Monday, November 8, 1915.

ESSANAY—Twice into the Light, D., 3000.....
KALEM—The Woman of the Sea, D., 3000.....
LUBIN—The Orgy, D., 1000.....
SELIG—The Come Back of Percy, C., 2000 (Third of the Chronicles of Bloom Center).....
*SELIG—Hearst-Selig News Pictorial, No. 89, N., 1000.
VITAGRAPH—No Tickee No Washee, C., and California Scrap Book, Split Reel.....

Tuesday, November 9, 1915.

BIOGRAPH—Weaver of Claybank, D., 2000.....
ESSANAY—Wine, Woman and Song, D., 2000.....
KALEM—The Hoodoo's Busy Day, C., 1000.....
LUBIN—Half a Million, C., 1000.....
SELIG—The Chef at Circle G, W. C., 1000.....
VITAGRAPH—For the Honor of the Crew, D., 3000...

Wednesday, November 10, 1915.

BIOGRAPH—The Laurel of Tears, D., 3000.....
EDISON—Cartoons on a Yacht, 1000.....
ESSANAY—The Fable of Handsome Jethro, Who Was Simply Cut Out to Be a Merchant, C., 1000.....
KALEM—The Dream Seekers, D., 2000.....
LUBIN—The Secret Room, D., 2000.....
VITAGRAPH—Hats Is Hats, C., 1000.....

Thursday, November 11, 1915.

BIOGRAPH—Rosa and the Author, D., 1000.....
ESSANAY—Cupid's Bath, W. C., 1000.....
LUBIN—The Ghost of the Twisted Oaks, D., 3000.....
MINA—An Eye Too Many, C., 1000.....
*SELIG—Hearst-Selig News Pictorial, No. 90, N., 1000.
VITAGRAPH—Sis, Com.-D., 1000.....

Friday, November 12, 1915.

BIOGRAPH—The God Within, D., 1000 (Reissue).....
EDISON—The Truth About Helen, D., 4000.....
ESSANAY—The Indian's Narrow Escape, D., 1000.....
KALEM—The Kidnapped Heiress (Third of the "Ventures of Marguerite"), D., 1000.....
LUBIN—A Night in Old Spain, D., 1000.....
VIM—The Midnight Prowlers, C., 1000.....
VITAGRAPH—Romantic Reggie, C., 1000.....

Saturday, November 13, 1915.

ESSANAY—The Second Son, D., 3000.....
EDISON—A Broth of a Boy, D., 1000.....
KALEM—The Girl and the Special (An Episode of the H. of H. Series), D., 1000.....
LUBIN—His Three Brides, C., 1000.....
SELIG—The White Light of Publicity, D., 1000.....
VITAGRAPH—The Woman's Part, D., 2000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

Table of contents will hereafter be found every week opposite inside back cover.

We are "Pokes and Jabbs,"

Those famous comedians, and will appear regularly in

VIM COMEDIES

Beginning November 12



A telescopic holdup
in "Midnight Prowlers"

Nov. 12:
"Midnight Prowlers"

Nov. 19:
"A Pair of Birds"

Nov. 26:
"Pressing Business"

Dec. 3:
"Love, Pepper and Sweets"

Released every Friday

on the

General Film Program

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, November 1, 1915.

AMERICAN—The Wasp, D., 2000 04096
FALSTAFF—Freddie the Fake Fisherman, C., 1000 ... 04098
NOVELTY—Putting Papa to Sleep, C., 1000 04099

Tuesday, November 2, 1915.

THANHOUSER—The Commuted Sentence, D., 2000 .. 04100
GAUMONT—See America First, No. 8, and Keeping Up with the Joneses, Cartoon, Split Reel 04102
BEAUTY—One to the Minute, C., 1000 04103

Wednesday, November 3, 1915.

RIALTO—The Devil's Darling, D., 3000 04104
NOVELTY—The Fortune Hunters, C., 1000 04107

Thursday, November 4, 1915.

CENTAUR—When Avarice Rules, D., 2000 04108
FALSTAFF—"Clarissa's" Charming Calf, C., 1000 04110
MUTUAL—Mutual Weekly No. 44, N., 1000 04111

Friday, November 5, 1915.

MUSTANG—The Trail of the Serpent, D., 2000 04112
AMERICAN—On Secret Service, D., 1000 04114
CUB—Who's Who, C, 1000 04115

Saturday, November 6, 1915.

THANOPLAY—Mr. Meeson's Will, D., 3000 04116
BEAUTY—Billy Van Deusen's Campaign, C., 1000 04119

Sunday, November 7, 1915.

RELIANCE—The Law of Duty, D., 2000 04120
CASINO—Does It Pay to Advertise? C., 1000 04122
THANHOUSER—Mistake of Mammy Lou, D., 1000 ... 04123

RELEASES OF THE WEEK AFTER

Monday, November 8, 1915.

AMERICAN—Alice of Hudson Bay, D., 2000 04124
FALSTAFF—Lulu's Lost Lotharios, C., 1000 04126
NOVELTY—Something in Her Eye, C., 1000 04127

Tuesday, November 9, 1915.

THANHOUSER—The Little Captain of the Scouts, D., 2000 04128
GAUMONT—Seeing America First, No. 9, and Keeping Up with the Joneses, Split Reel 04130
BEAUTY—Her Adopted Father, C., 1000 04131

Wednesday, November 10, 1915.

RELIANCE—Father and Son, D., 3000 04132
NOVELTY—Love and Bitters, C., 1000 04135

Thursday, November 11, 1915.

CENTAUR—Stanley in Starvation Camp, D., 2000 04136
FALSTAFF—The Film Favorite's Finish, C., 1000 04138
MUTUAL—Mutual Weekly, No. 45, N., 1000 04139

Friday, November 12, 1915.

MUSTANG—Man to Man, D., 2000 04140
AMERICAN—To Rent Unfurnished, D., 1000 04142
CUB—The Double Cross, C., 1000 04143

Saturday, November 13, 1915.

MUSTANG—This Is the Life, D., 3000 04144
BEAUTY—Almost a Widow, C., 1000 04147

Sunday, November 14, 1915.

RELIANCE—A Romance of the Alps, D., 2000 04148
CASINO—A Tangle in Hearts, C., 1000 04150
THANHOUSER—In Baby's Garden, D., 1000 04151

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 20), D., 2000 0953

Monday, November 1, 1915.

BROADWAY UNIVERSAL FEATURE—The Long Chance, D., 6000 0938
NESTOR—A Circumstantial Scandal, C., 1000 0939

Tuesday, November 2, 1915.

GOLD SEAL—The Measure of Leon Dubray, D., 3000 .. 0940
IMP—When Beauty Butts In, C., 1000 0941

Wednesday, November 3, 1915.

L-KO—The Idle Rich, C., 2000 0942
ANIMATED WEEKLY—Weekly No. 191 0943

Thursday, November 4, 1915.

LAEMMLE—A White Feather Volunteer, D., 2000 0944
BIG U—The Markswoman, D., 1000 0945
POWERS—The Thinking Cockatoos, Vaud., and Insect Celebrities, Ed. 0946

Friday, November 5, 1915.

IMP—The Reward, D., 3000 0947
NESTOR—Father's Helping Hand, C., 1000 0948

Saturday, November 6, 1915.

BISON—The Mettle of Jerry, D., 2000 0949
JOKER—His Twentieth Century Susie, C., 1000 0950

Sunday, November 7, 1915.

REX—Such a Princess, Juv. D., 3000 0951
L-KO—Cupid and the Scrub Lady, C., 1000 0952

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 21), "A Timely Rescue," D., 2000 0970

Monday, November 8, 1915.

BROADWAY UNIVERSAL FEATURE—The Frame-Up, D., 5000 0954
NESTOR—Those Kids and Cupid, C., 1000 0955

Tuesday, November 9, 1915.

GOLD SEAL—On the Level, D., 2000 0956
REX—The Parson of Pine Mountain, D., 1000 0957
IMP—Getting His Goat, C., 1000 0958

Wednesday, November 10, 1915.

L-KO—Silk Hose and High Pressure, C., 3000 0959
ANIMATED WEEKLY—Weekly No. 192, News, 1000. 0960

Thursday, November 11, 1915.

BIG U—Hearts That Are Human, D., 3000 0961
POWERS—Actors from the Jungle, Animal D., 1000 ... 0962

Friday, November 12, 1915.

POWERS—Honor Thy Husband, D., 2000 0963
VICTOR—"Promissory Notes," D., 1000 (A Story of Real Life, No. 1) 0964
NESTOR—Father's Lucky Escape, C., 1000 0965

Saturday, November 13, 1915.

BISON—What the River Foretold, D., 3000 0966
JOKER—Title Not Decided 0967

Sunday, November 14, 1915.

REX—Liquid Dynamite, D., 1000 0968
LAEMMLE—The Masked Substitute, D., 2000 0969

Philadelphia's photoplay patrons are best reached through the newspaper to which they turn each day for the liveliest information and best *service.*



Something New in Service

The Photoplay Advertising Department of the EVENING LEDGER has inaugurated a *Photoplay Information Bureau* at Ledger Central, Broad and Chestnut streets.

This bureau is equipped to answer questions relating to the motion picture industry. Current programs at the theatres and a directory of motion picture accessories are also on file.

In order to maintain accurate information we ask your co-operation in keeping us supplied with all new developments in your business. Kindly place us on your mailing list. *This service is free.*

Evening Ledger Photoplay Advertising Dep't
219 LEDGER BUILDING
Philadelphia, Pa.

Evening Ledger

How can an advertiser continue advertising? By giving YOU value.

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of October 18, 1915.

The Misleading Clue, D., 2000....Santa Barbara
For the Honor of Bar X, D., 2000.....Ramona
Saved from Disgrace, D., 2000.....Empire
Double Reward, D., 2000.....Navajo
Mistakes Will Happen, C., 1000.....Federal
You Never Can Tell, C., 1000.....Banner
In Wrong, C., 1000 .....Atlas
All on Account of a Doughnut, C., 1000 Alhambra

Week of October 25, 1915.

The Plaid Coat, Com. D., 1000.....Banner
Love's Old Sweet Song, D., 2000.....Deer
Shot in the Afternoon, C., 1000.....Associated
The Reckoning, D., 3000.....Ramona
Breaking Into Society, C., 1000....Santa Babara
O'Hara of the Mounted, D., 2000.....Federal
The Paradoxical Burglar, Com. D., 1000..Alhambra
Shot at Sunrise, C., 1000.....Monty

Week of November 1, 1915.

Hilary of the Hills, D., 2000.....Santa Barbara
Out for a Billion, C., 2000.....Empire
—And He Came Straight Home, C., 1000...Atlas
In and Out, C., 2000.....Banner
Unexpected Reward, D., 1000.....Liberty
Rosie's Many Thorns, C., 1000.....Federal
Mother-in-Law's Vacation Life in the West, C., 1000.....Alhambra
The Crimson Circle, D., 2000.....Ramona

GENERAL FILM PROGRAM

BIOGRAPH

10—16. The Inevitable, D.....1000
10—18. Bad Money, D.....1000
10—19. His Hand and Seal, D.....2000
10—21. The Vulture, D.....1000
10—22. Brute Force (Re-issue), D.....2000
10—23. The Banker and the Thief, D.....1000
10—25. Arline's Chauffeur, D.....1000
10—26. A Mystery of the Mountains, D....2000
10—27. Harvest, D.....3000
10—28. A Trick of Fate, D.....1000
10—20 The Coming of Angelo, (Re-issue), D.1000
10—30. The Sheriff's Trap, D.....1000
11— 2. Between Father and Son, D.....2000
11— 3. Dora Thorne, D.....4000
11— 4. The Passing Storm, D.....1000
11— 5. The Musketeers of Pig Alley, D. (Re-issue) 1000

EDISON

10—20. Cartoons in the Country, Cart. C...1000
10—22. The Land of Adventure, D.....3000
10—23. The Broken Word, D.....1000
10—27. The Seventh Day, C.....1000
10—29. The Mystery of Room 13, D.....40000
10—30. Niagara Falls, Sc., and Yardville Folks, Ed. .....Split reel
11— 3. The Parson Button Matcher, C.....1000
11— 5. Friend Wilson's Daughter, D.....3000
11— 6. Waifs of the Sea, D.....1000

ESSANAY

10—23. The Spider, D.....2000
10—25. The Destroyer, D.....3000
10—26. Miss Freckles, D.....2000
10—27. Dreamy Dud (Up in the Air), Cart.1000
10—28. Fun at a Ball Game, West.-C.....1000
10—29. Broncho Billy's Cowardly Brother..1000
10—30. The Lighthouse by the Sea, D.....3000
11— 1. Fifty-Fifty, D. 3000
11— 2. Despair, D. 3000
11— 3. The Fable of "The Escape of Arthur and the Salvation of Herbert," C..1000
11— 4. The Night that Sophia Graduated, C.1000
11— 5. Broncho Billy's Mexican Wife, W.-D.1000
11— 6. On the Little Mill Trace, D.....2000

KALEM

10—18. The Apaches of Paris, D.....4000
10—19. Adam's Ancestors, B. C.....1000
10—20. The Man in Hiding, D.....2000
10—23. A Mile a Minute (Episode No. 50 of the H. of H. series), D.....1000
10—25. The Net of Deceit, D.....3000
10—26. The Knaves and the Knight, C.....1000
10—27. By Whose Hand, D.....2000
10—30. Rescue of the Brakemen's Children (No. 51 of H. of H. series), D...1000
11— 1. The Coquette, D. 4000
11— 2. Diana of the Farm, C.....1000
11— 3. The Sign of the Broken Shackles, D.2000
11— 5. The Rogue Syndicate (Second of The Ventures of Marguerite Series), D.1000
11— 6. Danger Ahead (An Episode of the H. of H. Series), D. 1000

GEORGE KLEINE

9—20. A Woman's Mistake, D.....2000
9—27. The Mysterious Visitor, D.....2000
10— 4. The Fashion Shop, D.....2000
10—11. Wilful Peggy, D.....2000
10—18. The Village Outcast, D.....2000
10—25. The Price of Ambition, D.....2000

KNICKERBOCKER STAR FEATURES

8—18. Capital Punishment, D.....3000
9— 1. Nancy of Stony Isle, D.....3000
9—15. The Purple Night, D.....3000
9—29. The Girl from Tim's Place, D.....3000
10—13. The Dragon's Claw, D.....3000
10—27. The Morning After, C.....3000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vim, Vitagraph.
Saturday—Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Cub.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex. Laemmle, L-Ko.

LUBIN

10—14. Nan o' the Backwoods, D.....3000
10—15. Belle of Barnegat, D.....1000
10—16. The Price of Pies, C.....1000
10—18. The Lonely Fisherman, D.....1000
10—19 Cutting Down Expenses, C.....1000
10—20. Nell of the Dance Hall, D.....3000
10—21. When Youth Is Ambitious, D.....2000
10—22. A Woman Reclaimed, D.....1000
10—23. Playing Horse, C.....1000
10—25. The Inevitable Penalty, D.....1000
10—26. Playing in Tough Luck, C.....1000
10—27. The Man of God, D.....2000
10—28 The Strange Unknown, D.....2000
10—29. The Wonder Cloth, D.....1000
10—30. His Body Guard, C.....1000
11— 1. The Sacred Bracelet, D.....1000
11— 2. Up Against It, C.....1000
11— 3. A Western Governor's Humanity, D.3000
11— 4. When War Threatened, D.....2000
11— 5. The Urchin, D.....1000
11— 6. The Cellar Spy, C.....1000

MINA

8—19. A Case of Limburger, C.....1000
8—26, How Wifey Won Out, C.....1000
9—23. When Husbands Go to War, C.....1000
9—30. Why the Boarders Left, C.....1000
10— 7. The Honeymoon Roll, C.....1000
10—14. Alone in the City of Sighs and Tears, C. 1000
10—21. Beached and Bleached, C.....1000
10—28. Kidding the Goats, C.....1000
11— 4. The False Hair, C.....1000

HEARST-SELIG NEWS PICTORIAL
Issued every Monday and Thursday.

SELIG

10—21. The Chronicles of Bloom Center, series No. 1, The Landing of the Hose Reel, D. 3000
10—23. In Leopard Land, D.....1000
10—25. The Chronicles of Bloom Center, No. 2, "Shoo Fly," C.....2000
10—26. The Race for a Gold Mine, W. D...1000
10—30. When California Was Wild, D.....1000
11 - 1. Hearst-Selig News Pictorial, No. 87, N. 1000
11— 1. The Flashlight, D.....2000
11— 2. Athletic Ambitions, C.....1000
11— 4. Hearst-Selig News Pictorial, No. 88, N. 1000
11— 4. Their Sinful Influence, D. 3000
11— 6. The Lost Messenger, D.....1000

VITAGRAPH

10—15 How John Came Home, C.....1000
10—16. The Ruling Power, D.....3000
10—18. Quits, C. 1000
10—19. The Gods Redeem, D.....2000
10—20. Brown's Summer Boarders, C.....1000
10—20. To Cherish and Protect, D.....3000
10—21. On the Turn of a Card, D.....1000
10—22. A Safe Investment, C.....1000
10—23. The Woman in the Box, D.....2000
10—25. The Prince in Disguise, C.....1000
10—27. Itsky, the Inventor, C.....1000
10—28. The Unforgiven, D.....1000
10—29. A Case of Eugenics, C.....1000
10—30. The Shabbies, C. D.....2000
11— 1. Between Two Fires, C.....1000
11— 2. The Sultan of Zulon, C.....2000
11— 3. A Family Picnic, C.....1000
11— 4. The Ebony Casket, C.....1000
11— 5. Beautiful Thoughts, C.....1000
11— 6. Anselo Lee, D.....3000

INDUSTRIAL MOVING PICTURE CO.

TRIBUNE ANIMATED WEEKLY
Issued Every Monday.

MUTUAL FILM PROGRAM

AMERICAN

9—27. The Terror of the Mountains, D.....2000
10— 1. Hearts in Shadow, D.....1000
10— 4. Just as It Happened, D.....2000
10— 8. The Sting of It, D.....1000
10—11. Let There Be Light, D.....2000
10—15. Profit from Loss, D.....1000
10—18. The Blot on the Shield, D.....2000
10—22. Visitors and Visitees, D.....1000
10—25. Out of the Ashes, D.....2000
10—29. The Smuggler's Cave, D.....1000
11— 1. The Wasp, D. 2000
11— 5. On Secret Service, D.....1000

BEAUTY

10— 9. Curing Father 1000
10—12. Billy—the Hill Billy.....1000
10—16. Aided by the Movies.....1000
10—19. Alias James, Chauffeur.....1000
10—20. Deserted at the Auto.....1000
10—26. Touring with Tillie, C.....1000
10—30. An Auto Bungalow Fracas, C.....1000
11— 2. One to the Minute, C.....1000
11— 6. Billy Van Deusen's Campaign, C....1000

CASINO

10—24. The Reformer, C.....1000
10—31. Zabisky's Waterloo, C.....1000
11— 7. Does It Pay to Advertise? C.....1000

CENTAUR

9—30. Stanley's Search for the Hidden City, D. 2000
10—14. Stanley's Close Call.....2000
10—21. Vindication 2000
10—27. The Blood of Our Brothers, D.....3000
10—28. The White King of the Zaras, D....2000
11— 4. When Avarice Rules, D.....2000

CLIPPER

9—18. The Great Question, D.....3000
10—30. The Idol, D.....3000

CUB

9—24. The Treasure Box, C.....1000
10— 1. The Oriental Spasm, C.....1000
10— 8. A Change of Luck, C.....1000
10—15. Taking a Chance.....1000
10—21. The Little Detective.....1000
10—29. Jerry to the Rescue, C.....1000
11— 5. Who's Who, C.....1000

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RELEASE DATES FOR READY REFERENCE

ECLAIR

9— 9. Brand Blotters, D.....2000
10— 1. The Fool's Heart, D.....2000

FALSTAFF

10— 4. Cousin Clara's Cook Book.....——
10— 7. Dicky's Demon Dachshund, C.....1000
10—11. Capers of College Chaps, C.....1000
10—14. Bing Bang Brothers, C.....1000
10—18. Busted But Benevolent, C.....1000
10—21. Hattie the Hair Heiress, C.....1000
10—25. Tillie the Terrible Typist, C.....1000
10—28. The Soap Suds Star, C.....1000
11— 1. Freddie, the Fake Fisherman, C.....1000
11— 4. "Clarissa's" Charming Calf, C.....1000

GAUMONT

10— 3. His Lordship's Dilemma, C.....1000
10— 5. Seeing America First, Sc., and Keeping Up with the Joneses, Cart. C. Split Reel
10— 7. In Leash, D.....2000
10—12. Seeing America First, No. 5, Sc., and Keeping Up with the Joneses, Cart., C. .....Split Reel
10—19. Seeing America First, No. 6, Sc., and Keeping Up with the Joneses, Cart., C. .....Split Reel
10—26. Seeing America First, No. 7, Sc., and Keeping Up with the Joneses, Cart., C. .....Split Reel
11—2. See America First, No. 8, and Keeping Up with the Joneses, Cartoon..Split reel

MAJESTIC

8—22. The Fatal Hour, D.....2000
8—24. The Little Cupids, D.....1000
8—29. A Child of the Surf, D.....2000
8—31. Hearts and Flowers, D.....1000
9— 5. Her Oath of Vengeance, D.....2000
9— 7. For Love of Mary Ellen, D.....1000
9—12. His Guiding Angel, D.....2000
9—14. The Little Life Guard, D.....1000

MUSTANG

10—22. The Sheriff of Willow Creek, D.....2000
10—23. Buck's Lady Friends, D.....3000
10—29. Playing for High Stakes, D.....2000
11— 5. The Trail of the Serpent, D.....2000

MUTUAL

9—26. Kidnapped at the Church, C.....1000
9—29. Love's Strategy, C.....1000
10— 6. Just Like His Wife, C.....1000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

10—18. Rip Van Winkle Badly Ripped, C...1000
10—20. You Can't Beat It, C.....1000
10—25. Hobo Nerve, C.....1000
10—27. Love and Artillery, C.....1000
11— 1. Putting Papa to Sleep, C.....1000
11— 3. The Fortune Hunters, C.....1000

RELIANCE

9—11. The Father, D.....2000
9—15. The Dark Horse, D.....1000
9—19. The Doll House Mystery, D.....2000
9—26. Merely Players, D.....2000
10— 3. As in Days of Old, D.....1000
10—10. Queen of the Band, D.....2000
10—13. The Bread Line, D.....3000
10—17. The Ever-Loving Isle, D.....2000
10—24. The Penalty, D.....2000
10—31. The Feud, D.....2000
11— 7. The Law of Duty, D.....2000

RIALTO

10— 6. Sunshine and Tempest, D.....3000
10—20. The Card Players, D.....3000
11— 3. The Devil's Darling, D.....3000

RODEO

8— 9. Aunt Matilda Outfitted, C.....1000
9— 1. The Leap for Life, D.....2000

THANHOUSER

10— 3. The Mystery of Eagle's Cliff, D.....1000
10— 5. The Light on the Reef, D.....2000
10—10. The Has-Been, D.....1000
10—12. The Scoop at Belville, C.....2000
Down on the Phoney Farm, Cart C..1000
10—17. John T. Rocks and the Flivver, C. D..1000
10—19. The Spirit of Audubon, D.....2000
10—24. At the Patrician's Club, D.....1000
10—26. The Conscience of Juror No. 10, D..2000
10—31. The Fisherwoman, D.....1000
11— 2. The Commuted Sentence, D.....2000
11— 7. Mistake of Mammy Lou, D.....1000

THANOPLAY

10—15. The Long Arm of the Secret Service, D. 3000
11— 6. Mr. Meeson's Will, D.....3000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of October 25, 1915.

New Adventures of Wallingford, No. 4, C., 2000 .....Pathé
Police Dog to the Rescue, Cart., and Intimate Study of Birds., Ed., No. 10, Split reel .....Pathé
The Eleventh Hour, D., 3000.....Victory
Whiffles Woos and Trouble Brews, C., 1000 .....Pathécolor
Neal of the Navy, No. 9, D., 2000.....Panama
Comrade John, D., 5000.....G. R. Play
Dough Nuts, C., 1000.....Starlight

Week of November 1, 1915.

New Adventures of Wallingford, No. 5, C., 2000 .....Pathé
Giving Them Fits, C., 1000.....Phunphilms
Children of the Netherlands, Col. Sc...Photocolor and Human Movements Analyzed, Ed....Globe
Adventures of a Madcap, Col. D., 4000..Pathécolor
Neal of the Navy, No. 10, 2000.....Panama
Whiffles Futile Flivver, Col. C., 1000..Pathécolor
The Menace of the Mute, D., 5000.....G. R. Play
Flats and Sharps, C., 1000.....Starlight

Week of November 8, 1915.

New Adventures of Wallingford, No. 6, D., 2000 .....Pathé
Bughouse Bell-Hops, C., 1000.....Phunphilms
Bolt from the Sky, D., 3000.....Balboa
Neal of the Navy, No. 11, D., 2000.....Panama
Nedra, D., 5000.....G. R. Plays
Bungling Burglars Burgle, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

8—29. The Valley of Regeneration, D.....2000
9— 2. Tam O'Shanter, D.....3000
9— 9. The Finest Gold, D.....1000
9—16. In the Heart of the Hills, D.....1000
9—23. No Release this week.
9—30. The Sheriff of Red Rock Gulch, D....2000
10— 7. The $50,000 Jewel Theft, D.....2000
10—14. No release this day.
10—21. The Greater Courage, W. D.....2000
10—28. The Flag of Fortune, D.....2000
11— 4. The Markswoman, D.....1000

BISON

9—18. The Surrender, D.....3000
9—25. A Message for Help, D.....2000
10— 2. The Ghost Wagon, D.....3000
10— 9. The Queen of Jungle Land, D.....3000
10—16. The Yellow Star, D.....3000
10—23. A Fight to a Finish, D.....3000
10—30. The Superior Claim, W. D.....3000
11— 6. The Mettle of Jerry, D.....2000

BROADWAY UNIVERSAL FEATURES

9—13. Business Is Business, D.....6000
9—20. Under Southern Skies, D.....5000
9—27. Judge Not; or The Woman of Mona Diggins, D. 6000
10— 4. Fatherhood, D.....4000
10—11. The Man of Shame, D.....5000
10—18. The Campbells Are Coming, D.....4000
10—25. The College Orphan, D.....6000
11— 1. The Long Chance, D.....6000

GOLD SEAL

9— 7. The Deceivers, D.....2000
9—14. The Queen of Hearts, D.....3000
9—21. The Tenor, D.....3000
9—28. Her Prey, D.....2000
10— 5. The Silent Battle, D.....3000
10—12. The Kiss of Dishonor, D.....2000
10—19. The Fair God of Sun Island, D.....3000
10—26. No release this day.
11— 2. The Measure of Leon Dubray, D.....3000

IMP

9—28. Billy's College Job, C.....1000
9—29. An All-Around Mistake, C.....2000
10— 1. The Wolf of Debt, D.....4000
10— 5. The Unnecessary Sex, C.....1000
10—12. Bashful Glen, C.....1000
10—15. No release.
10—19. No release
10—22. The Meddler, D.....2000
10—26. By Return Male, C.....1000
10—29. The Craters of Fire, D.....3000
11— 2. When Beauty Butts In, C.....1000
11— 5. The Reward, D.....3000

JOKER

8—28. The Bravest of the Brave, C.....1000
9— 4. When Hiram Went to the City, C....1000
9—11. At the Beach Incognito, C.....1000
9—18. He Couldn't Fool His Mother-in-Law, C. 1000
9—25. He Couldn't Support His Wife, C.....1000
10— 2. An Innocent Villain, C.....1000
10— 9. No Babies Allowed, C.....1000
10—16. A Millionaire for a Minute, C.....1000
10—23. Pete's Awful Crime, C.....1000
10—30. A Day at Midland Beach, C.....1000
11— 6. His 20th Century Susie, C.....1000

LAEMMLE

9—12. His Last Word, D.....1000
9—19. No Release this week.
9—23. The Cry of the First Born, D.....3000
9—26. No Release this week.
10— 3. Her Three Mothers, D.....3000
10— 7. No release.
10—10. Marianna, D. 1000
10—14. The Girl of the Dance Hall, W. D...3000
10—28. No Release This Week.
11— 4. A White Feather Volunteer, D.....2000

L-KO

10—10 A Bath House Tragedy, C.....2000
10—13. Under New Management, C.....2000
10—17. Does Flirting Pay?, C.....1000
10—20. Room and Board—a Dollar and a Half, C. 2000
10—24. Poor But Dishonest, C.....1000
10—27. Tears and Sunshine, C.....1000
10—31. Father's First Murder, C.....1000
11— 3. The Idle Rich, C.....2000
11— 7. Cupid and the Scrub Lady, C.....1000

NESTOR

9—20. It Almost Happened, C.....1000
9—24 When Lizzie Went to Sea, C.....1000
9—27. Snatched from the Altar, C.....1000
10— 4. When a Man's Fickle, C.....1000
10— 8. Eddie's Little Love Affair, C.....1000
10—11. Some Fixer, C.....1000
10—15. And the Best Man Won, C.....1000
10—18. A One Cylinder Courtship, C.....1000
10—22. Almost a Knockout, C.....1000
10—25. An Heiress for Two, C.....1000
10—29. The Frame-Up on Dad, C.....1000
11— 1. A Circumstantial Scandal, C.....1000
11— 5. Father's Helping Hand, C.....1000

POWERS

10—12. The Third Partner, D.....1000
10—14. Lady Babbles and Detective Duck in When the West Went Dry, C.....1000
10—16. The Vengeance of Guido, D.....1000
10—21. The Prankful Ponies, Vaud. Act. and Insect Oddities, Ed.....Split reel
10—23. A Pure Gold Partner, D.....1000
10—28. Lady Baffles and Detective Duck in The Lost Roll, C.....1000
10—31. The Man from Argentine, D.....2000
11— 4. The Thinking Cockatoos, Vaud., and Insect Celebrities, Ed.....Split Reel

REX

9—14. How Early Saved the Farm, D., and From Frau to Spalato, Ed.....Split reel
9—16. Joe Martin Turns 'Em Loose, Animal C. 2000
9—19. The Pine's Revenge, D.....2000
9—26. The Fascination of the Fleur de Lis, D. 3000
10— 8. The House with the Drawn Shades, D. 2000
10—10 Alas and Alack, D.....1000
10—17. A Mother's Atonement, D.....3000
10—19. Lon of Lone Mountain, D.....1000
10—24. The Springtime of the Spirit, D.....3000
10—26. The Millionaire Paupers, D.....3000
11— 7. Such a Princess, Juv. D.....3000

VICTOR

9— 1. For Professional Reasons, D.....2000
9— 3. Vagabond Love, D.....1000
9—10. The Country Circus, C.....1000
9—15. A Shriek in the Night, D.....2000
9—22. Not a Lamb Shall Stray, D.....1000
10— 6 The Woman Who Lied.....4000
10—15. A Kentucky Idyll, D.....2000
10—22. The Magic Bon-Bon, C.....1000
10—27. A Life at Stake, W. D.....2000

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FEATURE RELEASES—CURRENT AND COMING

FOX FILM CORPORATION

9—20. Regeneration .....5 reels
9—27. The Wonderful Adventure.....5 reels
10— 4. Sin .....5 reels
10—11. The Little Gipsy.....5 reels
10—18. The Soul of Broadway.....5 reels
10—25. The Family Stain.....5 reels
11— 1. Carmen .....6 reels
11— 8. The Blindness of Devotion.....5 reels
11—15. A Woman's Past.....5 reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE

9— 1. The Woman Next Door.....5 reels
9— 8. The Money Master.....5 reels
9—15. The Fixer .....5 reels
10—20. The Green Cloak.....5 reels
11— 3. The Sentimental Lady.....5 reels
11—17. The Politicians .....5 reels

EDISON

10— 6. Vanity Fair .....7 reels
10—13. The Magic Skin.....5 reels
11—10. Children of Eve.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

8—16. A Royal Family.....5 reels
9—27. An Enemy to Society.....5 reels

POPULAR PLAYS & PLAYERS

8— 9. Vampire .....5 reels
8—30. Her Great Match.....5 reels
10— 4. The Song of the Wage Slave.....5 reels
10—25. My Madonna .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

8— 2. Sealed Valley .....5 reels
8—23. When a Woman Loves.....5 reels
9— 6. The Soul of a Woman.....5 reels
9—20. The Bridge or The Bigger Man...5 reels
10—11. Emmy of Stork's Nest.....5 reels
10—18. The Final Judgment.....5 reels
11— 1. Tables Turned .....5 reels
11—15. The Woman Pays.....5 reels
11—22. One Million Dollars.....5 reels

QUALITY PICTURES

9—13. The Silent Voice.....5 reels
11— 8. Pennington's Choice .....5 reels

MUTUAL MASTERPICTURES

37. The Wolf-Man (*Reliance*).....4 reels
38. The Man from Oregon (*American*)....5 reels
39. The House of a Thousand Scandals (*American*) .....4 reels
40. The Price of Her Silence (*Thanhouser*) .....4 reels
41. Bred in the Bone (*Reliance*).....4 reels
42. The Brink (*N. Y. Motion*).....4 reels
43. The Miracle of Life (*American*).....4 reels
44. His Wife (*Thanhouser*).....4 reels
45. The Seventh Noon (*Mutual*).....4 reels
46. The End of the Road (*American*).....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

9— 2. The Incorrigible Dukane.....5 reels
9— 6. Esmeralda .....5 reels
9—20. The White Pearl.....5 reels
9—30. The Fatal Card.....5 reels
10— 4. Zaza .....5 reels
10— 7. The Girl of Yesterday.....5 reels
10—11. The White Pearl.....5 reels
10—28. The Masqueraders .....5 reels
11— 4. Still Waters, C.-D.....5 reels
11— 8. Madame Butterfly, D.....5 reels
11—11. The Mummy and the Humming Bird, D.....5 reels
11—15. Bella Donna, D.....5 reels
11—29. The Prince and the Pauper.....5 reels

BOSWORTH

9—23. 'Twas Ever Thus.....5 reels

JESSE LASKY COMPANY

9— 9. Out of Darkness.....5 reels
9—13. The Case of Becky.....5 reels
9—27. The Explorer .....5 reels
10—14. Blackbirds .....5 reels
10—18. The Chorus Lady.....5 reels
10—21. The Secret Sin.....5 reels
11— 1. Carmen. D.....5 reels
11—18. Armstrong's Wife .....5 reels
11—22. Chimmie Fadden Out West, C.....4 reels

MOROSCO PHOTOPLAY COMPANY

8—26. Majesty of the Law.....5 reels
9—16. Peer Gynt .....5 reels
10—25. The Yankee Girl.....5 reels

PALLAS

11—25. A Gentleman from Indiana, D.....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

11— 7. The Iron Strain (Dustin Farnum)..5 reels
11—14. The Coward (Frank Keenan).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

11— 7. The Lamb (Douglas Fairbanks)....5 reels
11—14. Old Heidelberg (Dorothy Gish)....5 reels

KEYSTONE-SENNETT PRODUCTIONS

11— 7. My Valet (Raymond Hitchcock)...4 reels
11— 7. A Game Old Knight (Charles Murray) .....2 reels
11—14. Stolen Magic (Raymond Hitchcock) .2 reels
11—14. A Favorite Fool (Eddie Foy).....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH

Week of
9—20. Playing Dead .....5 parts
10— 4. Dust of Egypt.....5 parts
10—18. The Man Who Couldn't Beat God..5 parts
11— 1. The Turn of the Road.....5 parts
11—15. Heights of Hazard.....5 parts
11—29. The Caveman .....5 parts

LUBIN

8—30. Ring Tailed Rhinoceros.....4 parts
9—10. The Great Ruby.....5 parts
9—20. Tillie's Tomato Surprise.....6 parts
10—25. The Rights of Man.....5 parts

SELIG

8—23. House of a Thousand Candles.....5 parts
9—20. The Circular Staircase.....5 parts
10—18. A Black Sheep.....5 parts
11—15. Sweet Alyssum .....5 parts

ESSANAY

8—16. A Bunch of Keys.....5 parts
9—13. The Man Trail.....6 parts
10—11. In the Palace of the King.....6 parts
11— 1. The Crimson Wing.....5 parts
11— 8. The Raven .....5 parts
12— 6. The Alster Case.....5 parts

WORLD FILM CORPORATION

ARMSTRONG

9—27. The Lure of Woman.....5 reels

BLANEY

11— 8. The Little Church Around the Corner .....5 reels

BRADY

9— 6. The Imposter .....5 reels
9—13. The Ivory Snuff Box.....5 reels
10—11. The Family Cupboard.....5 reels
11—29. The Sins of Society.....5 reels

CALIFORNIA

10—25. Salvation Nell .....5 reels

EQUITABLE

9—20. Trilby .....5 reels
9—27. The Master of the House.....5 reels
10— 4. The Price .....5 reels
10—11. Blue Grass .....5 reels
10—18. The Bludgeon .....5 reels
10—25. Divorced .....5 reels
11— 1. The Better Woman.....5 reels
11— 8. Should a Wife Forgive.....5 reels
11—15. The Cowardly Way.....5 reels

SHUBERT

9—20. Evidence .....5 reels
9—27. Little Mademoiselle .....5 reels
10— 3. The Flash of an Emerald.....5 reels
10—18. The Heart of the Blue Ridge.....5 reels
11— 1. Bought .....5 reels
11—15. A Butterfly on the Wheel.....5 reels
11—22. The Code of the Mountains.....5 reels

FEATURES FOR STATE RIGHTS

ALL FEATURES BOOKING AGENCY

Right Off the Bat.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION

Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

The Melting Pot.....5 reels
The Whirl of Life (The Castles)...6 parts

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
The Black Spot.....4 reels
Victoria Cross .....4 reels
O-18 .....4 reels

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks.....5 reels

GREAT NORTHERN FILM COMPANY

A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels

ITALA FILM COMPANY

Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts
The Strong Arm of Maciste.....

IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession.....5 reels

K. & R. COMPANY

July—Silver Threads Among the Gold.....5 reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

LINICK AND MELCHIOR

Was She to Blame? (*Elm Features*) 5 parts

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"Castles show great versatility."

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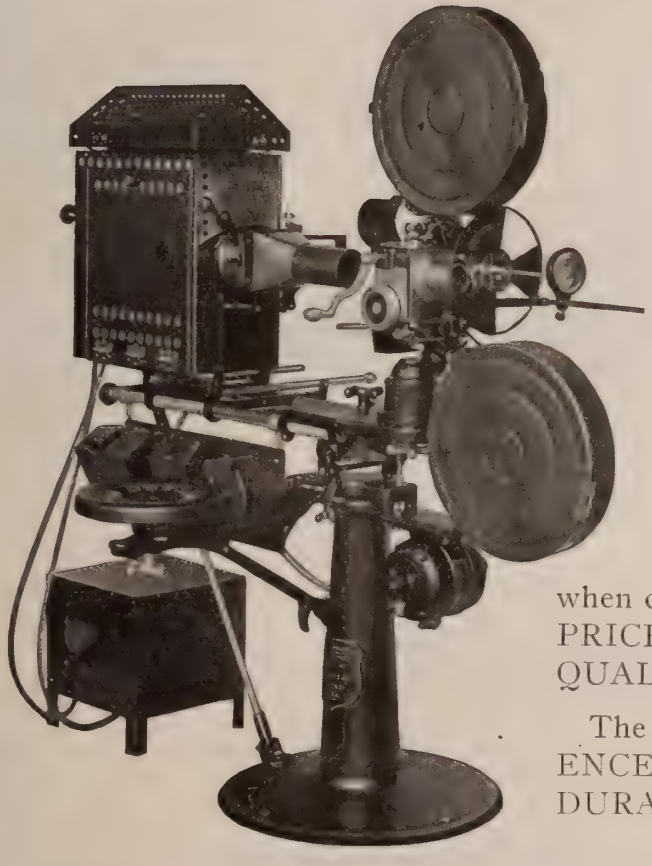
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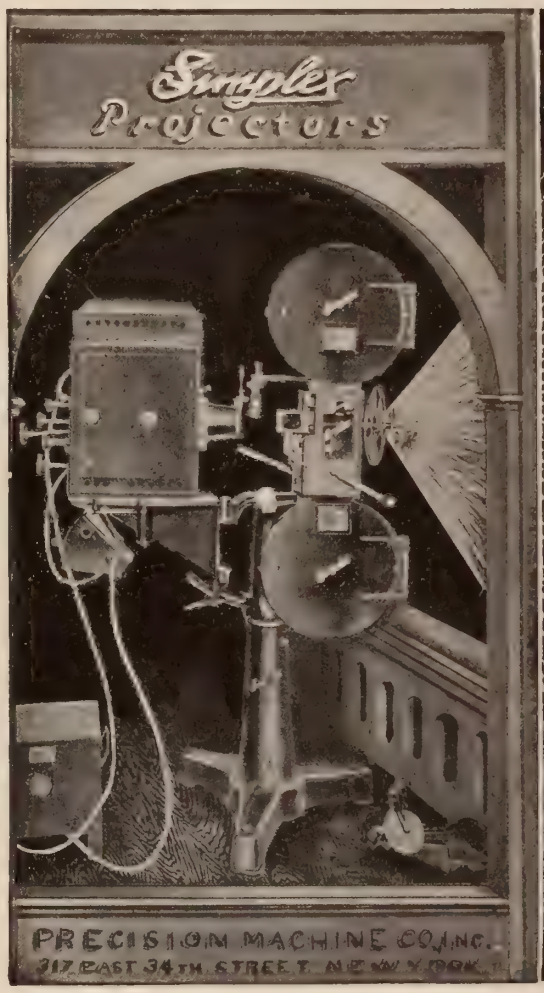
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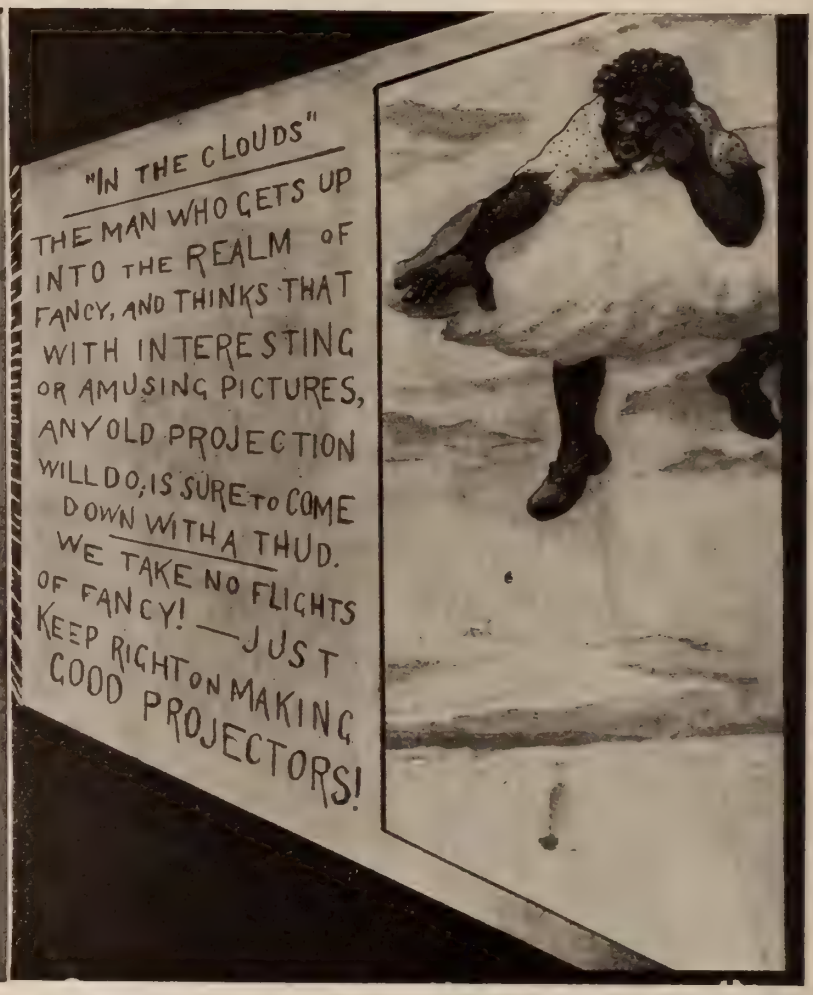
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Accessory News

Section of Motion Picture News

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31—Illustrate and describe other useful combinations which can be obtained by the use of an ordinary 25 to 30 ampere wire coil or grid rheostat by immersing the rheostat in water for artificial cooling.

Ans.—If you take the rheostat in Fig. 20 and place it in water as illustrated in Fig. 22, you can use such a rheostat for several other purposes and combinations than described in answer to question 29.

Suppose you should be on the road and you found it necessary to use a rheostat like illustrated in Fig. 20, for the control of two machines operating at 50 amperes each, then it would be very simple to connect the second arc to the very same rheostat as illustrated herewith in

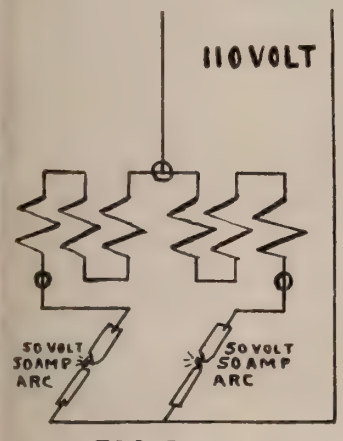


FIG. 23

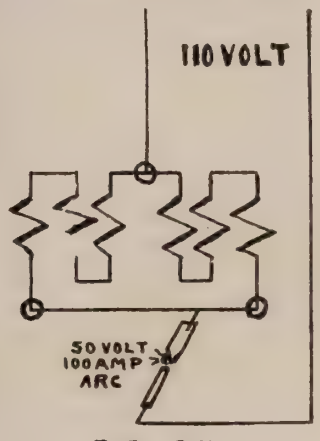


FIG. 24

Fig. 23. You will observe that in that case, for convenience sake, one of the line wires is connected to the center of the rheostat which then becomes one of 100 ampere capacity allowing 50 amperes through each side.

Another use to which this rheostat may be put is illustrated in Fig. 24 in which one arc may be operated at 100 amperes by merely connecting one line wire to the center of the rheostat and connecting the other two ends together to one of the carbons of the arc lamp. This latter combination will in many instances be of great value especially where A. C. is used and where no special means are provided for the control of the arc. Usually an A. C. arc is supplied by a transformer or Electric Economizer of some kind which delivers from 40 to 60 amperes A. C. to the arc.

For dense pictures, where great brilliancy is required, or where the distance is more than 90 or 100 feet, it becomes a great problem to project a picture with A. C. at the arc. In such a case a special transformer should be made, giving maybe 100 amperes A. C. to the arc, but we cannot always get such a transformer on short notice, therefore the illustration Fig. 24 should be kept in mind as one of the "tricks in the trade" which all up-to-date operators should be on to in case of an emergency.

32—Is it possible to use a 110 volt, 25 to 30 ampere rheostat as illustrated in Fig. 20 on 220 volt line? If so, state under what condition and what the result will be.

Ans.—With 220 volts on the line and with an arc which, on a pinch, we can maintain at a voltage of 60 to 65 on such a high line voltage, it is necessary to have a voltage drop in a rheostat equal to 65 subtracted from 220 or 155 volts.

On a 110 volt line we know that the ordinary rheostats for an arc are based upon an arc drop of 50 volts so that the voltage in the resistance is equal to 50 subtracted from 110 or a total of 60 volts.

If we take two rheostats intended for 110 volt operation with one arc in series we find that the voltage across the resistances will be 120, and if the voltage across the arc is 65 the total voltage drop of the arc and resistance is 185 volts.

In other words, on a 220 volt circuit with two 110 volt rheostats in series with the arc we would have a total drop of 185 which subtracted from 220 leaves 35 volts to be accounted for providing the amperes are maintained the same in all instances. This proves to you that under normal conditions it is not practical to take two rheostats intended for 110 volt operation for one arc and connect them in series for 220 volts at the same amperes, but you should have three rheostats of the 110 volt kind in series.

Going back to our original proposition of making use of a rheostat as illustrated in Fig. 20 on a 220 volt circuit we find that by operating the arc at 65 volts we require a 155 volt drop in the rheostat. One section of rheostat, Fig. 20 offers a drop of about 60 volts, therefore the other section if connected in series with it will offer a drop of 120 volts which, if deducted from the 155 volt drop required, leaves a balance of 35 volts which has to be taken care of by additional resistance equal to this drop or by allowing an increase in the current flow through the circuit.

Table of contents will hereafter be found every week opposite inside back cover.

FIVE HUNDRED STYLES IN STEEL CEILINGS GIVE EXHIBITORS BIG CHOICE

THE Berger Manufacturing Company, of Canton, Ohio, announces that its business in supplying steel ceilings, of which they have five hundred designs, the finishing of proscenium arches, box and balcony fronts with ornamental sheet steel has increased greatly within recent months.

This has been due to the desire on the part of theatre builders,



A MOTION PICTURE THEATRE EQUIPPED WITH A STEEL CEILING

architects and owners to make their houses more sanitary, fireproof and safe.

One of the most interesting and important facts is that designs of any kind can be had at any time. All styles of architecture have been followed in detail and that of various periods copied absolutely.

This makes it interesting to people who are remodeling and need finished material which shall correspond with the architecture of the interior or exterior of their houses.

OPERATION AND CARE OF DIRECT-CURRENT MOTORS

By Herbert W. Andem

OPERATORS having motor-generator economizers installed should observe the following simple directions in the operation of these outfits.

When starting direct-current motors be sure that the rheostat arm is in the *off* position. Then close the main switch.

Move lever of starting rheostat firmly on to the first contact-point, and hold it there two or three seconds to allow the motor armature to accelerate slowly; then move rheostat lever slowly from one contact to the next until it is in the short circuit position, where it will be held by the retaining magnet.

When stopping a motor, simply open the main switch with a quick movement to prevent an arc forming when breaking the circuit.

To insure the best operation, a systematic inspection should be made at least once a week. The points to be given special attention are as follows:

Cleanliness.—See that both interior and exterior of motor are kept free from water or dirt of any description. The exterior frame can be wiped off, while a small hand-bellows will serve to clean the interior parts and the windings.

Bearings.—See that excessive heating and wear of all bearings are prevented by proper lubrication and belt tension When linings of bearings become unduly worn, they must be replaced by new ones *promptly*.

Oil Wells and Rings.—See that oil wells are filled with a good quality of clean mineral oil nearly to the top of the over-flow hole of the oil filler. After the first week's run the oil should, under the average working conditions, be drained out about every sixty days, and replaced by fresh, clean oil. The drainage plug should be red-leaded or shellaced, and securely tightened, to prevent gradual leakage from the oil reservoir. The oil rings should move freely and carry sufficient oil up to the bearings.

Brushes.—See that a free movement of the brushes in their holders is maintained at all times. The brushes should also make a firm contact across the full face of the brush, and bear firmly against the commutator. As the brush wears down the adjustable spring tension should be moved up to take up this lessening of the tension on the brushes.

Commutator.—See that the commutator is kept clean and retains a polished surface. Ordinarily the commutator will only require occasional wiping with a piece of light canvas or non-linting substance very slightly coated with vaseline. If it becomes necessary to true up the commutator; or, replace brushes, these should be given the utmost attention to get them in the original condition of surface and brush contact.

Rheostats and switches should be kept clean and points of contact occasionally slightly lubricated with vaseline. An occasional drop of oil should be applied to the stud on which the rheostat arm swings.

The above simple suggestions and instructions, if rigidly attended to, will prevent trouble developing later. The old adage of "An ounce of prevention is worth a pound of cure" can well be heeded by operators in charge of electrical machinery. It is the little things that count in the long run.

CAMERON MOTION PICTURE PROJECTOR IS TAKEN OVER BY H. B. COLES

IT will be of interest to the trade to know that H. B. Coles, who has been connected with the sales management of two of the largest motion picture projection machine companies in the industry, has organized his own company.

The new organization is known as the Coles Picture Machine Corporation and has been started for the express purpose of manufacturing and selling the Cameron motion picture projector.



H. B. COLES

Knowing the sales end of the projection machine industry as well as he does, Mr. Coles should be in a position to do big things with his company.

At the present time there are in use about twenty-five Cameron machines which have stood up under the most severe tests for about three years in various theatres where the operators were not specially instructed in their care. In all cases the machines have demonstrated their ability to stand up and give satisfaction, which is the prime requirement in any projection machine.

Mr. Coles is not ready yet to state his selling plan, but says that it will be somewhat different from anything which has ever been tried in the past.

At a later date, the Cameron projector will be thoroughly discussed and illustrated in the columns of MOTION PICTURE NEWS for the benefit of the trade.

TWO THEATRES EQUIPPED WITH TWENTIETH CENTURY MOTOR GENERATOR BY HALLBERG

AS a gratifying result of the recent publicity given to his new Twentieth Century motor generator outfit, J. H. Hallberg reports that in one morning's mail he received an order from C. V. Danielson, Wilton, N. D., for a Twentieth Century, 220 volt, D. C. motor generator-economizer and also for a three phase A. C.-D. C. 30 to 70 ampere motor generator outfit to go to F. G. Spencer, Charlottetown, P. E. I., Canada.

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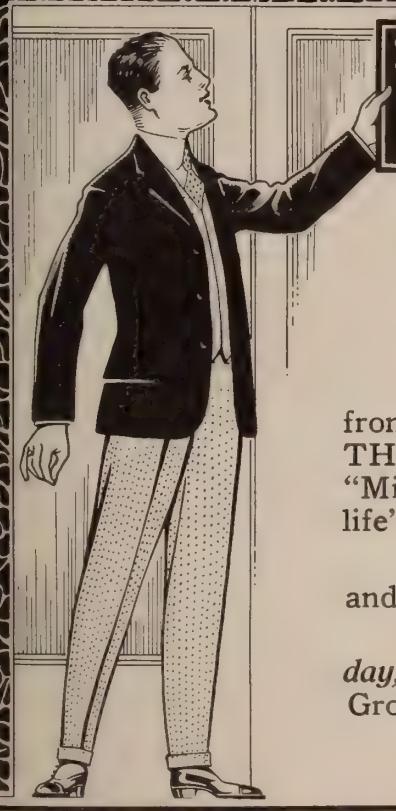
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SCREENS "BUILT BY BRAINS"

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

A PRACTICAL OPERATOR SHOULD BE A MEMBER OF EVERY EXAMINING BOARD

Local No. 626, Nashville, Tenn.—*Local No. 626, I. A. T. S. E. and M. P. M. O., requests a favor from you, as an authority on motion picture operating.*

This city has an ordinance, requiring all operators to stand an examination, and have a license.

The examining board consists of a building inspector, a fire-chief and an electrical inspector.

Our organization has been in a violent controversy with the management of this city, in an effort to elevate our profession, and we find the examining board is in direct opposition to us. We feel that a practical operator should be placed on the examining board.

Ans.—The examination and licensing of motion picture operators by the municipalities has now become effective in practically all of the larger and medium sized cities. You yourself, have naturally, by forming your local organization, taken a step in the right direction with a view to not only secure for your organization the protection it deserves, but also to insure that only good and reliable operators secure positions.

In order to become a member of an organization like yours, I understand that an operator has to be a real operator, that is, he must know how to operate and take care of a modern machine booth. You naturally examine your own operators when they become members of your organization and by belonging to your organization the members will of course be benefited by any information desired on the subject of operating, as there will always be someone in the organization who knows what another one may not understand or know about.

It goes without saying that a body of operators knows more about the business than outsiders, and among the outsiders I naturally class the city officials.

There is no doubt in my mind that on the board there should be a representative of the fire department and the electrical bureau. It is not at all clear to me that a representative of the building department understands anything about picture projection, and I really think that the building inspector could be excluded. In his place there should be put a first-class, well informed operator, so that the board should, in my opinion, consist of three men, one an experienced motion picture operator; the other, the fire chief; and the third one an electrical inspector, or other representative thoroughly informed about the electrical equipment in an operating booth.

If a practical operator is not on the board it appears to me that many questions will be asked and require an answer which should not necessarily come within the knowledge of an ordinary operator. It also appears to me that many questions, which are the most pertinent and important ones from an operator's point of view, considering safety and perfect projection, will be overlooked.

It is easy to study and memorize a few answers as to the care of a moving picture machine, the connections required for different kinds of rheostats and transformers, the care of the film and the necessary precautions in handling the film. They are naturally the questions which will be put to a prospective operator by a board.

From my point of view it is altogether wrong to give an operator a license just because he knows how to prevent fire and how to connect the machine, which are the only points which concern the city. An operator should not receive a license until he knows how to project pictures in addition to the qualifications required by the city department, and that is, in my opinion, the main reason why a practical expert on motion picture projection should be a member of the examining board in every city and town.

According to the conditions which exist in many places, anybody who can answer a few questions concerning the safety of the equipment and what he would do in case of a fire, can get a license. I pity the manager who gets such an operator unless he is a member of a reputable and responsible union, or is in addition examined by an expert operator or similar authority.

It has come to my attention that in many of the moderately sized or smaller towns in particular, the electrical inspectors, in order to show their authority and apparent wisdom, ask questions of operators which really do not concern either the safety or practical side of good projection. These questions are often asked in a roundabout way to confuse and humiliate the applicant.

There can be nothing harder for an operator applying for a license than to meet such an inspector. We have all been before our school teacher sometime or other, and I think we can remember the day when we had to stand an examination. You admit we were all a little nervous. At that time it was only a matter of feeling and humiliation if you did not answer the question correctly. The possibility may have been that you had to stay in the same class another year.

When you take an examination as a motion picture operator then your bread and butter is back of the proposition. If you do not pass, due to what one might call the *meanness* or incompetency of an inspector, you stand a good show of never getting an operating job.

I know many operators able to put on good pictures who cannot answer all electrical questions put to them, especially if twisted.

The judgment of an experienced operator must, in accordance to my point of view, always be called upon if justice is to be done by an examining board of a municipality to motion picture operators.

WANTS TO KNOW IF HE MUST CHANGE LENS AND ENLARGE CURTAIN

H. B. O., Devils Lake, N. Dak.—*We are taking the liberty of writing you for a little information.*

Our curtain is now 9 x 12, a brick wall, but we can enlarge it to 10 x 13. The distance from the aperture plate to the screen is 68 feet, 4½ inches, and we are using five-inch lens. Would it be to our advantage to enlarge this curtain, and would it be necessary to change lens?

Ans.—A brick wall, if it is thoroughly dry and seasoned before you apply the finishing coat upon which the picture is to be projected, makes a very satisfactory screen. In this manner a perfectly flat surface is obtained and if the surface is stippled or roughened and then the compound, which should preferably be white with a bluish tint, is applied when dry you will have a soft and perfect surface, by which the picture will be reflected.

In many instances the surface of a wall screen is injured and turns, showing spots and blotches, due to the fact that the wall was not thoroughly dried out before the finishing coat was applied.

Your 9 x 12 screen is a good ordinary size for a small theatre not over 25 feet in width and where the distance is not more than 75 feet. However, if your theatre is wider and if you have plenty of height, I believe a 10 x 13 picture would look better.

Table of contents will hereafter be found every week opposite inside back cover.

Your 5-inch lens, if that is the equivalent focus of it, will give approximately a picture 9.1 feet high by 12.2 feet wide at a distance of 68 feet. If you desire this very same lens of 5-inch focus to project a picture 10 feet high by 13 feet wide, then it will be necessary for you to move your picture machine or aperture plate about 6 feet further back, so that your distance from the aperture plate to the screen will be approximately 74 feet.

If you cannot increase the distance between the machine and the screen then you must secure a new lens of 4¾-inch equivalent focus, which will at 68 feet project a picture approximately 9.7 feet high by 12.9 feet wide. As your distance is 4½ inches more than 68 feet, the 4¾-inch lens will give you a picture practically 10 x 13.

If your theatre is not more than 25 feet wide I would be tempted to keep the picture 9 x 12 as it now is with your 5-inch lens.

A good curtain compound applied carefully will give you a good finish and then after the machine has been set securely, after centering the light through the aperture plate on the screen focusing the outline of the aperture plate, the outline of the light should be marked off on the white wall and then the outside margin should be filled in with dull black, so as to come inside of the outline you made about one inch all the way around.

Remember that all surfaces for screens and the back outline should be matte or dull, not shiny. The only screen surface which is permitted to be of a shiny or polished nature is the metallic coated screen where high contrast and great brilliancy is the chief object.

BUFFALO OPERATORS TO HOLD THEIR DANCE NOVEMBER 17

THE Moving Picture Machine Operators' Protective Union, Local No. 229, Buffalo, N. Y., will hold its annual spot light and novelty dance at the German-American hall Wednesday, November 17.

The event is always attended by members of the theatrical profession in Buffalo and the near-by towns. It is expected that this year the affair will bring out in full force up-State operators and their friends.

SPEED CONTROLLER MACHINES IN HOUSES SHOWING TRIANGLE PICTURES

THE Knickerbocker theatre, New York City, showing Triangle pictures, the Liberty in Cleveland and the house controlled by Manager Kemble in Brooklyn, N. Y., are using arc controller made by the Speed Controller Company, Inc., New York City.

Mr. Kemble has used the controllers all summer in projecting "The Birth of a Nation" at the Brighton Beach music hall, and will install them at the Crescent for the opening of that house with Triangle pictures.

SPOKANE A CLEARING HOUSE FOR OPERATORS

ACCORDING to City Electrical Inspector W. A. Davis, Spokane is fast becoming a clearing house for motion picture operators of the Inland Empire. Since the Spokane city ordinance was passed, requiring operators to pass examinations and secure city certificates, seventy-one operators have been licensed.

Of this number many were from cities outside of Spokane. They believe possession of certificates will add to their ability to secure positions.

GERALDINE FARRAR AND BYRON CHANDLER BUY PRIZE WINNING DOGS

GERALDINE FARRAR and Byron Chandler, former husband of Grace LaRue, and now interested in the picture business, being president of the Feaster Film Feed Company, were the purchasers of the winning Boston terriers at the Somerville, Mass., terrier show, held on October 22. Miss Farrar secured Woodrow, while Mr. Chandler obtained Matchmaker.

SHOULD HAVE BEEN TWENTY-FIVE AMPERES INSTEAD OF FIFTY AMPERES

IN the issue of October 30, there was an error made in figure 21, on page 443. Instead of 50 amperes, as was stated, the strength of the current should have been given as 25, as mentioned in the text directly below figure 21.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

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WHEN A DYNAMO FAILS TO GENERATE; REASONS AND REMEDIES FOR THE CONDITION

By Herbert W. Andem

THIS case arises more frequently with a small sized dynamo than with a large unit. It is usually due to the inability of a self-exciting machine to "build-up," as it is expressed, its field magnetism.

At the start of running a dynamo to generate requires a certain amount of magnetism to be present, or retained, in the iron pole pieces. This is spoken of as "residual magnetism," and when this has been lost or destroyed in some way the dynamo will not "pick up" its voltage.

When the residual magnetism is too weak or has been destroyed, several reasons can be given for this to happen. Some of the more usual ones are a heavy vibration or jar to the machine.

A small outfit may receive a heavy jar from a fall when shipping it from place to place. The earth's magnetism will affect it also, at times. While the machine is rruning and the field circuit becomes broken or open, the strong current in the armature will react on the field magnetism, and either neutralize it or reverse its polarity. A single machine is not so apt to have its field current reversed as when a dynamo is connected with others.

When an operator finds the dynamo fails to build-up, it is advised to at first clean thoroughly the commutator, brushes and arms holding the brush-holders to the machine before sizing up the case of one of lost magnetism. After doing these things and the machine fails to generate, then he may best look over all the connections, especially the clamped connections around the machine, to see whether vibration has not caused some to become loose or even opened entirely.

Test for "Lost" Magnetism

If the residual magnetism has been lost, a test will show it by holding a nail or piece of iron against the iron pole face of one of the field coils. If the iron does not attract the piece held up to it, the magnetism has either been too weakened or lost.

It is then necessary to remagnetize the fields by sending a current through the field coils. This may be done by connecting to a source of electricity from another dynamo or battery of sufficient size.

If it fails to "pick-up" after the first application of this current, then try again by reversing the connections to the field-coils, since the magnets may have enough polarity to prevent them from building up in the direction first tried.

Also it may be suggested here to shift the brushes backward a little to make the armature magnetism assist that of the field.

If the magnet holds the iron held to it when not running, and then fails to hold this iron when it is running, the field connection should be reversed. This may be done by either changing the two armature wires or the field leads from the armature, but do not change both.

Building Up the Field With a Battery

After each of the above changes the field may have to be built up with a battery or other current, because the condition in these cases tend to destroy whatever residual magnetism may have been present.

If the external cricuit is short-circuited or the main switch from the machine is closed and the two carbons are together, it will also cause a dynamo to fail to pick-up its voltage; especially so with a shunt wound machine. A series dynamo will be assisted in building up by a temporary short circuit to the leads near or at the dynamo.

It often happens that the brushes are not set at the proper point; in fact, they may be set exactly wrong, so that the dynamo is incapable of generating any current whatever. This trouble is usually due to the fact that the proper position for the brushes is not the same for all kinds of machines.

Almost all ring armatures and some drum armatures require the brushes to be set opposite the "space" between the pole-pieces. On the other hand some armatures are wound so that the brushes have to be set in lines with the centres of the pole-pieces. Large machines are generally made this way.

Flexible Leads to Connections

It affords an easier position to see the set to the brushes at a glance, when in alignment with the poles. It also gives longer flexible leads to the connections to the commutator segments in case of a break at this point.

The fact is the proper position of the brushes depends upon the particular winding and internal connections, and no one should even state exactly where to set the brushes until he is familiar with the particular type of machine.

The proper position of brushes is the same for both generators and motors, except that in the former the brushes are given a "lead," meaning shifted a little in the direction of rotation, whereas motor brushes should be set a little backward.

The shifting is necessitated by armature reaction, which distorts the field magnetism.

THE STRAND, 1,000 HOUSE IN LEXINGTON, KY., OPENS WITH "ISLE OF REGENERATION"

THE opening of the new Strand theatre, Lexington, Ky., on October 15, was marked by three capacity audiences who freely expressed their delight with this new home of the screen drama. The theatre was opened with "The Isle of Regeneration." The building was designed by Joseph and Joseph, of Louisville, in Italian Renaissance, with white enamel brick trimmed in stone.

The main auditorium seats one thousand and the comfort of the chairs will be a great drawing card for the house. The seats are so arranged that there will be plenty of room to avoid anyone being disturbed by late comers. The balcony will accommodate four hundred, of which two hundred may be placed in the mezzanine boxes.

A semi-indirect lighting system is used throughout. Rows of air-vents at the top and near the bottom of the main auditorium afford a change of air by gravity to supplement the mechanical ventilation arrangement. The music for the theatre will be furnished by a pipe organ.

TEXAS THEATRE REOPENED BY MAN WHO BECAME EXHIBITOR AT THIRTEEN

JOHN MORRIS, JR., reopened John's theatre, Jacksonville, Texas, on October 6. The house originally began business in September, 1908, and stayed open continuously until July 15, 1914. During that time the theatre remained under his management. On July 15 Mr. Morris closed the house for the summer and opened an airdome, La Palma. This he leased a short time afterwards. It was closed by the lessee and never reopened.

Mr. Morris is well known in film circles in Dallas, from close business relations covering many years. He started in business at the early age of thirteen and will not reach his twenty-first birthday until this November. Mr. Morris has, therefore, practically owned and run John's theatre for the past seven years.

PUPIL OF LHEVINE IN BERLIN ENGAGED BY PHOTOPLAY THEATRE IN WASHINGTON

HARRY G. ROBINSON, pipe organ soloist at the Casino and Clemmer theatres, Spokane, has gone to North Yakima to play in another photoplay house.

He was the first pipe organ player in a theatre in Spokane. Last year he went to Berlin and took a course under Josef Lhevine.

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Building and Furnishings

Edited by Nathan Myers

Should a Theatre Property Have Other Revenue?

The Question Whether Stores and Offices Are to Be Part of the Structure Discussed—In Some Cases Architect and Owner Have Considered the Matter with Great Care, Only to Find that Time Had Decided That They Were in the Wrong

THE question is often asked whether or not a property upon which a theatre is to be built, should be devoted entirely to its main purpose or whether additional revenue should be sought, through the provision in the plans of stores and offices.

The writer has known owner and architect to propound over this problem for an unusual period before a final decision was reached, and after using their best judgment, to have Father Time show them in the wrong.

We have previously noted that every detail of each individual problem must be studied by itself and this is no exception. Perhaps the greatest reason to give any consideration to provide stores and offices, either, or both, would be making it easier to obtain a suitable mortgage on the finished property.

It is a well known fact that the insurance companies and savings banks who are in the best position to grant large mortgages, do not look upon theatre properties as the safest of investments, and therefore look askance at any application for mortgage. It is further true that many will not grant a mortgage on such properties even for the smallest percentage of the true value of the same.

We may argue our heads off that fewer theatre properties have in the past been foreclosed for mortgage, than any other class of property, which is so. But that, nevertheless, will not change the mind of money lenders. We must face the existing conditions and stop theorizing, therefore, the providing of at least a certain amount of income, outside of the theatre property, brings the proposition into more of a business class, and a mortgage more readily obtained.

Additional Income

Another reason for such provision is naturally the additional revenue. It is the writer's opinion that where ground value is not of great moment, where increased seating capacity is obtained by devoting the entire property to the theatre, it is better to eliminate any and all additional tenants.

The extra seats thus obtained, even if filled only when the extra capacity is in demand, would generally more than pay the rental obtained from the additional tenants. A side mention may be made also of the fact of the lesser cost and the lesser insurance rates, that would result from the more simple problem.

The theatre tenant would not be bothered with the difficulties of administration such as heat, water, etc., that would have to be solved, in the more complex problem. With the entire occupancy of the land, a greater space for advertising matter could be provided and the whole proposition would smack more of the show house. We have, however, at times, quite a different condition in large cities. The value of the land in the centre of the population is so excessive that it is not advisable right at the start to burden the theatre with a first high cost of land upon which interest must be paid through rental.

Large Plots Not Obtainable in Big Cities

On the other hand, at times large parcels of ground cannot be purchased in the centre of cities at any cost. A solution has often presented itself by obtaining a large parcel of ground upon the interior of a city block, with access to the same from the main street through a narrow strip of ground, forming the main entrance. In a case of this kind, over the theatre entrance an office building thus built may be designed to great advantage and to great profit. Such a building if handsomely designed is of advertising value to the show house. It lends interest to the structure and the top story of such office structure may be devoted to a roof garden, which is not permitted in general, by the building laws, over the theatre proper.

Buildings of this kind may be found in most of our larger cities, the Palace theatre in New York, and the new Proctor theatre in Newark, are examples of such construction. The first floor of such buildings gives to the theatre a large and long lobby, accommodating at one time many persons awaiting the opening, or the change of the show, it provides good space for lobby display, and a central ticket office far more convenient, and more prominent than the recessed compartment.

PLAN TO LIMIT THEATRES IN BALTIMORE APPROVED BY EXHIBITORS

STEPS are to be taken in Baltimore for limiting the number of motion picture houses to be built in the city. This proposed legislation meets with the hearty approval of the leading exhibitors in Baltimore. As a matter of fact it is very likely that a measure is to be introduced into the city council, instigated by some of the Baltimore exhibitors. There is a feeling that there are now too many picture theatres in the city for the good of the business and a number of these places are now for sale without buyers.

President O'Meara, of the First Branch City Council, will take up with City Solicitor Field next week the advisability of preparing an ordinance restricting the location of moving picture theatres. He is doing so because of the numerous protests against such institutions in residential sections.

Mr. O'Meara has ascertained that the views of a number of councilmen are coincident, and that they also believe that the situation could be relieved by restricting the theatres to business streets and to blocks where the majority of the buildings represent a business development.

Because of the increasing number of ordinances for the establishment of moving picture theatres, City Councilman Tolson, of the sixteenth ward, is contemplating the introduction of a measure which will compel the building of the places within six months after final passage of the permits.

He is considering this step also because of a knowledge that in some instances authority to build the theatres has been obtained, but never exercised.

Mr. Tolson called attention to the possible practice of peddling this permit after it had been obtained from the council. Such a practice, in the opinion of Mr. Tolson and other councilmen with whom he has talked, could be stopped by a provision in moving-picture ordinances compelling the grantee to use the permit within six months. Failing such progress, he would have the permission automatically repealed.

PITTSBURGH SUPPLY DEALER SEES ENTERPRISE OPTICAL PLANT

LUDWIG HOMMEL, a supply dealer of Pittsburgh, Pa., was in Chicago last week.

During his visit he was taken through the factory of the Enterprise Optical Manufacturing Company and thoroughly investigated its 1916 model Motiograph.

Table of contents will hereafter be found every week opposite inside back cover.

BOSSNER LEAVES THE PARK, BOSTON, TO OPEN THEATRE IN CAMBRIDGE

WHEN W. Fred Bossner's four months' service as manager of the Park theatre, on Washington street, Boston, under the joint control of Paramount and the Park theatre company, came to an end, the entire corps of employes assembled in the theatre and gave him the surprise of his life.

To begin with, Charles Frank's symphony orchestra, which has been a big feature of the Park program under Mr. Bossner, played a special selection which merged into "Auld Lang Syne," sung by the audience.

Then a slide was flashed on the screen which read:

"MR. BOSSNER—AU REVOIR, BUT NOT GOOD-BY."

Lester Bigwood, head usher of the theatre, made a speech of presentation and handed the retiring manager a bouquet of flowers, a smoking jacket, a meerschaum pipe, a jar of tobacco, and from the Park theatre company a box of cigars.

Mr. Bossner expressed regrets that circumstances compelled him to leave behind him such a loyal band of workers, each one of whom had ever been eager to help him raise the standard of the house.

Mr. Bossner will open the new Inman Square theatre, in Cambridge, Mass. He had made elaborate plans for putting on the Farrar "Carmen" film November 1. It is understood that Paramount will still be represented on the Park's program at that time, although one Paramount release has been given up for a General film, the first of which, on view this week, is "Inheritance," by Essanay.

E. L. Knight, of Springfield, formerly manager of the Bijou, in that city, has assumed the position of manager under the Park theatre company, which is now in sole control of the house.

KIMBALL ORGANS INSTALLED IN LOEW'S ORPHEUM THEATRE, NEW YORK CITY, AND IN THE GLOBE THEATRE, BOSTON

THE largest theatre organs in New York City have just been completed by the Kimball Organ Company for Loew's Orpheum theatre. The instrument is a marvel in theatre organ construction. Built under the most unsatisfactory conditions the musical results obtainable cannot be surpassed.

This organ was fourteen months under construction. Robert Elliot, under whose personal supervision it was constructed and brought to its super-efficiency, deserves much credit and in consequence has been given the entire charge of the Kimball Organ Company's construction department.

This is an assurance to all buyers of Kimball organs that they will obtain the best in material and construction. The Orpheum theatre seats 2,500 and plays eight acts of vaudeville and Paramount features. The organ will be featured in solos and used in conjunction with an orchestra of twelve pieces for the feature pictures.

The Kimball company has recently also completed an organ in Loew's Globe theatre, Boston, Mass., where the addition of this musical equipment has met with great success. These organs have an improved automatic player equipment which is the last word in organ perfection.

MANY THEATRES EQUIPPED WITH NEWMAN'S FIXTURES

THE Cincinnati plant of the Newman Manufacturing Company, with branch plants at 101 Fourth avenue, New York, N. Y., and 108 West Lake street, Chicago, Ill., who manufacture brass lobby display frames, easels and railings for theatres, have equipped the following theatres during the past week with their products: Garden theatre, Muskegon, Michigan; Strand theatre, Chicago, Illinois; Star theatre, Cincinnati, Ohio; Avenue theatre, Cincinnati, Ohio; Terminal theatre, Chicago, Illinois; Isis theatre, Indianapolis, Indiana; Lyric theatre, Clinton, Iowa; Hippodrome theatre, Springfield, Ohio; Lord Calvert theatre, Baltimore, Maryland; Colonial theatre, Cincinnati, Ohio; Orpheum theatre, Lexington, Kentucky; Parkway theatre, Baltimore, Maryland; Majestic theatre, Bloomington, Illinois; Beach theatre, Chicago, Illinois; Sylvandell theatre, Aurora, Illinois; Princess theatre, Springfield, Ohio, and New Rex theatre, Bluefield, West Virginia.



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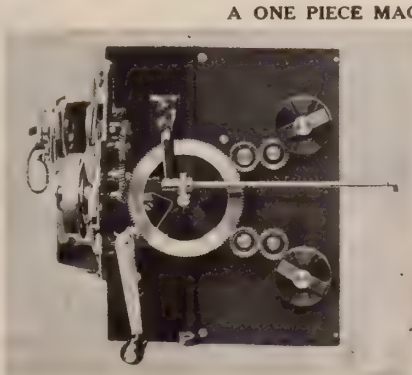
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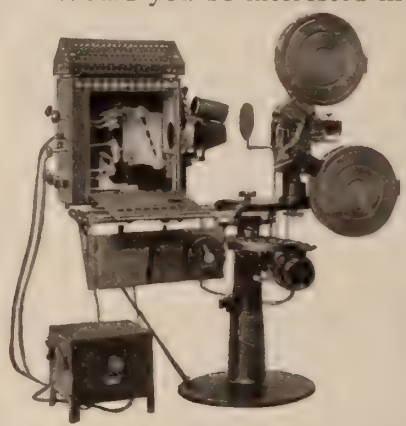
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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

THE old Union theatre on East Fourteenth street, Oakland, has been remodeled, renovated and enlarged and will be opened again shortly.

A one-story reinforced concrete theatre building is to be erected by M. L. Josey on Geary street, near Powell, San Francisco, at a cost of about $30,000.

The Broadway theatre at Oakland has been closed, and the old building, which has long been a land mark in that city, will be torn down.

Robert Francis Shinn has taken over an old theatre at Monterey, and this will be opened as soon as it can be remodeled and redecorated.

The Bell Amusement Company has opened a new theatre at Vallejo under the management of P. H. Hanlon.

The Pastime theatre at Fresno is now being conducted under the same management as the Kinema theatre.

The San Bruno theatre has been opened at San Bruno, a suburb of San Francisco, by H. Ricci.

The Majestic theatre at Tulare is being remodeled and the seating capacity increased. The work will be completed before the winter rains set in.

CANADA

Mr. "Ken" Finlay, manager of the Princess theatre, Ottawa, Ontario, is in Montreal on a business trip. Mr. Finlay is at present superintending the construction of a theatre that will eclipse anything now in the Capital City. It will open in December. Mr. Finlay will manage the new theatre, which will be known as the "Regent." Last week, through Mr. Herbert Lubin, the managing director of the Metro Canadian Company, Mr. Finlay signed up for the Metro programe.

St. George's theatre on Bank street, Ottawa, Ontario, which is now an upstairs nickel show under the management of ExAld. Harry Low, will shortly be reconstructed putting it on a par with the best in the city.

Ottawa has at present fourteen motion picture theatres, one with a seating capacity of 1,400 was recently opened and another which will seat still more will be opened shortly. Ottawa's picture shows alone will seat over 12,000 people at one time, and it is only nine years since the first moving picture theatre was opened here by Mr. "Ken" Finlay.

In the centre of the shopping district is Ottawa's newest and largest photo play house, "The Centre," which opened last Thursday. The theatre has 1,400 seats and is absolutely fireproof. One pleasing feature is that there are no stairs to climb, there being a gradual incline to the upper floors.

FLORIDA

The Strand Amuesement Company of Tampa opened a new house on October 16.

W. H. Warren, of Aurora, Ill., has assumed the management of the Plaza Theatre in St. Augustine.

ILLINOIS

Mr. and Mrs. Eiler Jones opened a new motion picture theatre at Cambridge on November 1. The building cost $10,000. The front is of white terra-cotta with a tile floor. The interior is beautifully decorated, and the seats, which accommodate 400 persons, are well arranged on a sloping cement floor.

J. O. Adams, proprietor of the Lyric motion picture theatre at Centralia, is redecorating his house.

Fred Bagby has purchased the Princess motion picture theatre from Charles Nunn and Ray Kline, at Macomb. He plans a number of improvements.

Harry Loper, proprietor of the Lyric motion picture theatre at Springfield, has secured the exclusive rights for the Fox features in that city and is showing a Fix picture three days of every week.

L. L. Butterfield has purchased the Gem motion picture theatre at Macomb, from J. R. Bennett. Mr. Bennett's son, Gale, will manage the house.

Frank M. Smith, of Rockford, has bought from Sarah E. Tierney the motion picture theatre property on Chicago avenue, opposite Washington street, in Evanston, with 53 by 156 feet of ground, for an indicated consideration of $33,000, subject to $18,000 incumbrance.

INDIANA

Feature photoplays only are being shown now in Ladoga; Hugh Rapp, proprietor of the Family theatre, recently changed to features, and J. E. Mangus, manager of the Opera House, has been running features for some time.

Stoddard and Wallace recently opened the opera house at Rockville, as a moving picture theatre. Feature photoplays are being shown exclusively.

Robert Hortes, proprietor of the Star Theatre, at Coal Bluff, reopened his theatre October 23. Mr. Hortes was compelled to close a short time ago on account of the large number of cases of diphtheria in Coal Bluff.

C. F. Halderman has bought the Lyric theatre at Greencastle, from L. O. Kelley. The theatre has been redecorated and shows are being given every day instead of Thursday and Saturday.

Ben Van Borssum has purchased the Crescent Theatre, at Terre Haute. He is also proprietor of the Savoy Theatre, at Terre Haute.

A moving picture machine has been installed at the Y. M. C. A. at Auburn. Comedies and travel pictures will be shown.

A $250 moving picture machine has been bought by the Irving school at Hammond.

Three cash prizes are being given away to every first night house when a serial is shown at the Empire theatre at Milan. The prizes amount to $2. There also are a number of consolation prizes, consisting of tickets of admission.

Hull and McNeelan Hall, at Holton, has moving picture shows Wednesday and Saturday nights.

The Star theatre at Princeton has been sold to Gene W. Barrett, of Lawrenceville, Ill., by Charles F. Woods.

A new front is being put in at the Felter theatre at South Whitley, by Wilson Brothers.

Mrs. Julia Remington has taken charge of the Victoria theatre at Lafayette. Stanford Remington, her son, who has been manager of the Victoria, has gone to Kankakee, Ill., to manage the Gaiety theatre.

The equipment of the Lyric theatre at Jasonville is being moved to Rosedale, by Frank Straughn, who expects to open a moving picture theatre in Rosedale about November 1.

The Theatorium, at Crawfordsville, has been bought by Fred Mater, one of the proprietors of the Gem, from A. S. Miller.

MASSACHUSETTS

Mayor Cliff of Somerville has granted permission to hold moving picture shows in the First Universalist Church on Cross street. The church is the oldest of the denomination in Somerville, and is about to be abandoned for church purposes for a building to be erected on Highland avenue.

George B. Miller announced that he had obtained a lease of the Suffolk theatre, Holyoke, for the period of November 15-29 and

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NEW LONDON,
WISC., U. S. A.

will show "The Birth of a Nation" there instead of in the city hall.

The Park theatre, in Park street, Attleboro, is to be reopened under a new management. Several business men have interested themselves in the proposition, and have secured Thomas C. Heywood to manage the place.

Dennis D. O'Leary is planning to open the new Inman Square theatre in Cambridge, November 8. This theatre seats 1,000 and is equipped with all the modern devices of the film house. Mr. O'Leary has engaged W. F. Bossner, until recently manager of the Park in Boston, to open the theatre for him.

MICHIGAN

Pontiac is to have a new theatre at South Saginaw and Water streets, to cost approximately $100,000. It will be operated by A. J. Kleist & Son. The lot is 100 by 160 feet. It will seat 1,800 people.

A photoplay theatre seating 800 is being erected in Manistee by Gus Kitsinger. It is located on River street. It will be leased to the Chicago Amusement Company, who already operate a chain of theatres in western Michigan.

Earl Kirby, of the Grosse Point Savings Bank, Grosse Point, is said to be planning on the construction of a theatre costing $50,000. Grosse Point is a suburb of Detroit and is the home of hundreds of Detroit's wealthiest people.

The Family theatre in Ionia has been sold to Frederick Jacobi. He has made many improvements. Mr. Jacobi for the past ten years has been an exhibitor in the state of Wisconsin.

The Princess theatre, Cadillac, has been taken over by Messrs. Boroin and Evans.

The Bijou theatre, Iron Mountain, will be enlarged to 800 seats. While the changes are being made, its attractions will be moved over to the Marion theatre. After the Bijou is completed, the Marion will be enlarged and improved.

The Wilson, Crystal Falls, is now under the same management as the Uno theatre.

Justin Cavanaugh has purchased the Princess theatre, Yale, from A. V. Parmlee.

E. J. Stanton has purchased a lot and may erect a large new house in Flint. He now operates three motion picture theatres.

The Frank Farrington Building Construction company of Detroit have commenced building the Palace theatre, Saginaw, to be owned and operated by the Hippodrome Amusement company.

MISSOURI

Fred Warner has purchased a plot on the north side of St. Louis avenue, west of Grand avenue, St. Louis, and will erect a $50,000 motion picture theatre to seat 2,000.

The Bushnell-Pommer Realty company has purchased the Pageant theatre building and its site, on the north side of Delmar avenue, west of Laurel avenue, St. Louis, for a consideration of $107,000. The theatre has a seating capacity of 1,500 persons.

The $250,000 photoplay house, the Cinderella, Cherokee street and Iowa avenue, St. Louis, opened the first part of October, is doing capacity business.

Frank L. Newman, proprietor of the Royal theatre, Kansas City, has leased the two story building at 109-111 East 12th street for the erection of a motion picture theatre.

A lease of the Hippodrome, Columbia, has been obtained from B. E. Hatton, by J. Willard Ridings and O. S. Fuqua, who announce that three reels of pictures and two vaudeville acts will be shown every night.

The Manchester theatre, at 5378 Old Manchester road, St. Louis, has opened for business under the management of Fred Hubert, who is an experienced showman, formerly connected with the La Salle theatre.

The American theatre, at Seventh and Market streets, St. Louis, is in the hands of contractors who are altering and repairing the house preparatory to its opening on November 7 as the Triangle theatre of St. Louis. David L. Russell, present manager of the house, will continue in that capacity under the new policy. Mr. Russell has been manager of the Imperial theatre, Forest Park Highlands and Delmar Garden, and is well known in amusement circles.

Mrs. L. B. Stoddard, manager of the Monroe theatre, at Chippewa and California avenues, St. Louis, has just opened the house again since it has been enlarged to double its former seating capacity and the new fireproof floor of concrete has been laid.

Mrs. Stoddard is one of the live exhibitors of St. Louis, and in

EDISON MACHINE $65.

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addition to the theatre, she operates a commodious airdome during the summer.

John W. Cornelius, proprietor of the Lyric, at Sixth and Pine streets, St. Louis, is having a new pavement made in front of his theatre. The pavement will be laid in squares of red-tinted cement.

A new theatre called the Maplewood Lyric opened on October 17, at 7320 Manchester avenue, St. Louis, with a mixed bill of motion picture features, comedy and two acts of vaudeville.

The New Grand Central, Grand and Lucas avenues, St. Louis, ran a second engagement of "The Sign of the Rose," with George Beban, during the week of October 17.

NEBRASKA

Harry Lawrie, architect, has completed the plans for the moving picture theatre that will be erected on the site of the buildings now occupied by the "World-Herald," Omaha. A long-time lease has been secured on the grounds, and as soon as the buildings now there are vacated, which will be about March 1 of next year, wrecking will begin. As soon as they are removed the erection of a building will begin, the intention to have it completed and ready for occupancy August 1, 1916.

The new Crescent theatre, Holdrege, was opened recently with motion pictures.

NEW YORK

Salvator Sorrentno is having a large building erected on Grand avenue, Rockville, north of postoffice. Upon its completion a modern moving picture show house will be opened by Charles Hodge.

Work upon the foundation of the Brace Motion Picture theatre, Hammondsport, on the Reynolds' property on Sheather street, was begun recently.

NEW JERSEY

Building Superintendent John H. Saul has before him four applications for large motion picture theatres in Jersey City. They are to be located on Bergen avenue, Jackson avenue, Central avenue and Ocean avenue. The entire seating capacity of the four proposed theatres would be 4,500. The building superintendent has not yet finally acted on the applications. If the permits are granted, work on the buildings will begin at once and the four new theatres would be ready for use early next spring.

Abraham W. Deacon started a new moving picture show in the Odd Fellows' Temple, Moorestown, recently, which was well patronized. Exhibitions will be given every Tuesday and Thursday nights.

The Chambers street theatre, the first moving picture house on the hill section of Phillipsburg, N. J., opened September 25. The building is of brick, 90 by 37 feet, and has a seating capacity of 500. It is controlled by a stock company of local citizens.

The new Strand theatre, located on Coryell street, Lambertville, N. J., is called one of the state's best appointed houses devoted to the screen play. It is situated in the heart of Lambertville, and is being exceptionally well patronized. It has a seating capacity of 700, a gold fibre screen measuring 14 x 18, a Seeberg orchestral organ, two projecting machines, operated by electricity, and it is absolutely fireproof. It also has a fine ventilating system. The house is owned and managed by Messrs. Hildinger and Papier, two picture promoters of Trenton.

OHIO

The Strand theatre in Cleveland opened to the public on October 15. Mr. Adler, one of the owners, stated that the best pictures that can be secured in this section of the country are used. The theatre is owned by Freidberg and Adler, owners of the Alhambra theatre in Pittsburgh, Pa.

Henn Brothers have taken a ten-year lease on the new Homestead theatre, now under construction at Detroit avenue and West 118th street, Cleveland. The playhouse will be ready for opening about November 1.

Louis Becht, owner of the Mall theatre, Cleveland, has taken a lease on the motion picture theatre that is to be located in the new Windemere building, in East Cleveland.

The controlling interest in the McMicken avenue Imperial theatre, situated opposite Mohawk place, Cincinnati, has been purchased by Dr. George C. Kolb.

Lauren B. Solether has sold Everybody's, a motion picture house in Bowling Green, to Clarence Osborn. Solether will devote all his attention to the Empress theatre in Toledo, of which he is part owner.

PENNSYLVANIA

Announcement was made October 21 that the William Penn motion picture theatre, Harrisburg, at Thirteenth and Thompson streets, which has been run unsuccessfully by three different exhibitors, has been leased by an automobile dealer to be used as a garage.

The Alhambra, a Stanley company house at Twelfth and Morris streets, Philadelphia, is now under one of their most successful managers, formerly connected with several well-known New York picture theatres. The Alhambra has been thoroughly overhauled since last season. The walls have been redecorated and a new and up-to-date ventilating plant installed. An orchestra of six pieces led by Frank Kelly supplements the Kimball organ. T. R. Smith, formerly of the Ruby, is the regular organist.

The Bluebird, on North Broad street, Philadelphia, with Elliott Goldman as manager, is celebrating its first anniversary by having an expert organist give daily recitals.

Robert B. Donnell, organist at the Somerset, Twenty-sixth and Somerset streets, gives special accompaniments on the new Wurlitzer orchestral organ to all the big features.

The Fairmount, at Fairmount avenue and Franklin street, Philadelphia, H. M. Kendrick, manager, has a piano in addition to its orchestra. This week Frederick Eberwein, Jr., a well-known pianist, will give special piano programs in conjunction with the orchestra.

Louis Krause, manager of the Strand, at Twelfth and Girard avenues, Philadelphia, has announced his engagement to Miss Ida D. Whitman.

Charles W. Treen, motion picture operator at the Locust, Philadelphia, is the proud father of a fine boy.

Altoona is to have another large picture house. William Orr is erecting a $15,000 building in Fourth street. The foundation is already completed and work has been started on the superstructure. It will be an up-to-date house of 600 capacity and will be fireproof throughout.

S. W. Maywood opened his new theatre in Sheridan, recently. It is known as the Sheridan. The building is of tapestry brick, of two stories, the lobby is well lighted and the posters are mounted in big brass frames. The screen is of the silver type and the projection is taken care of by two Power's 6A Cameragraphs.

The property at 2844-46-48 Frankford avenue, Philadelphia, known as the Empire Palace theatre and Airdome, has been purchased from Karp & London by New York interests.

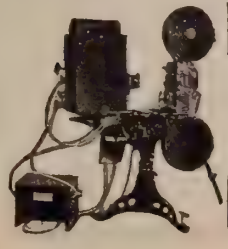
A new theatre, dance hall and roof garden will be built, including three store-fronts on Frankford avenue.

WEST VIRGINIA

Over $6,000 was spent on the remodeling of the Camden theatre at Parkersburg, and a new mirroroide screen, 19 x 23 feet, purchased from a Pittsburgh company, was installed.

The Camden seats 1,300. F. C. Smoot is manager. The Camden management is a strong believer in advertising, maintaining a publicity department in charge of Mark Flaherty.

C. L. Ritter and Dr. R. E. Vickers have arranged to build a motion picture theatre at Huntington. It will cost $27,000 and is to be known as the Orpheum.



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The American Standard Motion Picture Machine, the MASTER MODEL, is a perfect projector. It is well made, durable, has all devices and features for throwing a clean, sharp, steady picture. All frills and fancies have been eliminated; all useless parts and questionable "improvements" have been discarded. The MASTER MODEL is a standardized motion picture machine, a projector you can rely upon to serve you faithfully and long.

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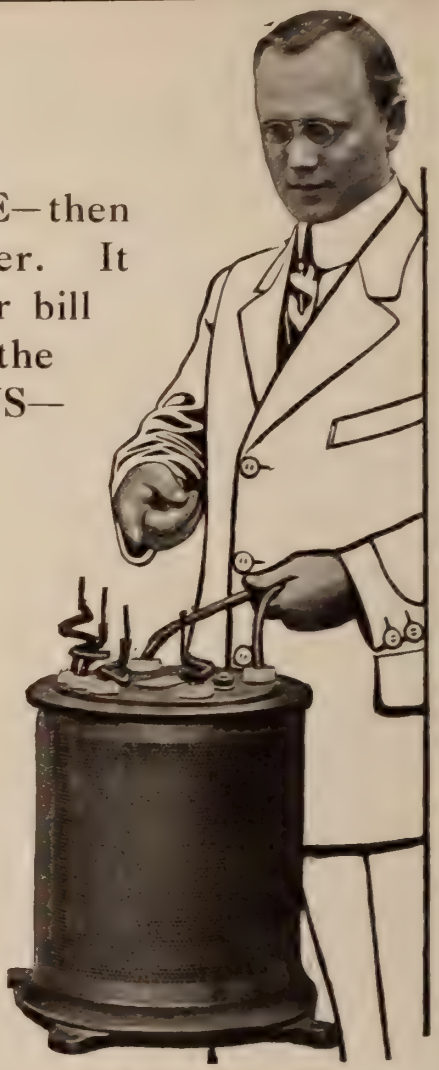
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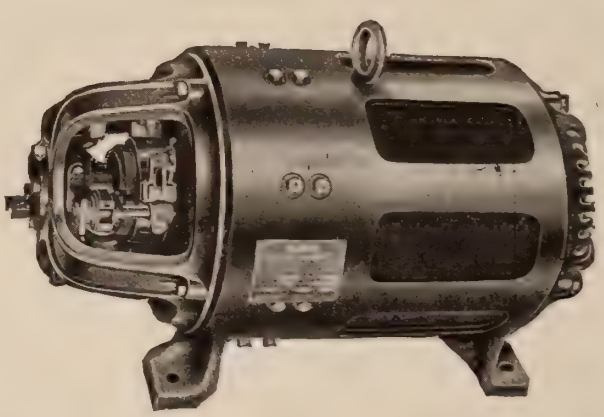
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

AUDIENCES MUST NOT BE FED TOO MUCH MELODRAMATIC MUSIC

THERE seems to be a furore at present for what are termed long hurries or agitatos by picture players. To have long numbers of this character, in fact, is not practical. There is a sameness in all such numbers. While there may be more notes or strains, as a rule they all sound similar, consequently these numbers should not be played longer than positively necessary. Melodramatic numbers are meant for effect playing only and no audience will appreciate them as good music.

Such numbers are only important in working up the climaxes of the tense dramatic situations in the picture play. Consequently, if you play them for any length of time before or after the picture point which you desire to accentuate, you in reality have killed the situation by making your music tiresome, failing to attract the necessary attention at the picture point in question.

It is nothing unusual to go into a theatre and hear a hurry or agitato played for five or more minutes. This is ridiculous and quite unnecessary. The audience must always be entertained, not jarred.

When there is lengthy excitable action opening with a fight or tumult, a hurry can be played until the action is accentuated, after which a properly selected gallop will hold the same temperament and you will be playing a number with a theme which will not jar or become tiresome. In substituting gallops to follow hurries you must exercise care, so as not to use gallops which are in reality fast polka movements.

Polka movements called gallops will never sound as if they were played fast, no matter how lively you play them, and it is impossible to give a musical impression of excitement or tumult with them. Such gallops are only good for horse races. When the screen action is of still greater duration, an overture with a long allegro vivace can be used, playing the allegro, then following with a hurried gallop until the end of the action.

Why Hurries Will Not Hold Interest

The temperamental effect is the same and your musical program will show more class, while it will not become tiresome to listen to. Hurries and agitatos are written in minor keys with the diminished seventh chord prominent, which is one reason why they will not hold interest very long, the musical possibilities being very limited under such conditions.

This does not mean that melodramatic music is not necessary in picture playing, but to illustrate its importance which you destroy by overdoing it. Agitated action on the picture screen when lengthy and not leading to an important picture climax, can be more entertainingly illustrated by slow high tension numbers, in legato movement with agitated strains accentuating the theme. Such agitated strains are often designated in music by the term *meno mosso,* meaning more movement. In such numbers the agitation is properly illustrated in your musical interpretation of the number.

Always make your decrescendos and diminuendos to follow the screen action. Picture humor is an essential accomplishment in picture playing. Don't allow the idea to root in your mind, that you can play a five reel feature having melodramatic inclinations, with five long hurries and five other numbers, and hope to have the audience appreciate your efforts.

Many times while seated with the theatre audience I have heard the remark, "I wish they would stop that and play something," when the music was grinding out a five-minute hurry.

Musician at Mercy of Audiences' Tastes

The musician should never forget, regardless of what his personal views or conveniences may dictate, we are always at the mercy of the audience. No exhibitor or manager is likely to continue the services of any musician, who can not command a certain amount of favorable comment.

My personal experiences have taught me to respect the comments of that audience which does not make a study of music, yet loves it. A theoretical knowledge of music does not make a good critic, for the brain that is tired of figures is the one that will find music a perfect diversion, being therefore in a more appreciative mood.

Dont forget that the success of the picture theatre is entirely due to the fact that the public finds wholesome diversion and change of thought in picture theatre entertainment. Sixty per cent. of your audience is tired when they come to your theatre. Don't let them go away tired and you surely will if you try to feed them a superabundance of melodramatic music.

ONLY BLIND ORGANIST IN PICTURE THEATRE IS AT THE REGENT, HARRISBURG, PA.

THE only blind organist in a motion picture theatre in the United States is connected with the Regent, Harrisburg, Pa., of which Peter Magaro is manager, making his first appearance there in a recital on October 6. He is Professor C. Walter Wallace, who until now had been playing with great success in the Lyric, Reading, Pa.

Professor Wallace is a musician of rare attainments. A remarkable thing about his playing in motion picture theatres is the fact that despite his affliction he is able to make the organ music conform with the acting on the screen.

This he accomplishes with the aid of his wife, who always sits at his side and indicates by different pressures of her fingers on his arm what kind of music is appropriate to the part of the film play being presented at any time. Miss Merchant, who has been organist at the Regent for several months, is to remain, she and Professor Wallace regularly dividing the programs between them.

Mr. Magaro has just had a four-manual organ installed in the Regent in place of the two-manual instrument, recently damaged by water from a flood backing up in the theatre cellar.

SONG WHICH MAY REPLACE "TIPPERARY" IN POPULARITY

THIS department has received copies of the march song, "Keep the Home-Fires Burning," Chappell & Co., Ltd., which will supersede the popularity of "Tipperary." It has a positive military suggestion in words as well as music. "The Perfect Song," from that most successful photo play, "The Birth of a Nation," is also published by Chappell & Co., 41 East Thirty-fourth street, New York City.

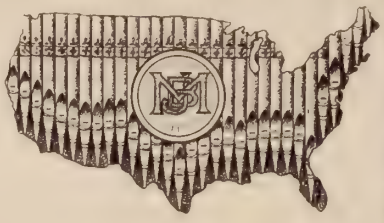
This number is the serious theme throughout the musical score of "The Birth of a Nation." It is an excellent number for organ, piano or orchestra. It makes an excellent romantic number.

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Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.
Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.
Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.
Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.
Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.
Set No. 9 is a three numbered Storm scene. A.1 is a Storm Hurry. B.2 is an Allegro Agitato. C.3 a Plaintive Andante as an Afternath.

No picture player can afford to be without these numbers. All numbers arranged so they can be played by Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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MUSIC SHOULD CHANGE WITH PICTURE THOUGHT ONLY

N. V., Mobile, Ala.—You are evidently laboring under the old impression that music must change with every scene. The music should change with the picture thought or temperament only. You lack a study of picture music repertoire.

After such a study you will find many numbers that have a pathetic or romantic appeal, giving a dramatic effect, suitable for illustrating agitation. You can avoid playing too much melodramatic music, which naturally will interrupt your better numbers, by being familiar with numbers of slow and agitated movement. You will know such numbers after a sympathetic study and playing them, endeavoring to have them express some meaning to you.

Interpretation in music is everything. Try "Apple Blossoms," published by Leo Feist; "Simple Aveu," by Thome, or "Chanson sans Paroles," by Tschaikowski, and you will get an idea of how you can musically illustrate high tension agitation on the screen with good music. Don't play these numbers the way the other fellow plays them, or says they should be played, but play so as to create some appeal with them.

You must not confine yourself entirely to the notes, but on the contrary endeavor to create style and color in your playing. The short dramatic numbers should only be used when certain important climaxes are to be accentuated. The most important in picture playing is the being familiar with the music you intend playing.

This will make picture synchronization with music simple. This is the one and only reason why original scores or positive suggestions have never been a success. It also places a responsibility upon the musician, which only one out of every hundred can master satisfactorily.

Unless you have a proper plot or see your picture in advance, I cannot see how you can get reasonably good results at all. Musical information will come to the picture musician in the near future. The question at present is, What will be more beneficial for the many?

SCHUMANN-HEINK COLLEAGUES FURNISH MUSIC FOR QUIMBY IN FT. WAYNE, IND.

W. C. QUIMBY, Ft. Wayne, Ind., one of the most successful exhibitors in the country, has surrounded his Paramount pictures with the best available music possible to secure.

His orchestra consists of Gaston Bailhe, former soloist of the Pittsburgh Symphony Orchestra; Emmerean Stoerber, the celebrated German celloist, recently with the Thomas Symphony Orchestra, Chicago; Prof. George Baihle, pianist of the European School of Music; Helen Kinkade, organist, who began the study of music at the age of eight years; and Clarence Edwards, organist, who studied abroad for four years.

On October 14 these artists gave a joint concert, at two-dollar prices, at the Jefferson theatre, in Ft. Wayne, with the famous singer, Madam Schumann-Heink, which speaks for their ability.

OTTAWA OPERATORS IN A PICTURE FOR PUBLIC TO SEE IN THEIR OWN CITY

THE members of the Operators' Union, Ottawa, Can., had a film taken last week outside the Dominion Vaudeville theatre. This picture shows the whole membership of the union and will be shortly shown in the local picture houses, with a view to allowing the public to see the manipulators of machines which show pictures for their enlightenment and amusement.

The Operators' Union has commenced an instruction class for the benefit of assistants. The first of these classes was held a week ago. Attendance is compulsory and this ensures a successful outcome. However, judging from the number present at the first class, a week ago, little urging will be necessary.

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520 Moving Picture Theatres, Foreign Countries... 3.00

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Music Plot for Metro Feature, "My Madonna"

Olga Petrova in "My Madonna" Five Reels. Projection Time One hour, 10 minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

	Description of Music.	*Numbers Suggested.*	*Cue to Stop Number.*
		PART 1.	
1.	Desc. (Classy Rom.)	"Tendre Aveu" (W. Jacobs)	"Lucile, the Queen of Pleasure," etc.
2.	Inter.-Trot	"Merry Whirl" (Berlin and Snyder)	"Starving," etc.
3.	Desc. (Hy.-Rom.)	"Romance of a Rose" (M. Witmark)	"Anticipating Her Promised Visit," etc.
4.	Waltz (Classy Leg.)	"Amoreuse" (Ricordi)	Concert.
5.	Desc. (S.-Hy.-Rom.)	"Humoresque," by Dvorak	Connects 1 and 2.
		PART 2.	
			"The Day of the Art Contest Arrives."
6.	Inter. (Light Desc.)	"Fluttering Fancies" (Cundy Co.)	"Robert's Old Works Become Valuable," etc.
7.	Desc. (Hy.-Rom.)	"Wings of Love" (M. Witmark)	"Later, Their New Home," etc.
8.	Waltz	"Flame of Love" (Jos. W. Stern)	Letter dropped by Robert.
9.	Desc. (Hy.-Rom.) (5 min.)	"Cinema" (Ricordi and Company)	Concert.
10.	Waltz Lento (Hy.-Leg.)	"Old Cremone" (Chappell and Company)	Connects 2 and 3.
		PART 3.	
			"Robert and Lucille Give a Lawn Party," etc.
11.	Inter.-Trot. (French)	"Soup to Nuts" (Ricordi and Company)	After Marionette show.
12.	Desc. (Hy.-Rom.)	"Smiles and Caresses" (Leo Feist)	Picture connoisseur meets Lucille after quarrel.
13.	Inter-Trot. (French)	"La Brulante" (Ricordi and Company)	Lucille falls on dance floor.
14.	Desc. (Hy.-Rom.)	Tosti's "Good-Bye"	Concert.
15.	Long Rom. Intro. and Waltz	"Spirit of Love" (Remick)	Connects 3 and 4.
		PART 4.	
			"Lucille Is Now Playing Angel of Charity."
16.	Agitato (Light)	A. B. C. Dr. Set No. 4—A. 1	After short struggle.
17.	Desc. (Rom.)	"Dream Chimes" (Schuberth and Company)	"Lucille Takes Little Bertha."
18.	Inter. (Light)	"Roma" (Chas. Harris)	Countess leaves automobile.
19.	Agitato (Light)	A. B. Dr. Set No. 4—A. 1	Countess enters where connoisseur killed.
20.	Desc. (Hy.-Path.)	"Rose Blushes" (M. Witmark)	Concert.
21.	Waltz Lento (Hy.-Leg.)	"Minor and Major" (Ricordi and Company)	Connects 4 and 5.
		PART 5.	
			"The Trial."
22.	Desc. (Hy.-Ag.-Path.)	"Sunshine and Shadows" (C. Fischer)	"Released by the Father's Confession," etc.
23.	Waltz Lento (Hy.-Leg.)	"Ma Cherie" (Franklin Music Company)	"I Will Tell You Where She Is," etc.
24.	"Ave Maria," by Gounod		To End.

NOTES.—This is a wonderful picture in its portrayal of love and passion and requires that your music at all times must have a romantic appeal.

Your numbers must be played quietly, yet expressively, throughout. Nos. 1 and 17 should be sweet, slow numbers in major keys. Nos. 2, 11 and 13 should be intermezzo-trots having a French musical accent. Nos. 3, 7, 9, 12, 20 and 22 are all slow numbers, having a dramatic as well as a romantic appeal. These numbers should have an agitated strain in minor key. Must be slow and played legato.

Nos. 14 and 24 are similar numbers; the numbers suggested should be used if possible. No. 5 is also a similar number, not quite as serious and the minor strain is therefore unnecessary. Nos. 4, 10, 21 and 23 must be slow legato lento waltzes wherein the minor keys predominate. Should be classy waltzes. No. 8, any concert waltz. No. 15 must be a concert waltz, with a long romantic introduction.

Nos. 6 and 18 should be light 2/4 intermezzos. Must not have the Western suggestion. Nos. 16 and 19 are melodramatic numbers, as are published by the Photo Play Music Company, 1520 Broadway, New York City. These numbers suggest screen agitation and must not be heavy or played fast.

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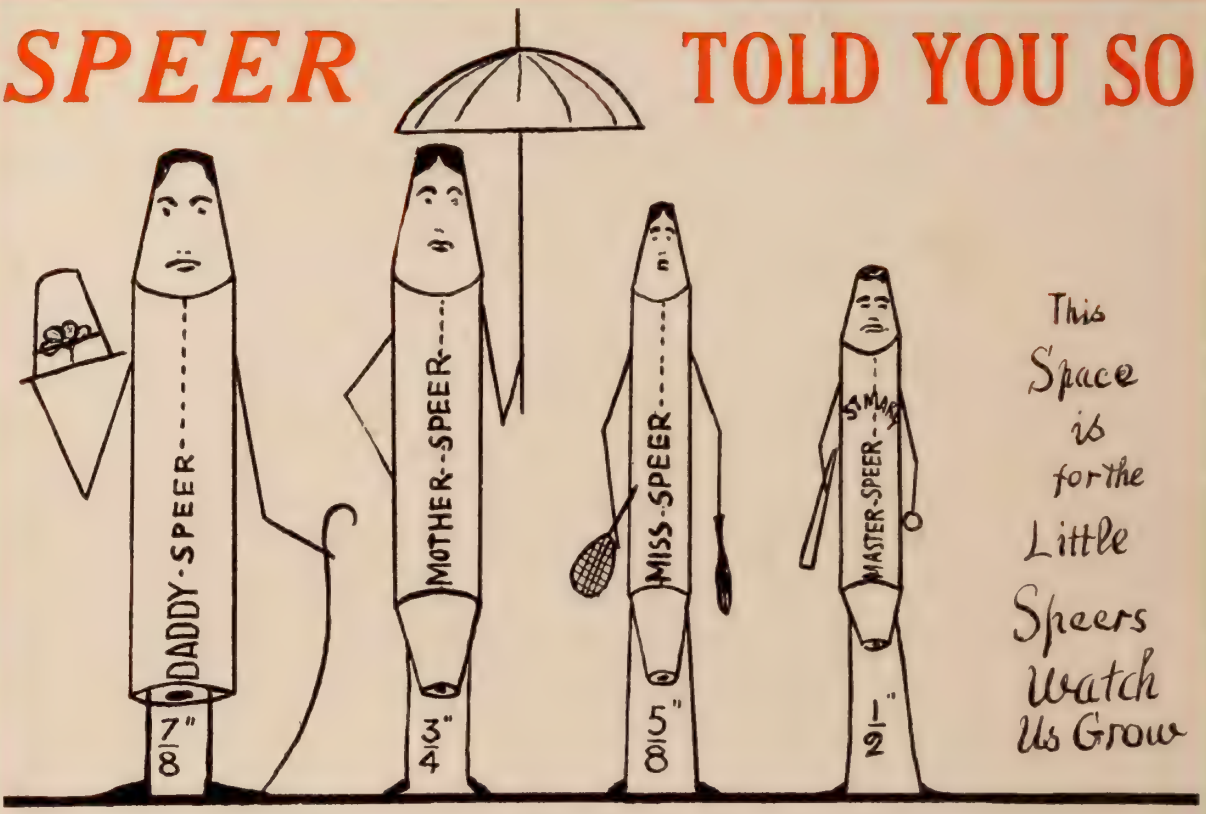
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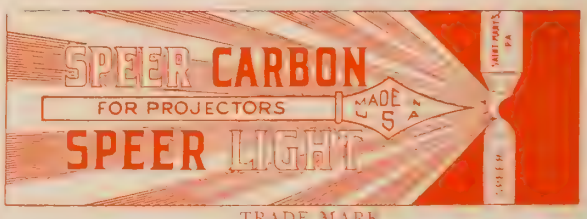
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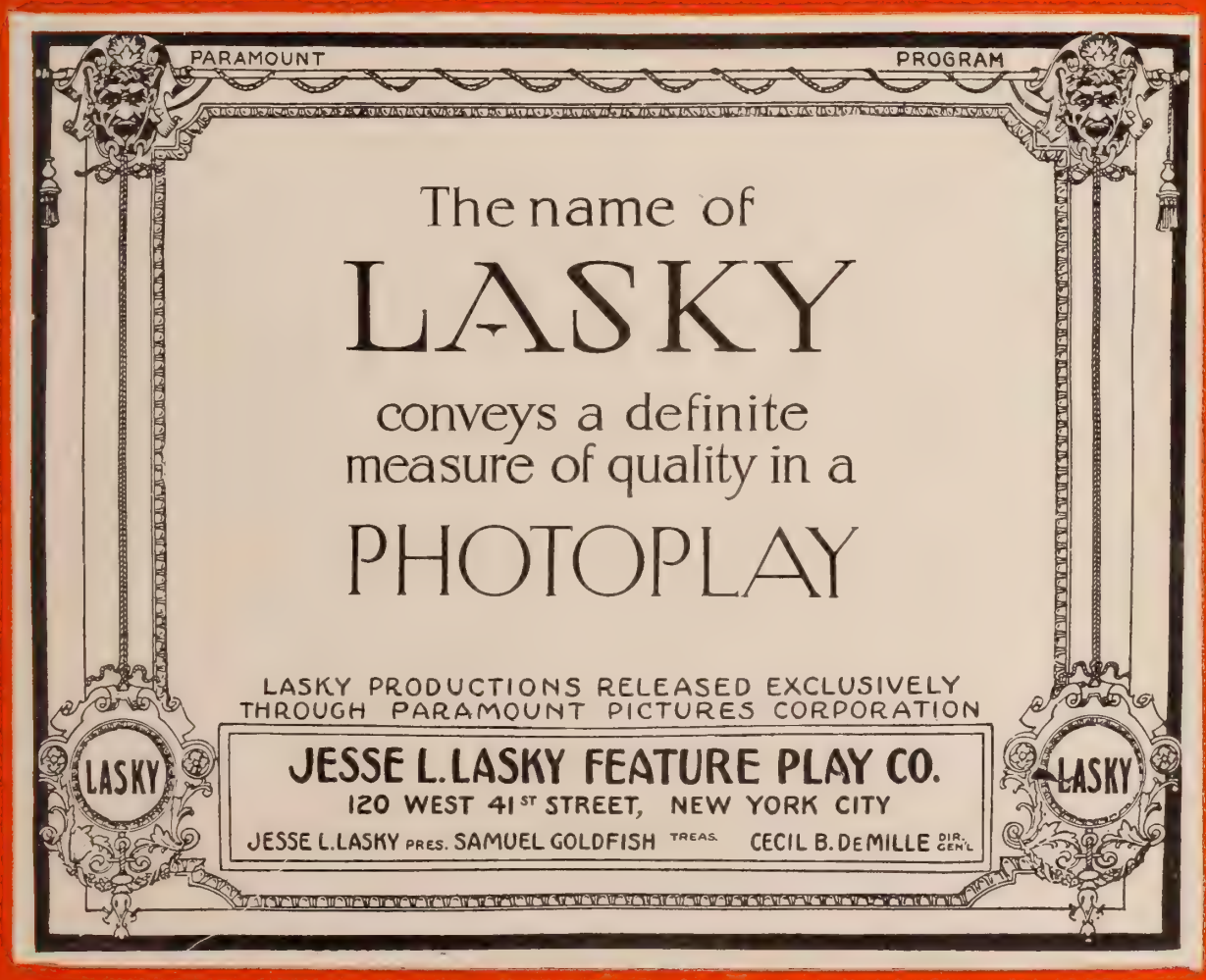
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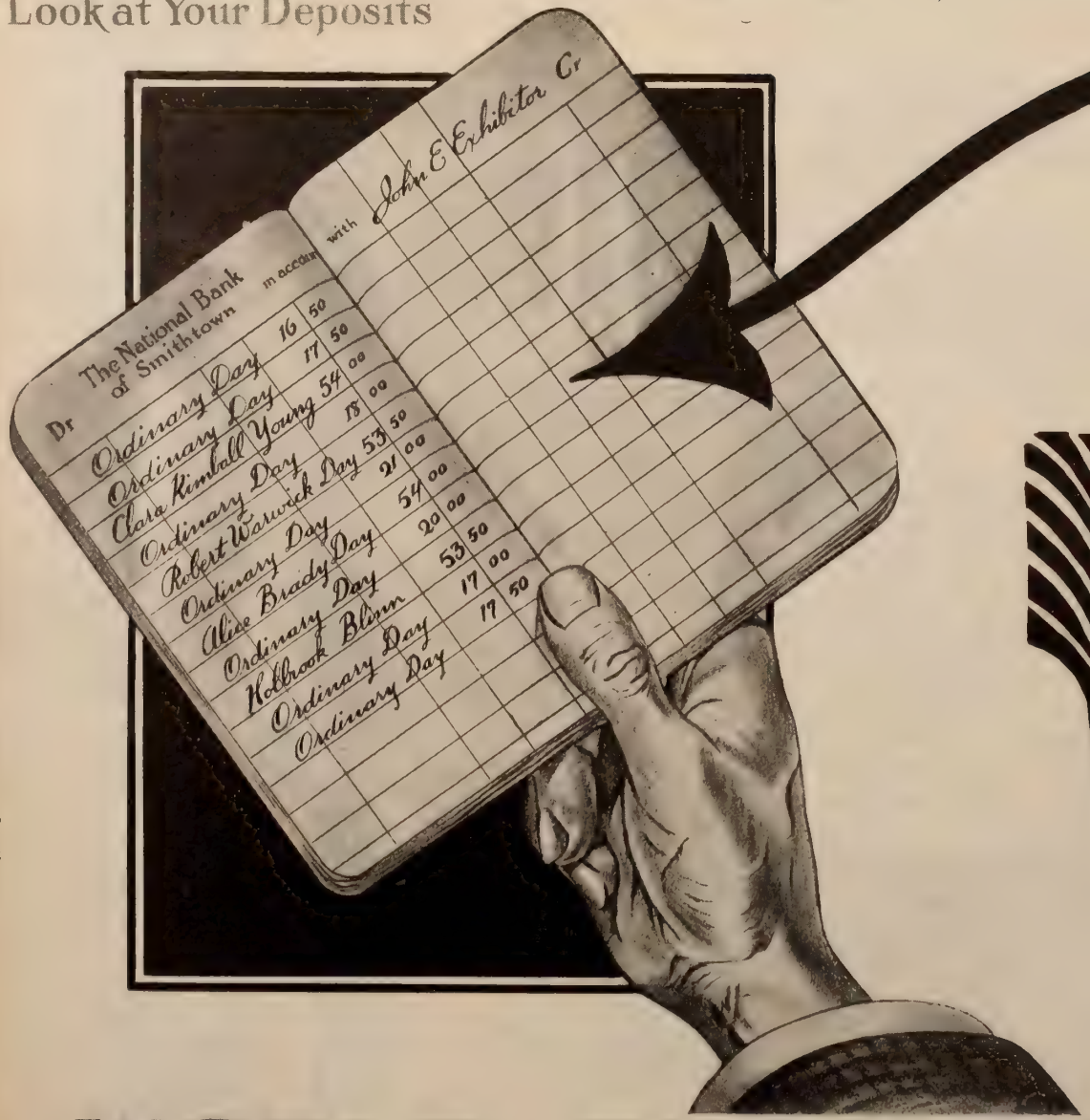
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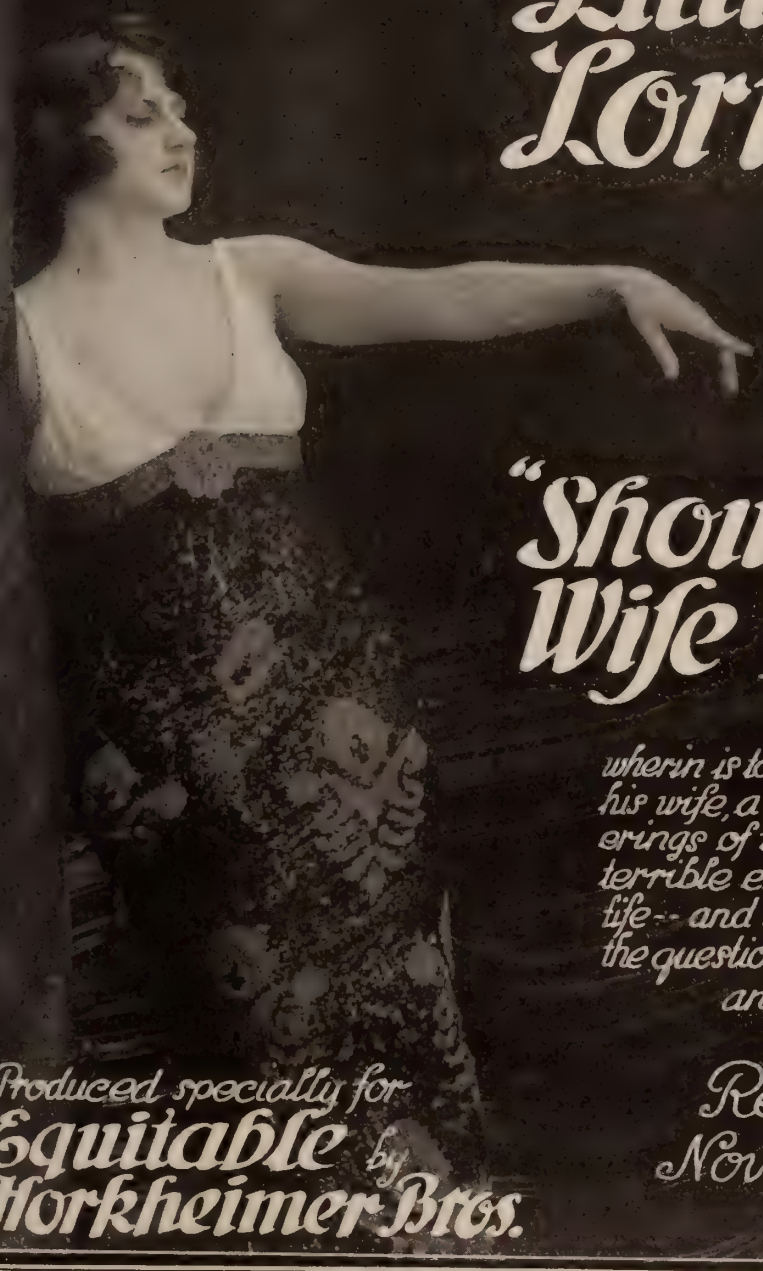
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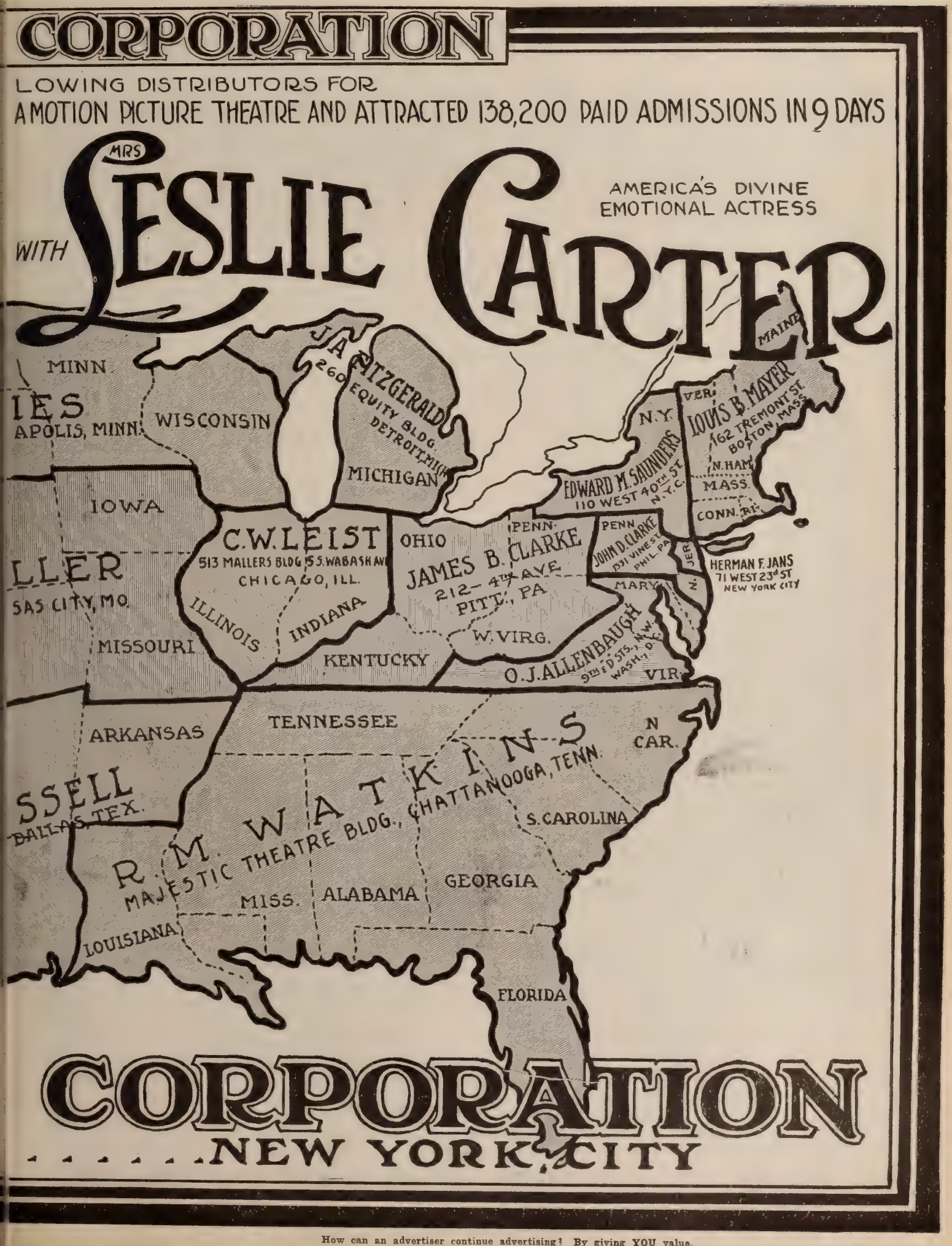
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IN 5 ACTS
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AND STRONG CAST
WRITTEN BY
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THROUGH V.L.S.E. OFFICES
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IN
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ONE ACT COMEDY

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RELEASES

"NO TICKEE — NO WASHEE"
Comedy.....MONDAY, NOV. 8

Mike has but one collar, and that's soiled, with which to attend the Bricklayers' outing. He sends it to the Chinaman's to be done up, and, when Mike's son loses the half-ticket, and he tries to recover the collar without it, Mike gets done up, but with the aid of the police he wins out. Presenting WILLIAM SHEA and KATE PRICE.

CALIFORNIA SCRAP BOOK
Educational.....MONDAY, NOV. 8

"FOR THE HONOR OF THE CREW"
Three-Part Drama. Broadway Star Feature
TUESDAY, NOV. 9

A broken oar nearly loses the race for a Varsity Crew and investigation discloses the fact that it had been cut. The culprit is found, but the "Honor of the Crew" saves him. JAMES MORRISON and EDWARD ELKAS.

"HATS IS HATS"
Comedy.....WEDNESDAY, NOV. 10

Mike, the expressman, has an interesting problem to solve. If a valuable hat, delivered to him, is eaten by a calf, shall he deliver the calf with the hat inside, or charge it up to profit and loss? HUGHIE MACK, EDWINA ROBBINS and DONALD MacBRIDE.

"SIS"
Comedy.....THURSDAY, NOV. 11

A charming little comedy-drama concerning the falling out of Sis and her country beau, then the downfall of the city chap and consequent winning out of honest Bill. An all-star cast.

"ROMANTIC REGGIE"
Comedy.....FRIDAY, NOV. 12

Reggie's love of the ultra-romantic runs away with his good sense. After an amusing adventure with a "veiled lady," everyone has a huge laugh at his expense. Featuring MR. and MRS. SIDNEY DREW.

"THE WOMAN'S SHARE"
Two-Part Drama...SATURDAY, NOV. 13

A wandering prospector found in Death Valley in the nick of time, proves to be Silas Hummel, who had left a good wife and a prosperous farm to satisfy his lust for gold. GEORGE HOLT, ANNE SCHAEFER and GEORGE KUNKEL.

Six a Week, Including a Three-Part Broadway Star Feature

"SONNY JIM AND THE GREAT AMERICAN GAME"—Comedy.....MONDAY, NOV. 15
"THE GYPSY TRAIL," (from Gone to the Dogs)—Two-Part Drama.....TUESDAY, NOV. 16
"COUNT 'EM"—Comedy....WEDNESDAY, NOV. 17
"A MOTORCYCLE ELOPEMENT"—Comedy THURSDAY, NOV. 18
"DIPLOMATIC HENRY"—Comedy FRIDAY, NOV. 19
"HEREDITY"—Three-Part Drama. Broadway Star Feature.....SATURDAY, NOV. 20

Vitagraph One, Three and Six Sheet Posters

WHEAT

With the market overflooded
With good, mediocre and commonplace productions—
With new and unknown manufacturers attempting the grand, the mediocre and the commonplace—
It is up to you—
TO SELECT THE CHAFF FROM THE WHEAT

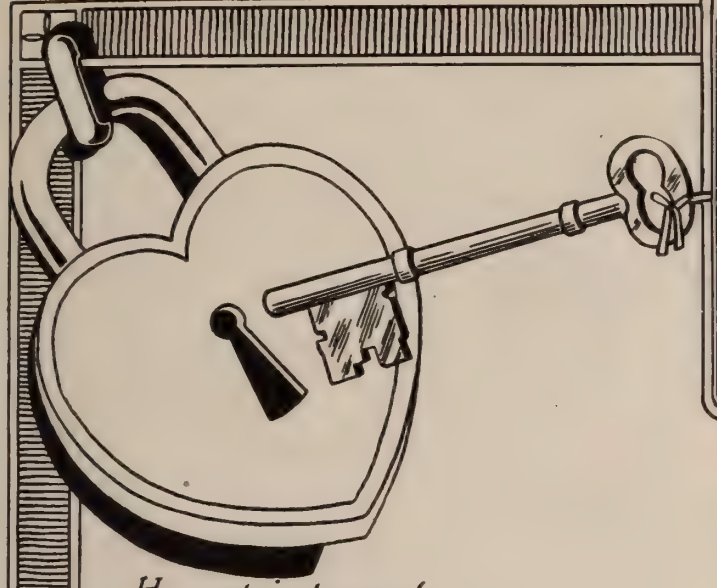
See all Vitagraph productions—
See all other productions—
Then select your program
From the best

We will do more business
You will please your clientele
Everyone will be more satisfied if
You SELECT THE CHAFF FROM THE WHEAT

Don't go on the exchange man's say-so
See VITAGRAPH productions
Then book them
Through the General Film Company.

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS





THE STORY

ROBERT BRENT & DICK MORGAN ARE COLLEGE CHUMS UNTIL BOTH FALL IN LOVE WITH VIOLA BRENT. MORGAN'S FRIENDSHIP TURNS TO HATE AND WHEN HE LOSES OUT IN STUDIES, ATHLETICS AND VIOLA'S AFFECTIONS, WHILE BRENT WINS IN ALL, HE PLANS TO MAKE TROUBLE. HE FALLS INTO THE CLUTCHES OF A CROOK WHO COERCES HIM INTO CRIPPLING THE VARSITY BOAT CREW BY CUTTING BRENT'S OAR. AT A CRITICAL MOMENT IN THE BIG RACE, THE OAR SNAPS BRENT LEAPS OVERBOARD LIGHTENING THE BOAT AND HELPING HIS CREW WIN. THE CUT OAR IS DISCOVERED AND BRENT LEARNS MORGAN IS THE GUILTY MAN, BUT FOR THE HONOR OF THE CREW" THE AFFAIR IS KEPT SECRET AND AFTER ANNOUNCING HIS ENGAGEMENT TO VIOLA, BRENT HELPS THE DISCOURAGED MORGAN TO GET A FRESH START IN LIFE.

Heart interest
Is the key note
Of any film production.
It may contain
Sensation
Humor
Pathos and
Startling situations
But
If it does not contain
Heart interest.
It will not go over with your patrons

"FOR THE HONOR OF THE CREW"

Is a heart interest story
That contains
Punch
Pathos and
Startling situations.
In addition to these
It is well directed,
Has unique lighting effects and
Excellent acting throughout.
Its a BROADWAY STAR FEATURE of course
Released November 9th

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
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Do you wonder
That we have signed
An exclusive contract with
CYRUS TOWNSEND BRADY
For all his works
When you consider
The excellence of
"The Island of Regeneration" and
"The Chalice of Courage"?

His reputation alone
Should assure you
Of the high standard of
"HEIGHTS OF HAZARD"

CYRUS TOWNSEND BRADY
Has embodied
Every known thrill
In this five-Part Blue Ribbon Feature

Presenting
The distinguished actor
MR. CHARLES RICHMAN





THE VITAGRAPH COMPANY OF AMERICA
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WHEN YOU BOOK
PRODUCTIONS OF
VITAGRAPH
LUBIN
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ESSANAY
YOU PAY FOR
MERIT ONLY

BUT
IN ADDITION TO MERIT
YOU GET
SELLING SERVICE
ADVERTISING AID
A SQUARE DEAL

YOU ALSO GET
THE BEST PLAYS
THE MOST CAPABLE PLAYERS
IN STORIES THAT HAVE
HEART INTEREST

YOU GET THE ACCUMULATIVE VALUE
OF THE NAMES OF THE FOUR LARGEST MANUFACTURERS
IN THE FILM BUSINESS
INDIVIDUALLY AND COLLECTIVELY

BUT
YOU PAY FOR
MERIT ONLY

BIG FOUR FEATURE PLAY V L S E

V.L.S.E.
1600 BROADWAY

BIG FOUR FEATURE PLAY V L S E

YOU are wasting your opportunities if **YOU** ignore advertising.

KRITERION PROGRAM

Ushering In A Program-Plus

"Decidedly Distinctive"

Boston, Washington, Dallas, Indianapolis, St. Louis, Baltimore, were some of the territories represented by visitors to New York.

A dozen exchange men—old, experienced, hard bitten—men who know the game, sat in the darkened projection room in New York to pass judgment on the promises we made that the New Kriterion Program would be worthy of their best efforts, that it had everything to insure its success—stars, story, direction, NOVELTY.

And the universal verdict was—"IMMENSE—BEST THING WE HAVE SEEN YET."

And these men, mind you, were backing their judgment with cold hard cash.

For the Kriterion Program is being built on conservative lines by successful business men who take nothing for granted.

WATCH KRITERION ANNOUNCEMENTS TO COME



KRITERION SALES CORP.
1600 BROADWAY
NEW YORK

Paul Gilmore

Has just finished doing the Big Feature of

Rosemary as Co-Star with Marguerite Snow

for the

Quality Pictures Corp. Released as one of the

METRO PICTURES

Mr. Manufacturer

Why don't You do a Feature with Mr. Gilmore?
We only contract him for one Feature at a time.

Latest "Stills" of Paul Gilmore in Pictures



as he appears in Rosemary
Director, Wm. Bowman

as Himself
Photograph by Carpenter, Los Angeles

in D. W. Griffith's Penitentes
Director, Jack Conway

There may be other stars better known in certain Sections but none more Universally and with a greater General Following than Paul Gilmore.

Mr. Exchange Man

We have a full line of colored lithographs of Mr. Gilmore. All styles and sizes. You can order as many or as few as you like. Address Paul Gilmore Co., Inc., Room 214, 1547 Broadway, New York

LAUGH!

AND

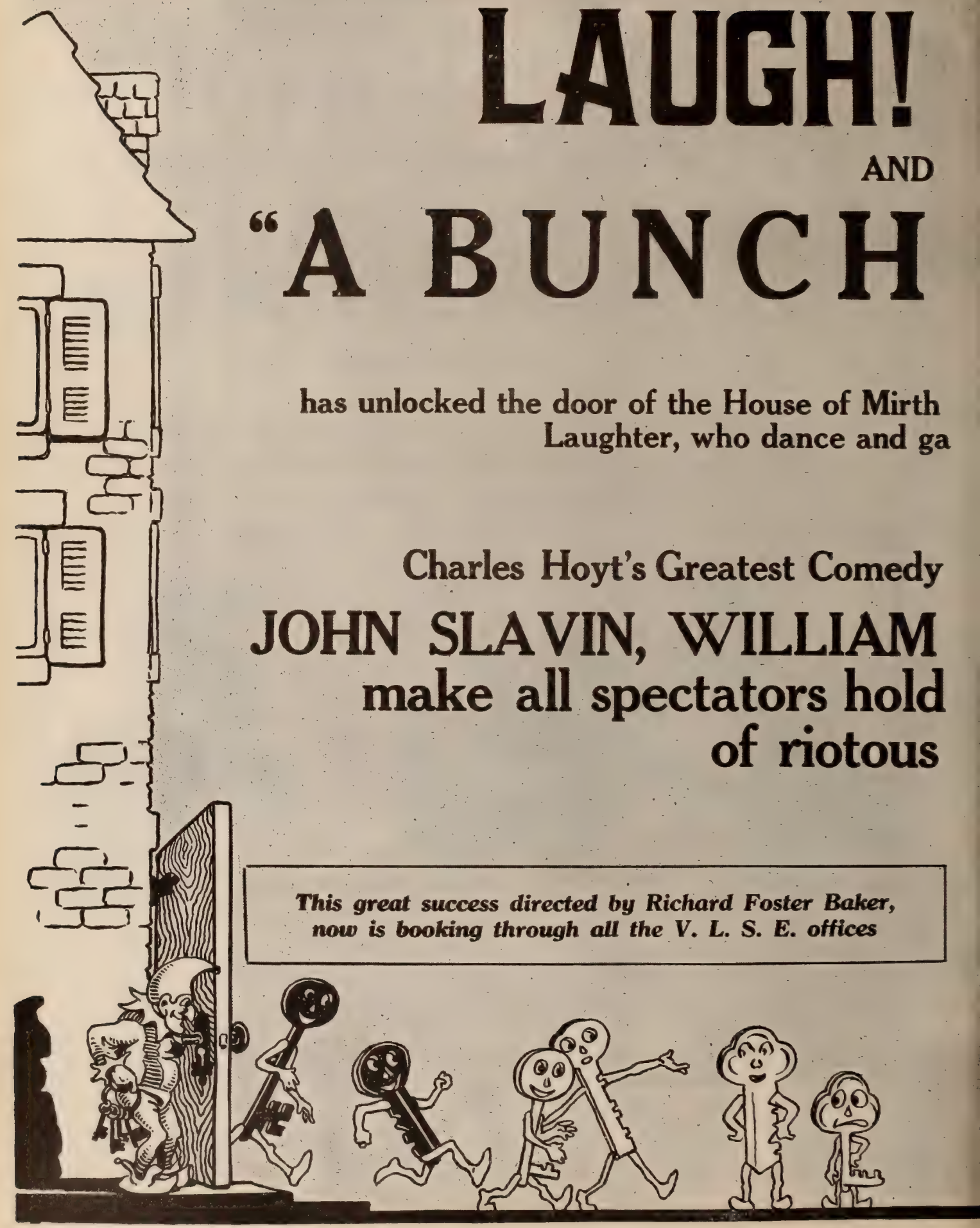
"A BUNCH

has unlocked the door of the House of Mirth
Laughter, who dance and ga

Charles Hoyt's Greatest Comedy

JOHN SLAVIN, WILLIAM
make all spectators hold
of riotous

This great success directed by Richard Foster Baker, now is booking through all the V. L. S. E. offices



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

FOR THE JOYOUS JESTER'S HERE

WITH

OF KEYS"

and loosed upon the World the Sprites of
mbol with Joy unconfined.

is shaking the world with laughter

BURRESS and JUNE KEITH
their sides in the five reels
merriment

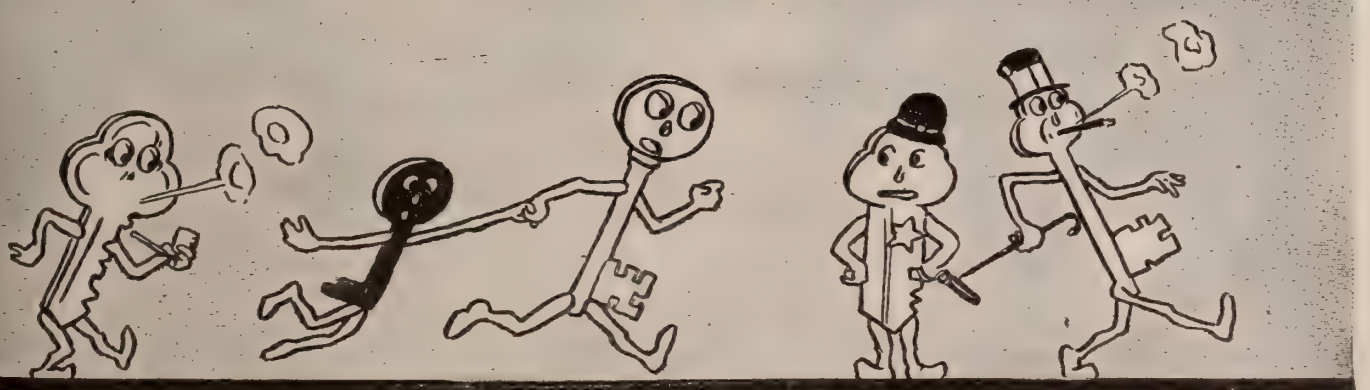


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1333 Argyle Street, Chicago

George K. Spoor, President




TO
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By Hobart C. Chatfield-Taylor
E. H. CALVERT
are featured in this
WAR
The scenes are laid on the historic war grounds of Europe where the present battle line is drawn. The play shows all the terrors and heroism of the battle-field but is strictly neutral in sentiment. Book through the V. L. S. E.

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spectacular 6 act photodrama of

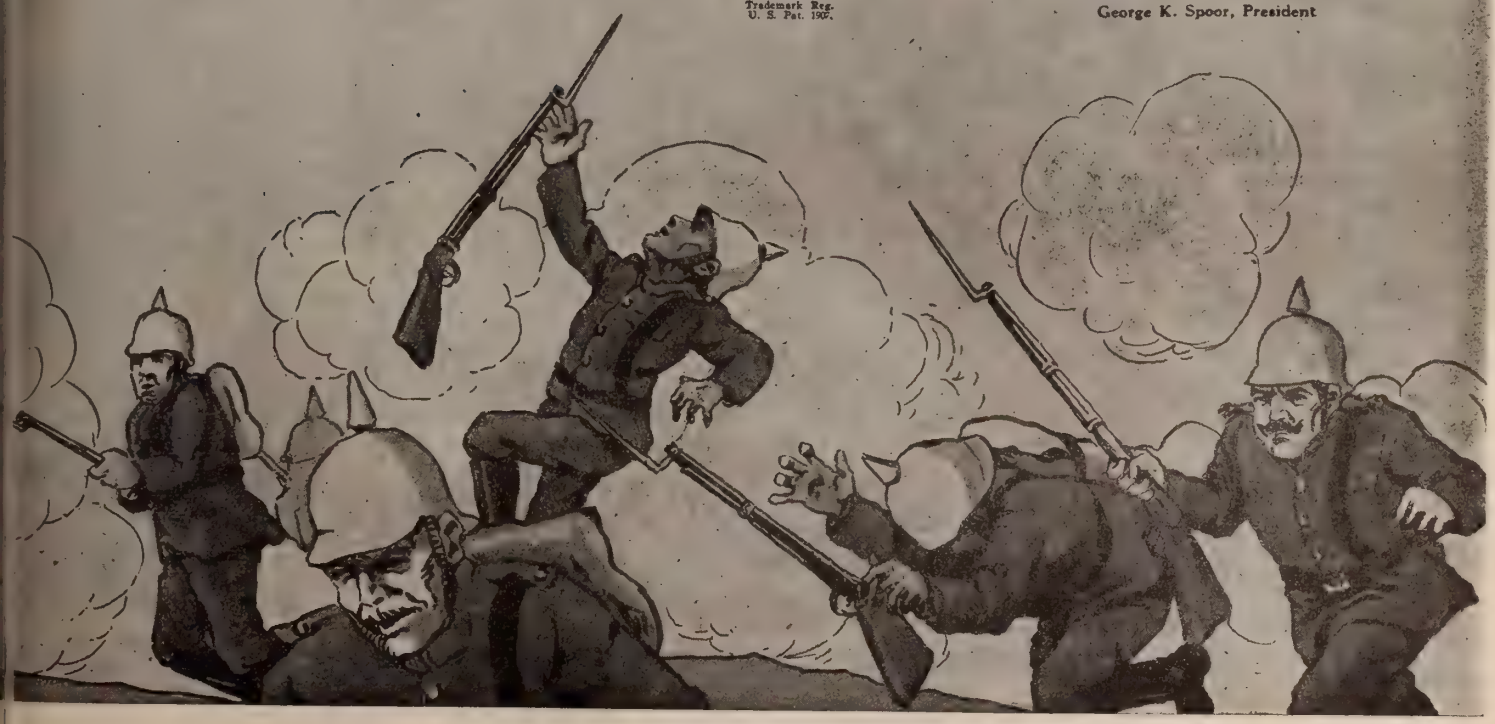
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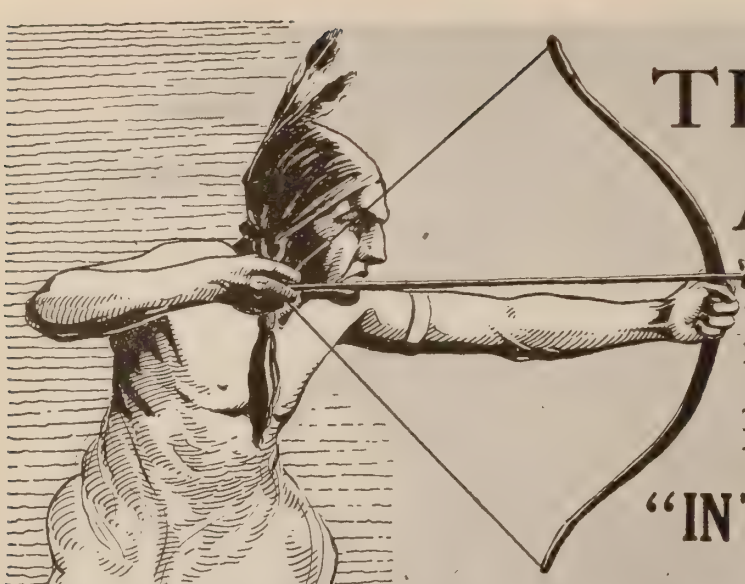
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How can an advertiser continue advertising? By giving YOU value.



THE INDIAN'S AIM IS TRUE

The Indian Head brand of photoplays always hits the mark.

Ask the exhibitor who has booked these great Essanay feature plays:

"IN THE PALACE OF THE KING" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH AND THOMAS COMMERFORD.

"THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert

Featuring RICHARD C. TRAVERS

"A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

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By Cosmo Hamilton. Directed by Joseph Byron Totten

Featuring EDNA MAYO and BRYANT WASHBURN

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Featuring VIOLA ALLEN and RICHARD C. TRAVERS

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By George Ade. Directed by E. H. Calvert

Featuring RUTH STONEHOUSE

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By George Barr McCutcheon. Directed by Fred E. Wright

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"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

You can book them without looking at them

ESSANAY gives you this guarantee on all its releases.
It selects for its photoplays only stories of proven worth, fascinating and morally clean.
Its directors are thoroughly trained in the technique of their art, insuring logical, artistic pictures.
Its actors are the best, guaranteeing a vivid and exact interpretation.
ESSANAY criticizes every picture and permits of no release that does not reach its high standard in every detail.

WATCH FOR

CHARLES CHAPLIN
in the next great
Essanay-Chaplin Comedy
"A Night in the Snow"
in two acts

G. M. Anderson
in his famous one and two act
Western Dramas
Thrilling and intensely human

★★★★★★

"THE UNDERTOW"
3-ACT DRAMA — NOVEMBER 15
A photoplay of gripping intensity, with Richard C. Travers and June Keith

"A BIT OF LACE"
3-ACT DRAMA — NOVEMBER 16
A touching heart romance, with Edna Mayo and Darvin Karr

"CANIMATED NOOZ PICTORIAL NO. 2"
CARTOON — NOVEMBER 17
By Wallace A. Carlson
Live news of the day in pictures

"SNAKEVILLE'S EUGENIC MARRIAGE"
COMEDY — NOVEMBER 18
A western fun maker that makes you hold your sides

"TOO MUCH TURKEY"
A THANKSGIVING PLAY — NOVEMBER 19
Featuring
G. M. ANDERSON

"THE RIVER OF ROMANCE"
2-ACT DRAMA — NOVEMBER 20
Produced in conjunction with the Birmingham, Ala., Age Herald, featuring John Lorenz and Elizabeth Tinder

Released through the General Film Co.

A 50-foot scene strip of Essanay's big features is the best way to advertise these photoplays in your theatre. V. L. S. E. branch offices.
Special 6-sheet muslin Chaplin posters - - - - - $1.75 } Essanay
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1333 ARGYLE STREET **GEORGE K. SPOOR, President**

ESSANAY

Poe Brought to Life Through Genius of Henry B. Walthall

No tragedy sears the soul of man as the loss of the woman he loves.

Edgar Allan Poe, in the death of his wife, drained to the lees the cup of sorrow. To his grief was the added sting of death by cold and starvation.

Through night's long hours he knelt by her body in a bare, wind-swept room, his spirit broken, his soul tasting the dregs of uttermost despair.

Out of heart-rending tragedy his genius spoke in "The Raven." He probed to the depths those unfathomable mysteries of life. He pictured the greatest happiness that comes to man—Love, and the greatest desolation—Death. This is why "The Raven" strikes straight to the heart.

Henry B. Walthall, the image of Poe, a man of the same mold and temperament, who thinks and feels as did Poe, interprets America's greatest poet as no other living being could.

His genius sparkles on the screen as did Poe's in literature. He gives to the world a living Poe, the Poe of Love and Song, the Poe of Hope and Happiness, the Poe of Desolation and Despair.

This great presentation is embodied in Essanay's six-act photoplay, depicting the life of Poe, as written by George C. Hazelton and directed by Charles J. Brabin. Mr. Walthall is ably supported by Warda Howard and an all star cast.





Trademark Reg. U. S. Pat. Off.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

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TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII NOVEMBER 13, 1915 No. 19

Putting the Cart Before the Horse

ONCE upon a time the bread-making business was in a disorganized condition.

A lot of people—too many—were making bread. A vast amount of it grew stale before it could be sold.

Finally, one baker said to himself: "Everyone wants bread. I can sell every loaf I can make. All I need is a proper method of distribution."

So he sat down and worked out a distributing system that was one of the seventh wonders of the world. Expense was no consideration.

* * *

HE had a squadron of gorgeous delivery wagons built to order. None but thoroughbred horses drew them through the city streets.

He opened fifty or seventy-five stores with plate glass fronts and de luxe trimmings, marble counters, immaculately-dressed clerks, and uniformed flunkeys to let the customers in and out.

He canvassed the residential districts like a ward boss, and had a delivery list running into the thousands. He advertised like a circus.

* * *

FOR a month his stores were crowded. Then his trade took a terrific tumble. In two weeks it was so bad that the store managers nearly had heart failure when they saw a stranger enter the store.

The only busy part of his system was the main office, where he had to hire an extra force of clerks to handle notices from his customers to discontinue serving them after that date. After that was over, he fired the entire staff, with the exception of one man, and told him that if he would report every other Tuesday, he'd find enough to keep him busy for a couple of hours.

Then he shut himself in his office and began to hunt for the answer. While he was so engaged, a friend in the same line of business dropped in to call.

* * *

"I THOUGHT you'd gone out of business entirely," said the friend.

"Not yet, but presently," said the baker.

"Why should you?" the friend inquired. "You've got a sales system that is the envy of all your competitors. Six weeks ago we all thought you had the town bottled up."

"That was six weeks ago," murmured the baker wearily.

* * *

"WAIT till I get through," said the friend. "There's just one thing the matter with your proposition."

"Yes?" exclaimed the baker, eagerly. "For Heaven's sake, what is it? I've been looking everywhere for it."

"Your bread," returned the friend.

"My bread?" echoed the baker.

"Yes, your bread. The people won't stand for it. Every time you sell a loaf you lose a customer. Once is once too many for them.

"Your bread is either overdone or underdone, or it's soggy, or hard or tasteless. People aren't ultra-finicky about bread, but they're too particular to buy your kind more than once.

"That's where the rest of us come in. You've got the system. We've got the goods. The people will pay for the system if you deliver them the goods, but not otherwise."

* * *

"BUT think of my enormous expense," complained the baker. "I had to economize somewhere."

"Sure you did," retorted the friend. "But you economized in the wrong place.

"If you had put some of the thousands into your bread that you put into the varnish on your wagons or the pedigrees of your horses, you'd be on the corner of Easy street and Luxury avenue today."

"Do you really think so?" asked the baker.

"No, I don't think so," replied the friend. "I know it."

* * *

MORAL—A good distributing system is all right, providing you have the goods to distribute.

A rather obvious moral, it would seem, and yet one not readily recognized as applicable to pictures.

* * *

THERE are many ways to sell pictures successfully—comprehensive distributing facilities; effective selling methods; advertising to the public—all these are necessary factors.

But all of these are based upon one *greater* factor—good pictures; and all of these are bound sooner or later to *collapse* if they are *not* based upon good pictures.

* * *

YOU may discuss the most elaborate schemes to increase the circulation of pictures, but they all end at one point; namely, they must be based upon good pictures. You may put the schemes into effect and the result will be the same.

If one man today owned a raw stock plant, a projection machine plant, a great distributing system, his own theatres and advertised to the million people daily he would not eventually succeed against the other man who produces consistently good pictures—for the simple reason that the public will go to see the latter's pictures. You cannot divert them except with better pictures.

* * *

GOOD pictures are the basis of success, the only *basis;* and, let it never be forgotten, the *basis* of the good picture is the *story* told upon the screen.

WILLAM A. JOHNSTON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Wednesday Every Week by

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Vol. XII November 13, 1915. No. 19

Publicity As It Was and As It Is

ONE of the best proofs that the making and marketing of motion pictures is becoming a business is the new attitude of the publicity men of the various producers toward the newspapers.

Formerly it was like every other transaction in the field, a game—a game of bluff, of poker, of "how much can I get," versus "how little can I give you?"

When the editor saw the press agent, or his sheet, coming, he put his valuables in the safe, figuratively speaking, and hung out his "Busy Day" sign. If the press agent got anything at all, it was not because he could offer news, but because he was advertising in the columns of the paper.

* * *

AND the whole object of the encounter was to create, out of a cloud of rhetoric, a mirage of news, so that the editor imagined he was not being fooled by simonpure publicity "dope."

The prime mistake of the old press agent was that he tried to *create* news, forgetting that news *is* news because *it cannot be created*. It may be discovered, unearthed, dug up from where it lies buried, but "news" that is invented is fiction and nothing else.

* * *

THOSE days, in a very material degree, are over. Not altogether, of course, because a good many press agents still cling to the old-fashioned way of getting publicity. But the younger, progressive, intelligent press-agent knows better.

Real confidence and respect on the part of the newspaper and the motion picture publicity man, and incidentally, for motion pictures, began when the publicity man stopped writing news items as if he were filling so much space he had bought at the regular advertising rates, and began to write as he knew the other contributors to the paper were required to write.

In all these, the realization that the short item is the backbone of a company's effective publicity is increasingly apparent. It must, and it will, become more so, until the short item has received the predominant recognition it deserves on every press sheet in the business.

* * *

THE big quarter-page, half-page or full page story is fine.

But its most exhilarating effect is upon the press agent who "puts it over."

And the big story, in itself, fails because it cannot be repeated often enough.

It is the daily stream of paragraphs, notices, news brevities given to the readers of a newspaper every day in the week that drives home the publicity to its destination.

Without these the big story is as barren in results as a display of fireworks, and it is only worth anything because it is connected by these slender but powerful chains of day-in, day-out publicity which the self-centered press-agent affects to despise, *but which are the cornerstone of his efficiency.*

In Time of Peace, Prepare for War Insanity

THERE have been numerous startling as well as ridiculous instances of war panic and hysteria, both here and abroad, since August 1, 1914. But we do not recall a single one which, for stupidity and absurdity, parallels the action of the motion picture censor for British Columbia in regard to the Universal feature, "Judy Forgot."

"Judy Forgot" was condemned by the censor for the province. The reason he gave for his verdict was—unbelievable as this may seem—that the picture was *part of a great German propaganda.*

The picture is a farce-comedy. It was written and produced in this country before any such catastrophe as a European war was thought of, except in the chancelleries of Europe. The single element of German atmosphere in the entire production is that the bride and bridegroom spend their honeymoon in Heidelberg, and consequently a few of the scenes of the production are laid there.

If the censor knew as much about motion pictures as he imagines he knows about German propaganda, he would be very seriously inclined to doubt whether the scenes were made in Heidelberg.

None of these perfectly evident and accessible facts made any impression upon him. The word "Heidelberg" in the sub-titles had the same effect upon him that a mouse has upon a woman. And he behaved as a woman would toward a mouse—only more so.

The whole incident, apart from its war aspects, proves, of course, that the British, while they have developed most of their other resources, are still as far behind America as ever in their sense of humor.

The Daily Press and the Picture

FEW newspapers, as yet, have reduced their reviews of motion pictures to a sound and sensible basis.

That is to say, they do not understand that the picture is to be criticised as a picture, not as an offshoot of the stage play. They occupy a great deal of space in reassuring themselves that the silent drama can never take the place of the spoken drama.

What they should be doing is telling their readers the merits or the defects of the picture under review. What the stage is, or was, has nothing to do with the case. Comparisons are useless. The motion picture is an individual art in itself, and the newspaper critic will have to learn this fact, and learn something of what that art means, before his criticisms will be intelligent, not to say, worth anything to his readers.

The Press, the Press Representative and the Picture—V

A Dramatic Editor on a Detroit Newspaper Discusses the Handicaps and the Obstacles to Real Co-operation with the Manufacturers' Press-Agents—Nor Are the Exhibitors Much Better or More Intelligent in Their Recognition of What the Editor Wants—How a Rotogravure Section Was Received by the Producers

By A. L. WEEKS
Dramatic Editor, *Detroit News*

"WHY don't you print more motion pictures?" the proprietor of a photoplay theatre asked me the day before your representative put the same question. My answer to both was the same:

Because the matter intended for publication sent me by the film producing companies is not worth putting into type. When the press agent of a two-dollar attraction comes into my office the week before the show reaches the city, he has from a score to fifty photographs, a dozen special stories and as many reading notices. From this variety of material I may choose what suits my purpose.

The motion picture theatres almost without exception send me one picture, which I must use or use none at all, one reading notice which is either cut from a press sheet or mimeographed, and on special stories.

The one exception in Detroit is a theatre which employs a press agent, who is a former newspaper man, and has some idea of the demands of a newspaper.

What the Manufacturers Do

One company sends me every week a dozen photographs taken from a weekly serial which it is manufacturing. With the photographs is a synopsis of the week's instalment. You would expect that the names of the actors would be written on the back of each picture, but they aren't.

How this company can delude itself into thinking that any newspaper would print either the synopsis or the pictures I cannot understand. The whole package (which comes under a ten-cent stamp) goes into the waste basket.

Several film companies send their press matter in booklet form, very attractively printed, but it probably never occurred to them that if an editor cuts a story from the page of their pomphlet, he dstroys the stories on the other side. Often a story is continued over the page, and then it cannot be used at all.

Of the stories which come on neat and business-like sheets, usually fifty per cent. concern some dare-devil exploits of some little known actors—the stories palpably fakes and not worth printing even if they were true because the actors are not prominent.

Two or three companies send mats with their press matter. My paper never uses mats, and not many big city papers do. Too often they do not fit the columns or are either too coarse or too fine screen for the paper.

A Case of Indifference

Some months ago my paper began the publication of an expensive supplement in the rotogravure process. I wrote to a dozen film companies offering to print photographs of their stars if they would send them to me. Three or four sent pictures; others wrote that they would send them, that the matter had been referred to Mr. So-and-So—and the pictures never came; and some of the companies never acknowledged my letter.

The extravagant superlatives of the theatrical press agent have long been axiomatic, but I don't believe that P. T. Barnum in his palmiest days could out-praise some film press agents.

One theatre sends me every week a reading notice to which it is entitled by its advertising contracts. Every week the notice begins with the statement that this the finest motion picture ever produced. The notice continues in this strain and of course very little of it gets into the paper.

If the notice were worded more conservatively, I would print twice as much about the film.

I don't believe my experience is uncommon. Theatre proprietors say I am prejudiced against the motion picture. Those who know me know I am not.

But I am prejudiced against press matter which is either lies or nonsense, and I won't print it. We editors—and I know I speak for three—would gladly print more about the photoplays and the players if we could get it.

We realize that our readers want it, but I'm afraid we must do without it until motion pictures develop press agents who know something about writing for newspapers.

"Paramount Press" Provides Plenty of Available Supplementary Material for Newspapers


PARAMOUNT PRESS

Published Weekly by The Paramount Pictures Corporation in the Interest of the Motion Picture Industry

Paramount Girl Returns to Studio on the Train

Camera-Correspondent Off to Film War Events

Paramount and Klaw and Erlanger form New Company

Actress Escapes Zeppelin's Bombs

"Madame Butterfly" Picture Completed

ANITA KING

EDNA GOODRICH
As she looked to the Allied Soldiers in the Belgian Trenches

MARY PICKFORD

ILLUSTRATING THE ARRANGEMENT OF MATERIAL IN THE PARAMOUNT PRESS SHEET

PARAMOUNT PRESS, the weekly clip-sheet issued by the Paramount Pictures Corporation for use by newspapers, is another commendable example of intelligent endeavor to obtain the co-operation of the newspaper by co-operating with the newspaper. Last week's subject, the Selig Polyscope Company's *Paste Pot and Shears,* treated in some detail on this page, bears little or no resemblance to *Paramount Press,* but the two are equally available in form, and the presentation of news, even though *Paramount Press,* as a single sheet, is necessarily more limited than the "two pages in four" *Paste Pot and Shears.*

Within the limits of the single sheet, however, the results are such as to engage the favor of the motion picture department editor.

Newspaper make-up, simple and clear in form, is employed, the five leading stories of the issue ranging across the top of the page. Where cuts are to be used, a sample cut is shown in the body of the story, and occasionally special cuts, not connected with any particular item, are inserted, the result being an average of four or five illustrations to an issue. A two column department of squibs and personalities is set in at the bottom of the page under the caption, "Just the Gist of It."

One marked difference between *Paramount Press* and *Paste Pot and Shears* may be noticed.

No attempt is made by the Paramount press-sheet to furnish complete data of the month's releases, as in the case of the Selig weekly. The Paramount organ is issued upon the assumption, it would seem, that the elementary information concerning titles, casts, release dates and plots will be supplied to the newspapers by the Paramount exhibitors in each city.

The Aim of *Paramount Press*

The aim of *Paramount Press* is, therefore, to furnish the editors with additional material of a semi-feature of special nature, of usable length, but designed to supplement the theatre's announcements, and provide reading matter of general interest to the readers about Paramount stars and affairs.

The question is not one of superiority of method. The two methods are different and distinct. The popularity of both press-sheets is enough to prove that both are practically successful. We are comparing them merely for the sake of pointing out various ways of approach to the newspaper, each equally good.

The general appearance of *Paramount Press* reminds one, too, that the press-sheet of the present day is acquiring a refreshing sense of modesty as to the importance of its company and its product in the life of the nation. Its editor no longer spends his time in ringing all possible changes on the name of his company. He has gained a sense of news values.

Now on a News Basis

He assumes the interest of the newspaper in motion pictures in general. He assumes—as it is now possible to do—that its editors are aware of the existence of his company; if not, he introduces himself and his company. But he only asks to be allowed to contribute a proportionate share of the newspaper's motion picture news, and asks only that the stories be accepted for what they are worth. If they are not used the fault is his. They should have been better stories.

Paramount Press is an example of this new attitude. *Past Pot and Shears* is another. The Metro press sheet, which will be reviewed here next week, is a third.

ILLUSTRATING "THE BLINDNESS OF DEVOTION," FOX PRODUCTION



ROBERT B. MANTELL AND GENEVIEVE HAMPER ARE STARRED IN THIS NOV. 7 RELEASE

Triangle Service Signed for 200 Theatres Already

Company Expects to Put the Pictures on in 250 Houses Before the Release Days, November 7-8, Are Due, and Places No Limit on Expectations After That Date

THE Triangle Film Corporation announces that up to the end of October contracts have been made with more than two hundred theatres for the Triangle service, the first week of which is released November 7-8. It is considered probable that the service will start with at least two hundred and fifty houses. Judged by the eagerness of exhibitors to enlist under the Triangle banner, the opening of the New Year should witness double that number of theatres giving the Triangle plays.

One reason for this is that a considerable number of the contracts signed thus far are with so-called "service" theatres. Leading exhibitors, like W. H. Kemble, of Brooklyn; Jake Wells, of Norfolk and Richmond; Hulsey, of Dallas and Houston, expect to widen out the service from their own immediate houses to allied neighboring houses that appreciate the enormous prestige and great drawing powers of film attractions supervised by Griffith, Ince and Sennett.

Looking over the list of more than two hundred Triangle exhibitors, one notes the unusual number of "big city" legitimate playhouses included therein. Thus the Kernan Estate interests in Baltimore, represented by Messrs. Renton and Schanberger, are remodeling the Auditorium theatre there for the Triangle plays and will keep the house up to the same high standard as their Maryland theatre, the home of "big time" vaudeville.

It is rumored that one of the most important downtown playhouses in Pittsburgh will have the service as soon as a great attraction, now playing there, completes its run. Poli's will have it in New Haven, the Mishler and Scherer houses in Johnstown and Altoona, the Liberty in Cleveland, the Gaiety in Springfield, Ill., the New Isis in Denver, the Minneapolis in Minneapolis, the Liberty theatres in Seattle and Spokane, the Majestic at Des Moines, the Proctor houses, suburban to New York, the Trent in Trenton, the Jake Wells theatres in the eastern South, the Crescent (now the Triangle) in Brooklyn, the Powers in Grand Rapids, the Southern in Columbus, and many others.

Among the picture magnates who have taken the Triangle for their distinctively picture-exhibition theatres may be named B. S. Moss, A. L. Shakmann, Picker and Bennett in Manhattan and the Bronx; Nathan Ascher, A. M. Andrews, A. Bartelson in Chicago; Simpson and Gordon in Rochester; W. A. True in Hartford; C. J. Gross in Dayton; S. M. Baxter in Denver; J. G. Evins for Atlanta; T. S. Abernethy for Birmingham; Wassman for Nashville; E. H. Hulsey for Dallas, Houston, Galveston and Waco; Jensen for Seattle, and Clune for southern California theatres. These are names of exhibitors picked almost at random from the list.

Small towns, as well as medium-sized ones, and all the large cities, are in the list. The exhibitor at Plainfield or Watertown or Moline or Massillon or Gadsden will, of course, give only a sixty or ninety-minute entertainment and the musical features will necessarily be less pretentious than, say, the Auditorium, Baltimore, can afford; but the films will be identical. The small-town patron will get "The Lamb," "The Iron Strain," "My Valet" and "A Game Old Knight," with Fairbanks, Farnum, Hitchcock and Murray.



NEW GRIFFITH FINE ARTS AND RELIANCE STUDIO, HOLLYWOOD, CAL., SHOWING NEW LABORATORY BUILDING AND LARGE HIGH DIFFUSING STAGE IN REAR

MARGOT WILLIAMS WITH MINA

Margot Williams is capering for MinA in their release of November 11, "An Eye Too Many."

Born in Louisville, Ky., Miss Williams romped through her childhood and schooldays there. Always possessing a hankering for the footlights, Miss Williams finally left Louisville for New York, and danced in the ballet of "Ben Hur."

Big Four Gets Ready for Big Hit in Year-End List

More Strong War Dramas to Stir Patriotism Following Vitagraph's "The Battle Cry of Peace"—A Lubin, Entitled "The Nation's Peril," and a Selig, "I'm Glad My Boy Grew Up to Be a Soldier," Meant as an Answer to the Sentiments Expressed in a Certain Weak-Kneed Song, and Other Good Plays

WITH two war plays—Vitagraph's "The Battle Cry of Peace," and Lubin's "The Rights of Man"—the V-L-S-E's program for the next quarter, will bear three other dramas.

The first of these, an Essanay extra, is called "The Crimson Wing." Hobart C. Chatfield-Taylor, the author of "The Crimson Wing," is a well-known Chicago and Washington society leader and litterateur. He therefore made the most of his wide acquaintance among people of wealth, and secured the grounds and homes of such prominent personages as Harold and Cyrus McCormick, Orville Babcock, James Ward Thorne, Scott Durand and Howard Shaw, for his garden and villa scenes.

E. H. Calvert, a West Point man, who spent fourteen years in active service with the U. S. army, plays the leading role with Ruth Stonehouse. Mr. Calvert also directs the play.

Following this war play, Lubin will release through the V-L-S-E, a drama of preparedness against war called "The Nation's Peril." This is scheduled to appear November 22. It will probably be in five reels, featuring Ormi Hawley and Earl Metcalfe.

Uncle Sam's Ships in a Lubin

The entire Atlantic squadron, including battleships, torpedo boats, submarines, destroyers and a marine corps were utilized in making this picture. It was directed by George W. Terwilliger.

Selig is the remaining manufacturer of the Big Four to capitalize the public's interest in the question of international argument. Its release, scheduled for December 13, will be a Red Seal play entitled, "I'm Glad My Boy Grew Up to Be a Soldier." As is apparent, it is an answer to the popular song, "I Didn't Raise My Boy to Be a Soldier." Harry Mestayer, the notable stage star, will enact the leading role. He will be supported by Eugenie Besserer, and an all-star cast. Gilson Willets is the author of the drama, and Frank Beals the producer.

"The Raven," is to be released November 8 by Essanay, through the V-L-S-E. Those who have seen the play say that the acting of Henry B. Walthall as Edgar Allan Poe, will stand as a high-light in the photoplay school of interpretation for a long time to come.

Essanay will follow this feature with a five-part drama, to be released December 6, called "The Alster Case," featuring Bryant Washburn and Ruth Stonehouse.

Walthall Again

On December 20, "A Daughter of the City," in five parts showing E. H. Calvert and Marguerite Clayton, will be released. Mr. Walthall again makes his return on January 3, with Edna Mayo in a six-part drama from the Broadway success, "The Misleading Lady."

Selig's contribution to the V-L-S-E program for November, will be an idyllic production of Charles Major's story, "Sweet Alyssum," in which Tyrone Power and Kathlyn Williams will be starred.

The next Lubin release after that of "The Nation's Peril," will be on December 6, when the story of sea life, captioned "The Man's Making" will be released. This was produced by Jack Pratt, with Richard Buhler in the leading role, Rosetta Brice supporting. It is in five parts.

On December 20 this company will show Edgar Lewis' first production for the Lubin Company, dramatized from William Vaughn Moody's "The Great Divide." It was produced at the Grand Canyon, Arizona, with Ethel Clayton and House Peters. Others of the cast are Mary Moore, Warner P. Richmond and Hayden Stevenson. This also is in five parts.

Hitchcock in January Comedy

In January, Raymond Hitchcock will be seen in a Lubin comedy in five reels, probably called "The Wonderful Wager," based on the story of "The Ford Flivver," written by George V. Hobart, and adopted for the screen by Mark Swan.

In this picture, the entire Washburn circus will be used.

Three V-L-S-E releases are announced for November by the Vitagraph Company. "The Turn of the Road," a five-part feature produced by Tefft Johnson, in which Virginia Pearson, Joseph Kilgour, Bobby Connelly, Naomi Childers and Robert Gaillard, will be seen in the portrayal of the principal roles, is the first, to be released November 1.

A Cyrus Townsend Brady story, "Heights of Hazard," that contains every known thrill, will add additional interest to the month's program. It will be released November 15. "Heights of Hazard" is also a five-part feature and will introduce Charles Richman, Eleanor Woodruff and Charles Kent in the leading characterizations.

Robert Edeson, Fay Wallace, Lillian Burns, Charles Eldridge, John T. Kelly, and a special cast of Vitagraph players, will be seen in "The Cave Man," on November 29, produced under the direction of Theodore Marston.

On December 13 there will be released, "A Price for Folly," one of the strongest dramas on the Vitagraph program. It was written by George P. Dillenbeck, and produced in five parts by George D. Baker, with Edith Storey, Antonio Moreno, Harry Morey, Charles Kent, Louise Beaudet, Ethel Corcoran and Arthur Cozine.

Frank Daniels, the inimitable king of comedy, whose first Vitagraph release, "Crooky," established him as a screen comedian in a class by himself, will round out the year's Vitagraph Blue Ribbon Features, on December 27, in "What Happened to Father," written especially for him by Mary Roberts Rinehart, produced by C. Jay Williams.

"The Battle Cry of Peace" Is a Call to Arms in Boston

National Defense Picture Takes Public by Storm and Brings Forth Eulogium from Roosevelt, Who Says Every American Should See Blackton's Production

Special to MOTION PICTURE NEWS

Boston, Nov. 2.

"THE BATTLE CRY OF PEACE" was shown to the Boston public for the first time Monday night, November 1. Where "The Birth of a Nation" had entertained its countless patrons, the Vitagraph's silent plea for preparedness began its bombardment of Boston.

The picture made a marked impression on its first night. As former President Roosevelt remarked, it is a picture every American should see, and Boston is beginning to realize that fact.

The various scenes which depict the invasion of American shores and the helplessness of the nation to withstand that invasion were received with deep thought by the first-night audience. Without doubt the seven weeks of the film's run at the Majestic theatre will bring out crowds.

Meanwhile the New England rights to "The Battle Cry of Peace" have been sold to a syndicate. What the price is no one will announce, but report places it in the vicinity of $60,000. The syndicate which bought the rights consists of: Frank J. Howard, pioneer motion picture exhibitor in this section; Arthur E. Lord, M. Shoolman, Nathan H. Gordon and Ernest Hortzmann, of the Gordon amusement interests, and R. W. Drown. Plans will be announced.

When the new Toy theatre in Providence, R. I., a theatre which is one of the most unique in the United States, since its entire orchestra floor is taken up by loge boxes, was opened for private inspection Sunday night, October 31, an audience distinguished by the presence of state, city and military officials was present to view the Vitagraph spectacle, "The Battle Cry of Peace."

The high officials present expressed themselves much pleased with the film, and stated that they recognized the great good such a picture could do for the country in arousing the people to a sense of responsibility concerning the conditions of the nation's defenses. LESLIE H. ALLEN.

ALBERT MACKLIN IN JUVENILE PARTS FOR GAUMONT

Albert Macklin, well known in pictures as a juvenile actor, sailed Tuesday, October 26, with the Gaumont companies, to spend the winter in Florida working in pictures for that organization.

He will appear in Rialto Star Features photo-dramas.

Best in "Butterfly" Roles Focused in Pickford Part

Little Mary Will Probably Create Version Embodying All Good Points in Characterizations of Cho-Cho-San by Operatic and Stage Stars

"IF told that she were to play the beloved little Cho-Cho-San in motion pictures, I am quite sure that the average girl would be overwhelmed with delight," said Mary Pickford while discussing the forthcoming production of John Luther Long's "Madame Butterfly" in which she is to be featured by the Famous Players Film Company.

"So was I," she continued. "But my joy soon became somewhat clouded with apprehension when I realized that I had a great many precedents and several pre-conceived notions concerning Cho-Cho-San to meet satisfactorily. When Long's story was first published in a magazine it was widely read. The readers formed their own mental pictures of the little Jap girl. Then it appeared as a book and was studied by thousands more who likewise pictured her according to their own conceptions.

"Next came David Belasco's stage version of the subject in which Blanche Bates gave her remarkable interpretation of Cho-Cho-San. The next stage of the development of the story was the operatic presentation in which some of the foremost singers in the country were starred. Finally, there appeared in New York this week



AS CHO-CHO-SAN IN "MADAME BUTTERFLY," MARY PICKFORD IS AN APPEALING FIGURE

a Japanese prima donna, the first native daughter of the Flowery Kingdom to sing the role in this country, who gives her version of the way in which her compatriot would have acted under the conditions created by Long.

"And now I am to present Cho-Cho-San—a mute Cho-Cho-San—on the screen. It means that I must either conform to all the other characterizations or create a distinctly different one which will please my audiences. So that is why my enthusiasm over the honor and privilege of playing 'Madame Butterfly' on the screen is not unmixed with violent tremors of apprehension. Frankly, I feel as nervous over my first oriental role as I did over my first part on the stage when I was a mere child, and infinitely more disturbed over it than I was over my first appearance before the camera.

"Now that the film is all complete," added Miss Pickford wistfully, "there is nothing to do but sit still and wait for the verdict of the public when the Paramount releases it



MARY PICKFORD AS "MADAME BUTTERFLY"

"I believe November 8 is the time set. It will live in my memory as long as I exist as one of of the crucial moments of my career.

"The most alarming thing about 'Madame Butterfly' was the receipt of a number of letters from people who had read that I was to play Cho-Cho-San. They all expressed great joy over the news and said that they looked forward to seeing the film with keenest pleasure. Wouldn't that positively crumple you all up? It certainly did reduce me to the proverbial pulp.

"But when we went out into New Jersey and I saw the marvelous Japanese gardens which Sid Olcott had found for our settings, I was so enthusiastic over them that, for the time, I forgot all about my nervousness and entered into the spirit of the thing, trying my best to understand the ceaseless chatter of the little Japs who assisted us in all the funny ceremonials and played minor parts in the scenes.

"If unremitting toil and painstaking attention to detail have their reward, the picture should be free from every minor defect, as everything was done to guard against errors in customs, ceremony and costume.

"It was not until the picture was completed that I began to worry over it again. Everybody tells me that it is ridiculous for me to be apprehensive about the way it will be received and Mr. Olcott, who has seen it in its completed form, declares that it is the best work that I have ever done."

LE GUERE FOR "THE TURMOIL," COLUMBIA-METRO

George Le Guere, noted for his juvenile characterizations on both the speaking stage and the screen, has been engaged for the role of "Bibbs Sheridan" in "The Turmoil," the five-part feature picturized from Booth Tarkington's famous novel of the same name, which is now in process of production at the Columbia Pictures Corporation studio for release on the Metro program.

Mr. Le Guere was born in New Orleans and comes of an old Southern family that came to this country from France with Lafayette during the Revolution. He was educated at Georgetown University in Washington, D. C. Although still a comparatively young man, Mr. Le Guere has



GEORGE LE GUERE

created twelve prominent parts in notable Broadway productions.

Mr. Le Guere made his debut on Broadway as understudy to Robert Edeson in "Strongheart." Since then he has supported such well-known stars as David Warfield, Lena Ashwell, Lulu Glaser, Gertrude Quinlan, Eleanor Robson, William Hodge, Gertrude Elliott, Ada Lewis, Blanche Walsh, Dorothy Donnelly, Edmund Breese, Walker Whiteside, Tim Murphy, Jane Cowle and others. He made his screen debut in "Bachelor's Romance" with the Famous Players, and made his first appearance under Metro auspices in "Destiny, or the Soul of a Woman," in which Emily Stevens is starred.

HAL FORDE GOES TO JACKSONVILLE FOR GAUMONT

In order to give the American public "Lessons in Love," Hal Forde left Friday, October 29, for the Gaumont studios at Jacksonville, Fla.

"Lessons in Love" will be released as a multiple-reel Rialto Star Feature. It is being directed by Richard Garrick.

Pathe Completes Plans for Serial to Follow "Neal"

Company Picks Arrow Film Corporation, with Studios at Yonkers, N. Y., to Produce the Picture—Emmy Wehlen, Who Played the Title Role of "The Merry Widow" in England, Is Cast for Leading Female Part—Howard Estabrook, Who Made a Hit in "Brown of Harvard," Will Be in Male Lead

AFTER months of careful preparation Pathé announces the completion of plans for the series, "Who Is Guilty?" which will follow "Neal of the Navy." The first release of the new series will be on December 11, the week after the release of the last episodes of "Neal of the Navy."

Emmy Wehlen, a favorite of the legitimate stage, and Howard Estabrook, one of Broadway's younger stars, will play the leads. The engagement of these players is an assurance that Pathé intends to make this series the most pretentious of all the long list identified with its name—a remarkable list beginning with "The Perils of Pauline" and running down through "The Exploits of Elaine," "The New Exploits of Elaine," "The Romance of Elaine," "Who Pays?" "Neal of the Navy," and "The New Adventures of J. Rufus Wallingford." The Arrow Film Corporation will produce "Who Is Guilty?" at its studios in Yonkers, N. Y., and the series will be under the personal direction of Howell Hansel, the well known director, who is now director-in-chief of the Arrow Film Corporation. At present the supporting cast includes Lila Chester, Henry West, Mrs. Balfour, Stanley Walpole, E. J. De Varny, and Katherine Reichart.

Emmy Wehlen was strongly attracted to the stage when a child only six years old. For two years she devoted herself to preparing for a career in grand opera. Learning, however, that there is no royal road to success in that line, and that four more years of study were required, she decided to take up musical comedy and studied under the best masters.

Her first parts were soubrette in musical comedy, but she varied them with engagements in the dramas of Sudermann and Ibsen. She appeared in musical comedy in various European countries but the scene of her greatest success was England, where she played the title role in "The Merry Widow." Then came a long engagement in "The Dollar Princess." She first appeared on the American stage in "Marriage a la Carte," an English play.

On the expiration of her engagement here she returned to England to become leading lady at the famous Gaiety theatre. She returned to America with "The Girl on the Film." She may be said to have been almost a transatlantic commuter, for she went back to England to take the lead in "After the Girl," with which production she returned to the United States. Since last December she has settled down in this country.

Estabrook and Miss Wehlen Co-Stars

Howard Estabrook, who is co-star with Miss Wehlen in the Pathé series, has enjoyed an almost meteoric career upon the stage. He was born in Detroit, Michigan, where his father is president of the Iron and Wire Works, one of Detroit's leading industries. It is interesting to note how he came to adopt a theatrical career. His uncle was county treasurer and young Estabrook's first position after leaving school was as assistant cashier in his uncle's office.

It happened that a short distance down the street from the county treasurer's office was a theatre playing stock. They needed a juvenile and young Estabrook applied for the job and got it. For a while he held down both positions at the same time. Then came his chance. The stock company put on "Shenandoah," and he was offered a good part. He took it and made good with a bang. The result was that he wrote to Mr. Seymour of Charles Frohman's interests applying for a job, and got it—with William Collier in "The Dictator." "On the Quiet" was his next engagement and with it he came back to New York. "Brown of Harvard" saw his first important part and in it he made a big hit.

It resulted in his election to the Lambs' Club, and in his being tendered a number of very flattering offers. Clyde Fitch made one of them and got the prize for which they were all angling. The medium in which he was placed was "The Straight Road." This was followed by the lead in "The Boys of Company B" under Daniel Frohman's management.

After that engagement he married Gretchen Dale, the daughter of a San Francisco banker, and with his bride toured Europe for two years. On his return he wrote and produced "Mrs. Avery," putting it on at Weber's theatre. As a result he was elected to membership in the "Society of American Composers and Dramatists." Then followed engagements with Holbrook Blinn in "The Boss," and one with Wilton Lackaye, in both of which he assisted in the stage direction.

He was in the original cast of "Within the Law" and when that play was sold by Mr. Brady was withdrawn and placed in the part of Laurie in "Little Women."

Leading man with Grace George in several of her plays and revivals came next, and then the leading part in "Things That Count," which had an all season run at the Playhouse. David Belasco secured him for "The Vanishing Bride." When "Search Me" was put on this past summer at the Gaiety he was at the same time playing the lead in Edward Jose's Gold Rooster Play, "The Closing Net," which picture has only been released a short time, but has made a big hit. He is now appearing with Elsie Janis at the George M. Cohan theatre in "Miss Information."

Hansel on Stage for Years

Howell Hansel, who will direct "Who Is Guilty?" is one of the best known producers in the business. He was connected with the dramatic stage ever since he was nineteen years old up to three years ago. He was born in Terre Haute, Indiana, and made his debut with Madame Modjeska in "As You Like It," at the Union Square theatre in New York. He was for three seasons with Charles Frohman, two with the Lieblers, and has appeared with James O'Neill, Margaret Mather, Kyrle Bellew, and Henrietta Crossman.

His last engagements on the speaking stage were with Blanche Bates in the Belasco production of "The Fighting Hope," and with Mr. Belasco in "The Woman." He went into the motion picture business immediately on the conclusion of this last engagement, and has been with Thanhouser, the World Film and Lubin. He directed "The Million Dollar Mystery" from start to finish.

As for the stories of "Who Is Guilty?" they have been written for newspaper syndication by Mrs. Wilson Woodrow, the novelist, an account of whom appeared last week in these columns. They are put into scenario form by George Brackett Seitz, who has written many Pathé successes. The series will be in fourteen chapters of two parts each, each chapter complete in itself. The theme deals with various social problems of the day.

The question of "Who Is Guilty?" for the various infractions of man-made laws will be left to the observer and the subject will always be handled in the most truthful manner possible consistent with good taste.



HOWARD ESTABROOK MRS. WILSON WOODROW EMMY WEHLEN

ILLUMINATING A TRIO OF LUBIN NOVEMBER RELEASES READY FOR THE PICTURE THEATRES



"WHEN WAR THREATENED" (Two Reels)—November 4) ROSETTA BRICE IN "THE RIGHTS OF MAN" "THE SACRED BRACELET" (November 1)

THOMAS A. EDISON SNAPPED FOR SCREEN AT 'FRISCO

Special to Motion Picture News

San Francisco, Oct. 30.

Thomas A. Edison has been in San Francisco during the past week inspecting the Panama-Pacific International Exposition, and many special events were arranged in his honor. Thursday was Edison Day at the fair and one of the largest mid-week crowds that has assembled in many months gathered to see the famous inventor.

Under the direction of George Breck, head of the local agency handling Edison moving picture projection machines, moving pictures of the great American were taken on the Exposition grounds and elsewhere. This is the first vacation that Mr. Edison has taken in many years and he made the most of it while here.

RAVER ENGAGES STUDIO ON STATEN ISLAND

Harry R. Raver, president of the Raver Film Corporation, has secured the W. Lindsay Gordon studio for the forthcoming August Thomas-Raver productions.

This studio is located in Staten Island in the heart of a most picturesque section of this picturesque island, thoroughly accessible and properly equipped for productions that demand the standard of the Raver-Thomas output.

In entering into the agreement for the building, Mr. Raver was allowed to assist in the installation of lights and the selection of scenery and settings, necessary for his calibre of productions.

"The Other Girl" is the first picture to be produced by this new company. The cast has been completed and work is already under way.

W. N. SELIG VISITS SAN FRANCISCO

Special to Motion Picture News

San Francisco, Oct. 30.

W. N. Selig, of the Selig Polyscope Company, is making a stay in San Francisco to see the Exposition and to attend to business affairs.

He has been here several times since the opening of the Exposition, but finds each visit a new delight.

Kane to Represent Manufacturers and Exchanges

He Believes That Specialization Is Needed to Get Best Results and Declares That in a Day of Large Marketing Concerns the Individual Is Still Important

WITH offices overlooking Times Square, New York City, Arthur S. Kane, well known in film exchange work, has gone into business for himself. He proposes to represent manufacturers and exchange and theatre men over the country, among whom he counts scores as his friends. His quarters are at 901 Candler Building, 220 West Forty-second street, New York City.

"With the formation of the first large marketing concern, we thought the era of the individual in the film business had passed," said Mr. Kane at his new office. "That was more than five years ago, and instead of the individual being eliminated, I believe he is coming more and more into his own. What is required now along marketing lines is specialization.

"There are many subjects and classes of subject in the market to-day which require special treatment, but they do not get it. This is not the fault of the exchange manager, because with numerous things to look after he does not find time to center his attention upon some special object. He has a great volume of business along the same line which requires all of his efforts to keep it on the move.

"Consequently, when a concern releases something which is not in conformity with the rest, it is exceedingly difficult to get results.

"That is why some of the organizations are now refusing to take anything requiring special handling and they are wise in doing this."

Mr. Kane has spent the past few days calling on friends in New York, after an absence of more than four months with his family in the Middle West and on the Pacific Coast. He says if there were one thing needed to show the tremendous vogue of the motion picture, the San Francisco Exposition furnishes the illustration. Literally, in the various buildings there are motion pictures to the right of you, motion pictures to the left of you and motion pictures everywhere. Mr. Kane called the Panama-Pacific Exposition the Motion Picture Era of the World.

Eastern Growth Forces Larger Morosco Quarters

Company's Representative on Atlantic Seaboard, Carl H. Pierce, Is Compelled by Rapid Increase of Business to Take Out Twice Original Space in Candler Building

THE continuous growth of the business at Oliver Morosco's eastern film offices has for some time demanded larger quarters, and in order to facilitate the increased activities, the New York offices will be moved to a more spacious suite in the Candler building.

A floor space of almost twice the size of that now occupied by the offices has been taken over by the company, and it is expected that the staff will be comfortably installed in its new home the early part of next week. There will be three private offices occupied by Carl H. Pierce, who is at the head of the eastern headquarters; Julian M. Solomon, Jr., accessory and advertising manager, and Peter J. Schmid, publicity representative.

A large space will be allotted to the stenographic and billing department. The storeroom fitted out with library bureau steel shelving for the accessories and special advertising boosters, the mimeograph, multigraph and addressograph machines, and cut cabinets will be in charge of Carl Berger.

A little over a year ago Carl H. Pierce, with the assistance of Julian M. Solomon, Jr., represented the company in the East, occupying desk room at 440 Fourth avenue. The rush of business soon compelled them to take an office in the Candler building when Peter Schmid joined them.

Stenographers and other assistants were steadily added to the staff, and the space in which to work, together with the storeroom, soon became overcrowded. A new exhibitor's aid department has just been installed under the care of George K. Henken.

Crisp Autumn Days Put Snap in Lubin Affairs

Instead of Outlook for Things in "The Sere and Yellow Leaf," Sometimes Expected of the Season Anywhere, Vigor and Vim Characterize the Company's Fall Volume of Production—All Department Heads Meet Weekly for Conference with General Managers Lowry and Singhi

Special to Motion Picture News

Philadelphia, Nov. 1.

THESE crisp autumn days see things stirring at Lubin's. At the big studios on Twentieth and Indiana avenues, in the new studio (with club and dressing rooms) at Seventeenth and Glenwood avenues, and at the large "ranch" out at Betzwood, all is vigor and vim. Not a larger output, but a better one is the motto.

Joe Farnham is now at the helm of the publicity department. He seems happy in his new job, and popularity has already claimed him for its own.

Of the recent staff of scenario writers, besides Dr. Daniel Carson Goodman, there are Anthony P. Kelly, Mark Swan, George Spink and the scenario editor, Daniel Ellis.

Of the directors, the only two veterans, as one might call them, those who have been on the Lubin staff for longer than a few months are George Terwilliger and Joseph Kaufman. The more recent acquisitions, already mentioned, are Jack Pratt, Tom McKim, Edgar Lewis and Clay M. Greene.

Carl Metcalfe has also risen to directorial dignity, and this completes the "we are seven" ranks.

Gone from the Lubin forces are Ormi Hawley, Mary Charleson, Romaine Fielding, Mae Hotely, Arthur Hotaling, Charles Brandt, Edith Ritchie and some lesser lights.

Standbys of Lubin Screen

Some of the old standbys still seen on the Lubin screen are Ethel Clayton, Rosetta Brice, Octavia Handworth, Francis Joyner, George Clarke, Peter Lan, James Daly, Clara Lambert, Billie Reeves, Florence Williams and Kempton Greene.

The very newest luminaries, more or less known to fame, are House Peters, Nance O'Neil, Carrie Reynolds, Mary Moore. Mimi Yvonne, Warner Richman, Hayden Stephenson, Richard Buhler, D. L. Don and Craufurd, Kent.

Raymond Hitchcock has come back for "The Wonderful Wager," which will see the light of day in January. The actor is having the time of his life at Betzwood, capering around with a whole circus, helping suffrage by making speeches to the "girls" campaigning for the cause, helping to burn down a "whole street" in his play, and doing various and sundry other stunts.

Edgar Lewis is returning with his Great Divide Company. After ten days' further work on this play around the studio, it will be completed.

Ethel Clayton will return to her usual place as star of the Kaufman Company, while Lewis will direct Nance O'Neil in a play not yet decided on. Jack Pratt's company has returned from Block Island. Rosetta Brice and Richard Buhler are Pratt's leads. Octavia Handworth, Mimi Yvonne and Carrie Reynolds are part of the Terwilliger forces.

Kaufman has Inez Birch of "Misleading Lady" fame, Francis Joyner, Craufurd Kent and June Daye. The latter is well known as Vinnie Burns of the Lubin westerners. She expects to remain in the Philadelphia studios for the present, and has decided to change her former congnomen for the more euphonious "June Daye."

The next big Lubin drama to appear will be "The Nation's Peril," on November 22. This was jointly written by George Terwilliger and Harry Chanle.

On December comes "Man's Making," both written and produced by Jack Pratt, with Richard Buhler and Rosetta Brice as leads. In January, Nance O'Neil will appear in "The Streets of Silence," an original work by Anthony Kelly.

While production goes merrily on, executive meetings are being held weekly, at which General Manager Lowry and Singhi hold conclaves with heads of all departments, including publicity, scenario staff and directors. At these meetings questions relating to efficiency and betterment are thoroughly aired. With business in full swing, philanthrophy flourishes nevertheless.

The Lubin Beneficial Association endeavors to pay sick benefits to all its members, as well as helping with funeral expenses. On Monday, November 1, occurred the first Halloween entertainment and dance of the association. This took place at Lulu Temple.

Amongst the well known people who participated in the program were: Raymond Hitchcock in comic songs; Billy Reeves, in his "Substitute" act from "The Follies"; Richard Buhler, in a sketch; Jack Pratt, in songs; Walter Law and James Cassidy, in "The Seal of Silence"; Potter and Hartwell, in a comedy act; Carrie Reynolds, a well known vaudevile star, in song; George Spink, in a piano act; seven cabaret singers; Wally and Lottie Kelston, in a comedy song and dance.

Bartley McCullum was stage manager, and Kempton Greene floor manager, for the dance afterward. Only one dollar was charged for tickets. The committee in charge were: Walter Law, Kempton Greene, Wally Kelston, Bart McCullum, Joe Keegan, Donald Scott, Gus Anderton, Charles Hyatt.

The present officers of the Lubin Beneficial Association are: Peter Lang, president; Charles Hyatt, vice-president; Isadore Schwartz, treasurer, and Donald Scott and Joseph Keegan, secretaries.

A substantial sum is expected as the result of the affair.

Eight Stage Stars in 6 Equitables in Six Months

Harriet Ford, Author of "The Argyle Case," "The Dummy," and Other Legitimate Successes Will Write Scenarios for Triumph, Producing Ally of the Company

WITH the Equitable program now practically outlined for the forthcoming half year, Equitable's chief producing ally, the Triumph Film Corporation, of which Arthur H. Jacobs is the executive head and Joseph Golden, director-in-chief, announces, as its activities of the next six months, six releases, in which eight stars of the legitimate stage will make their appearance.

Triumph's past releases on the Equitable program included Hilda Spong in "Divorced," Lenore Ulrich in "The Better Woman," Julius Steger in "The Master of the House," and Helen Ware in "The Price," all of which were supervised by Director Golden himself.

Through General Manager Jacobs arrangements were entered into last week whereby Harriet Ford, author of "The Argyle Case," "The Dummy" and other big legitimate successes, will in the future devote her time to constructing scenarios exclusively for Triumph. Miss Ford is considred one of the most prolific and versatile of dramatic writers of the day, and at present has contracts for four different legitimate productions for Broadway, appearing during the forthcoming season.

Henry Kolker, who is now working in "The Warning" under the directorial auspices of Edmund Lawrence, has been engaged for three additional productions, which will characterize the Equitable releasing chart at periods of from three to four months apart. Mr. Lawrence will begin work immediately upon the production of "The Ransom," in which the estimable Julia Dean will be seen in a stellar role of strength.

Miss Dean recently began rehearsing for her latest starring vehicle, which opens at a Broadway house soon, and it will be necessary for her to divide her time between studio and stage, but as Equitable will not release the Dean picture until early in January, ample time is allowed for her legitimate work.

Marie Empress, last seen in "When We Were Twenty-One," in which she portrayed the role of the vampire woman, will be featured by Triumph in a sensational dramatic offering, based on one of Guy De Maupassant's stories, which is now in the working.

Miss Empress will begin work about November 14 upon the completion of a large wardrobe. The De Maupassant script calls for elaborate apparel.

Charles J. Ross, now playing in "The Senator," William H. Crane's former vehicle, is at work at Washington, D. C., under the direction of Joseph H. Golden. "The Senator" will be seen on the Equitable program about December 20.

The Triumph scenario department is now in complete charge of Eva Unsell, formerly with Famous Players, Harriet Ford, Mr. Golden and Arthur Jacobs.

Film Currents Crackle in Rothapfel Live Wire Talk

New Yorker, in Countrywide Tour Under Auspices of Mutual, Meets in New Orleans Hundred Screen Men, Who, Note Books in Hand, Take Down Electrifying Management Hints

Special to Motion Picture News

New Orleans, La., Nov. 1.

SAMUEL L. ROTHAPFEL of New York came to New Orleans; he saw, and he conquered, at the most representative gathering of film men that the South has ever witnessed.

Because Atlanta was eliminated from his itinerary, Mr. Rothapfel came direct from Washington, arriving in New Orleans Sunday night, October 24. He stayed in the city almost two whole days. Every minute of his time was occupied by local exhibitors. The newspapers accorded Mr. Rothapfel generous space, advertised the fact that he would hold an open levee for all exhibitors. The result was that the carpet in his luxurious quarters at the Hotel Grunewald was worn by the constant tramping of many feet. To say that New Orleans was delighted with Mr. Rothapfel is but putting it mildly.

The banquet of Monday midnight drew exhibitors from all over the Southern territory as far as Dallas. Ross Hardenbrook, New Orleans manager of the Mutual Film Corporation, under whose auspices the Rothapfel-Mutual tour is being conducted, had sent out several hundred invitations. There were almost a hundred covers set in the Grunewald, quite filling the big Gold Room of that hotel.

To reproduce all the good things Mr. Rothapfel said is virtually impossible in limited space. Even a third of his talk, if subdivided, would fill Motion Picture News with "live wire" stories for many moons to come. His every word was absorbed by the exhibitors, many of whom took copious notes of his talk.

Al. G. Shear, New Orleans manager of the Consolidated Film and Supply Company, was toastmaster. At the banquet were besides Mr. Rothapfel, Silas Bent, Ross Hardenbrook, New Orleans manager Mutual; Maurice F. Barr, manager World Film; Al. G. Shear, New Orleans manager of Consolidated; J. T. Ezell and B. King, manager and assistant manager, General Film Company; Al Durning, manager Greater New York Film Rental Company; Meyer Simmonds, Peerless Film Company; Karl A. Bugbee, manager Metro; C. J. Briant, Metro; E. C. Kirkpatrick, manager Paramount; Sid S. Levy, General Film Company; Arthur B. White, manager Orpheum Theatre.

Out of town guests were: Samuel E. Cohn, Typhoon Fan Company, New York; H. M. Hardie, Crystal Theatre, Dallas, Texas; P. L. Bible, Old Mill Theatre, Dallas; Sol M. Sugarman, Meridian, Miss.; E. V. Richards, Jr., manager Saenger Amusement Company, Shreveport, La.; William F. Rosenbaum, representing the National Board of Censorship; R. B. Wiley, manager Strand Amusement Company, Montgomery, Ala.

Local exhibitors were: J. Eugene Pearce, Herman Fichtenberg, and his four aides, Billy Gueringer, G. J. Dureau, Jr., Carl Goldenburg and J. H. Mulligan; F. R. Heiderich, Jr.; Mrs. Edward H. Waldsdorf, G. B. Mars, Nathan Sobel, P. O. Blankenship, Louis Dolhonde, August Waldsdorf, W. G. Tebault, Jr., P. Fabacher, J. J. Fabacher, W. J. Currie, J. E. Clark, Frank Nicolosi, L. H. Yarrat, C. A. Gibson, Bert Kiern, V. O'Shie, L. Recknagle, W. G. Wiley, C. S. Gainnie and Joseph Alsina.

The press: Carlton F. Pool, the New Orleans *Times-Picayune;* John L. Ebaugh, advertising manager, New Orleans *Times-Picayune;* M. R. Kattmann, press representative, Orpheum Theatre; O. S. Samuel, *Variety;* Phil J. Reilly, Mose Stern, Jules Benedic, Motion Picture News.

A. Jules Benedic.

ST. LOUIS EXHIBITORS' LEAGUE ELECTS OFFICERS

On October 22 the semi-annual election of officers was held at the regular meeting of the Theatre Managers and Motion Picture Exhibitors' Association of St. Louis. Practically all the present incumbents were re-elected, the one new officer being J. W. Price, of the Manchester theatre, who is the new treasurer of the league.

Edward Pohlman, of the Mutascope theatre on Olive street, is again president. Fred Wehrenberg, of the Best theatre, on Jefferson and Cherokee, is vice-president. E. L. Root, of the Eagle theatre, 1700 S. Broadway, is secretary, and Miss Tillie Schwartz, of the Famous theatre, 615 Franklin avenue, financial secretary. Miss Schwartz is beginning her third term as financial secretary.

The league members are fighting the proposed censorship bill in St. Louis with all their might.

Two More Stanley Releases from Horsley for Mutual

Next One in Series Will Show What Might Have Happened to Explorer in "Starvation Camp" While on Quest for Missionary Livingston in Africa

DAVID HORSLEY has decided to continue the "Stanley's Adventures in Africa" series, picturizing the famous explorers trip into darkest Africa, now being carried on in David Horsley's Centaur Features, for two more releases.

The forthcoming release, "Stanley in Starvation Camp," which will be distributed through the Mutual branches, November 11, is the fourth part of the series. It is in two reels and tells the story of Stanley's trials and privations while on his quest in the jungles.

Set in the South African jungles, where animal life predominates, there is ample opportunity for bringing into the stories the talents of the Bostock animals. This is a feature Mr. Horsley and his director have not overlooked, and with the well-known performing ability of the Bostock group at their command it is no wonder that many big animal scenes have been obtained.

The "Stanley" series is being directed by Frank Montgomery, who has in his company of players Roy Watson, Ed. Roberts, Court Tietze, Charles Gay, A. Van Antwerp, Charles Weelock, Princess Mona Darkfeather, Marie Manley, Anna DeLyle, and Captain Jack Bonavita and the Bostock animals. All of the Stanley subjects are released every other week on the Mutual program.

American Film Adds New Glass Studio to Plant in Santa Barbara, Totaling 25,000 Square Feet



NEW STAGE AT THE AMERICAN STUDIOS, SANTA BARBARA, CAL.

INCREASED demand for the Flying A. Beauty, Clipper Star Features and Mustang photoplays put out on the new Mutual program has resulted in impressive additions to the already extensive plant of the American Film Company at Santa Barbara, California.

Within a few days, work will be completed on a new glass studio and related structures covering a total of 25,000 square feet, giving the American company an aggregate of four acres of studio space on their plant which has recently been enlarged to cover a plot of ten acres.

The new glass studio covers an area of 80 by 130 feet and is 22 feet in the clear inside. Adjoining the studio is a new scenery dock, workshops, property store rooms and transformer rooms. President S. S. Hutchinson of the American company now claims the "world's greatest motion picture plant."

INTERESTING MOMENTS IN "ALICE OF HUDSON BAY," A NOVEMBER RELEASE FROM THE AMERICAN STUDIOS



ED. COXEN AND WINIFRED GREENWOOD ARE STARRED IN THIS MULTIPLE REEL PRODUCTION OF LIFE IN THE FAR NORTH

METRO BOOSTERS CLUB TO GIVE DINNER NOVEMBER 4

The Metro Boosters' Club will give its first dinner at Kenn's Forty-fourth street shop house on Thursday evening, November 4.

This organization has been formed within the Metro Pictures Corporation and its allied companies, and at the first dinner there will be present President Richard A. Rowland; Joseph W. Engel, treasurer; B. A. Rolfe and Max Karger, manager of the Rolfe Photo Plays, Inc.; all the directors who are making the Metro pictures, and these include John W. Noble, Edwin Carewe, Charles Horan, Edgar Jones, William Nigh and Herbert Blache, together with the local managers, members of the publicity staff and the directors of the corporation and others of the Metro family.

The dinners will be informal, and will be followed by a picture showing each week, with a general Metro discussion for mutual helpfulness. Once each month the representatives of the trade press and other important members of the motion picture industry will be invited as guests of the club.

Joseph W. Engel will be master of ceremonies at the first dinner, and Paul Henkel has arranged a special menu of Metro dishes.

LASKY "CARMEN" IN THIRD WEEK AT SAN FRANCISCO

Special to MOTION PICTURE NEWS

San Francisco, Oct. 30.

The Lasky production of "Carmen," with Geraldine Farrar, has proved to be such an attraction at the Imperial theatre that Manager J. L. Partington has retained it for the third week, and it is anticipated that fully one hundred thousand persons will have seen it by the time the engagement is brought to a close.

Besides this great feature, the usual Paramount travel pictures and other scenic subjects are on the bill, in addition to the splendid operatic selections rendered by artists from the Lambardi Opera Company.

It has been a long time since a moving picture was shown in San Francisco that has attracted such brilliant audiences as has "Carmen."

Universal to Move to Fort Lee, N. J., from Bayonne

Many Employees Will Go with Their Families, as Company Offers an Increase of Salary as an Inducement for Them Not to Resign

THE Universal Film, which is packing up and preparing to leave Bayonne for Fort Lee, N. J., is also busy making plans for the comfort of its many employees who will move out of Bayonne with the company. Plans are under way for a bus service that will carry the Universal employees who will reside in Bayonne after the company moves, to and from work and while the plan has not been adopted, it will probably go through very shortly.

Many families with members employed by the Universal are preparing to move to Fort Lee and many more of the employees have already secured stopping places at the town where they will be working in the future.

The concern decided to raise the pay of all employees who went along with them and that inducement has made many change their minds about resigning. As has been the practice the Universal Company will continue to look out for the welfare of their faithful employees.

Much of the work that heretofore came to the Universal by arrangement of the latter company now goes to the Centaur Film Company, which plant is directly opposite the Universal establishment at Forty-fifth street and Avenue E.

This arrangement will mean the hiring of experienced hands by the Centaur and probably a great number of the Universal employees will find places there.

Superintendent Murphy, who took John Nickolaus' place in the local factory, has been delegated to look after things in Fort Lee and his selection meets with the hearty approval of all concerned. Mr. Nickolaus has gone to Universal City.

Mr. Murphy is well liked and is well up in his particular line of business.

Col. Selig Is Made Member of Chicago School Board

Mayor Confers the Honor Upon President of Polyscope Company While Motion Picture Magnate Was Away, Visiting His Studios in Los Angeles and Las Vegas, N. M.

MAYOR WILLIAM HALE THOMPSON, of Chicago, on Monday evening, October 25, nominated six new members of the board of education of Chicago. The Chicago board of education is among the most powerful and important educative boards in the United States. Included among the nominees was William N. Selig, president of the Selig Polyscope Company.

Mr. Selig is at present visiting his motion picture studios in Los Angeles, Cal., and Las Vegas, N. M., and was not apprised of the fact that he had been nominated as a member of the Chicago board.

In commenting upon his nominations, Mayor Thompson said: "I think my appointees are the best group of individuals ever suggested for membership on the board. There were many names suggested to me and the choice was a difficult one."

Mayor Thompson classifies Mr. Selig as a self-made man and one qualified in every way for membership on the Chicago school board. Mr. Selig is known as one of Chicago's most influential business men and is probably one of the most widely read men of the present day.

His personal friendship with literary men and women of high standing is also very extensive.

Mr. Selig's nomination for membership on the Chicago board of education is not only a tribute to Mr. Selig as a man, but is also a tribute to higher art in motion pictures.

FOUR TELEPHONE PRESIDENTS PAY INCEVILLE A VISIT

Inceville, Cal., was honored last week by the presence of four telephone presidents, whose combined income reaches into the millions: U. N. Bethel, president of the New York Telephone Company and senior vice-president of the American Telephone & Telegraph Company; C. E. Yost, president of the Northwestern group of the Bell system; B. E. Sunny, president of the Chicago Telephone Company, and George E. McFarland, president of the Pacific Telephone & Telegraph Company.

BLANCHE SWEET WILL CONTINUE IN LASKY PRODUCTIONS

Reports having reached the Lasky Feature Play Company that certain motion picture manufacturers, believing that Blanche Sweet's contract to appear exclusively in Lasky productions on the Paramount program had expired, or was about to expire, had made overtures of employment to her. Messrs. Wise and Lichtenstein, attorneys for the Lasky company, this week made known generally that Miss Sweet will continue for



BLANCHE SWEET

a considerable period under the Lasky direction.

The determination to make a public announcement of the contractural relations between the producing firm and the star was decided only after a circular letter had been sent to various manufacturers calling their attention to the existing contract between the Lasky company and Miss Sweet. Many of the companies responded to the letter of warning and expressed pleasure that the Lasky firm had seen fit to stop senseless reports of Miss Sweet's sudden termination of her Lasky contract.

When Miss Sweet was engaged by the Lasky company last autumn she already had won the right to stardom on the screen. Since then her career has been a series of successful productions, the latest being "The Secret Sin," "The Case of Becky," "The Secret Orchard," "Stolen Goods," "The Clue," and others.

TOO MANY PICTURE THEATRES IN CHATTANOOGA

There are still five nickel houses in Chattanooga showing the usual five-cent type of pictures, and Charlie Chaplin still draws crowds.

No money is being made by the Chattanooga exhibitors, as the town has too many houses.

The prices paid for features in Chattanooga by the exhibitors are a joke, and all branch managers have stood cuts on their services.

One of the larger film company's features are being shown three days each, with two changes weekly, for $75.

"Evolution, Not Revolution," in Picture Industry

President Rowland of Metro, Unimpressed with Predictions of Over-Night Changes, Foresees Continued Progress Toward Better Subjects, Regardless of Length

PRESIDENT RICHARD A. ROWLAND of the Metro Pictures Corporation is optimistic over the motion picture situation, but in an interview this week he pointed out some of its present difficulties. Mr. Rowland said:

"Motion pictures have grown far enough away from the swaddling clothes period to assure the exhibitor and the public of one big definite fact. There will be no revolution in the making of moving pictures, either long or short, and the nature, character and quality of the business is not scheduled for any over-night changes. There will be a continued growth toward better, finer pictures, but the progress will be evolutionary rather than revolutionary.

"I am moved to call the attention of motion picture men to these facts because there seems to be an impression in some quarters that motion pictures are going to be transformed by the magic wand of printer's ink and great capital so that masterpieces will spring up from the ground or blossom out on the trees.

"Speaking for Metro and for Metro only, I may be permitted to say, that we are aiming at and striving for and concentrating on a consistent feature service. Our manufacturers are more anxious to make good than to make money, and making good pictures of course means profit to the producer and to the exhibitor.

"With no desire to indulge in personalities or register complaints against any one in the great motion picture industry, I cannot refrain from giving a word of warning against what I believe is the most serious menace to the entire business. I refer to overcapitalization and frenzied finance.

"Those acquainted with the conditions surrounding the actual manufacture of motion pictures know that a successful business makes a swollen capitalization unnecessary, and they know also that of the huge sums raised only a modest percentage goes into the actual cost of picture making. The big balances go to the promoters or into the enormous wastage that has marked the recent progress of the business.

"As in all businesses somebody has got to pay for all this. The interest on all these great capitalizations must be met, to say nothing of the dividends that have to be provided for if the business is to be continued at a profit. I believe sincerely that the skyrocket financiers constitute the most serious problem the industry has to consider, because as a whole the motion picture business is now on firm ground and proceeding satisfactorily along substantial lines.

"There is no cause whatever for alarm among exhibitors. The exhibitors generally are wise enough to know that a fairly consistent service is as good as anybody can expect, and that with a fairly consistent service they can succesfully continue in business on a good profit basis.

"I am firmly of the opinion that Metro pictures are their own best proof of excellence and I had rather have an exhibitor see the pictures than to tell him about them.

"Reference is being frequently made to the high quality of Metro advertising, but my invariable answer is that our advertising must be of the highest class to live up to the pictures themselves."

Its Serial Heroine Signs with Pathé for Another Year

Before Appearing, However, in a New Series, Under the Direction of Ramirez-Torres, Pearl White Will Star in "Hazel Kirke," Made by the Whartons

PEARL WHITE, famous as the heroine of the Pathé serials, "The Perils of Pauline" and the "Elaine" trio, has just signed a contract for another year with Pathé. She will first star in the famous theatrical success, "Hazel Kirke," which will be put into pictures by the Whartons, and then will probably be featured in a new serial, which will be under the personal management of M. Ramirez-Torres, assistant managing director of Pathé.

Miss White has for several years been one of the three or four of the best known stars in the business, practically all of which time she has been identified with Pathè pictures.

She was born in Missouri, and broke into things theatrical by the "Uncle Tom's Cabin" route, that great nursery of histrionic talent. For several years she was connected with various road shows, and then obtained an engagement with a circus. For two or three years she worked under "the big top," and then went back to the stage, where she has been ever since, playing wtih some of the best and some of the worst companies in existence, as she expresses it.

Some three years ago she received an offer from Pathé to appear in pictures, and with Pathé she has been ever since, with the exception of short intervals.

Miss White possesses a marked individuality upon the screen—she resembles no other player before the public. Her popularity is tremendous as is amply evidenced by the bewildering amount of her daily correspondence, which comes from all parts of the civilized world. For nerve and willingness to take chances while working before the camera she easily stands among the leading women in pictures.

NEILAN TO WORK AT SELIG COAST STUDIOS

Marshal Neilan, director and star, has returned to the Selig Polyscope Company after being called to New York City. He will work at the Selig studios in Los Angeles.



WITH THE PARAMOUNT TRAVEL PICTURES CAMERMEN EN ROUTE TO THE HEADWATERS OF THE AMAZON; SURROUNDED BY INQUISITIVE NATIVES IN MARTINIQUE; AND COASTING THROUGH THE ANDES OF PERU

DOROTHY DAVENPORT IN LEADING ROLES FOR LASKY

Member of a family that has been prominent in the American theatre for many years, Dorothy Davenport has been engaged as a regular member of the Lasky Feature Play Company, and is busy at work on two elaborate productions in which she has leading roles at the studios in Hollywood, Cal.

Miss Davenport made her first appearance in Paramount theatres in the Lasky production of Lou-Tellegen in "The Explorer." She will be the heroine in the



DOROTHY DAVENPORT

picturization of "Mr. Grex of Monte Carlo," supporting Theodore Roberts and Carlyle Blackwell.

Miss Davenport is a daughter of the noted comedian, Harry Davenport, and the celebrated actress, Alice Davenport. She is a niece of the late Fanny Davenport, for many years the reigning favorite of the Broadway stage.

Her career on the legitimate stage was brief. After a few seasons as a child in vaudeville, she joined the Biograph Company at sixteen, and has appeared at different times with the Reliance, Nestor, Selig, Ince and Universal. With the latter organization she played leading roles with Wallace Reid, a screen romance that ended in their marriage.

Her first motion picture was in support of Henry B. Walthall in "Life's Cycle."

South America a New Land for Paramount Films

Travel Pictures, Giving the Geography Ideas of Childhood's Happy Hours a Heavy Jolt, Show Our Neighbors Below the Equator in an Entirely Different Light

THE series of travel pictures being shown weekly by the Paramount Pictures Corporation are proving tremendously popular, due probably to the fact that the trade searchlight is at this time focused on the great continent of Opportunity.

Thousands of these men are learning for the first time that the republics of South America are something more than just merely a nondescript continent to the South. In the minds of many, South America is just considered some kind of a jungle, inhabited by monkeys, parrots, snakes and swarthy-faced, blanket-covered, slouch-hatted Indians; and productive of rubber, coffee and a few other things, remembered from grammar school days.

People are now learning that in South America there is a beautiful, prosperous city, larger than Philadelphia. That one of its mountains is the highest elevation in the Western hemisphere. That the Iquassu Falls are higher and wider than Niagara.

How many people in the United States today know that the police force of Buenos Aires is nearly twice as large as that of New York?

As a matter of fact, in Argentine there are from 800,000 to 900,000 people, with all the hopes and possibilities of the best among the people of this country.

Concerning Brazil, where school geographies are apt to state flatly that 93 per cent. of Brazil lies in the tropics, they say nothing about the 7 per cent., a territory almost half as large as the United States, which has a most magnificently tempered climate. In a matter of natural resources it is one of the rarest countries in the world.

The people who have been following the Paramount Travel Pictures have also learned in a recent release that Chili is one of the most progressive South American countries, having wars innumerable and the money to pay for them, and that the United States Steel Corporation is about to invest some $10,000,000 in iron properties there.

Paramount Travel Pictures show that Chili is the most important contributor to the nitrate market. The United States is furnishing the chief market for product, and in return will sell Chili most of its necessities.

Mentioning these three countries does not mean that the other republics of South America are less important. In fact, in natural resources, many of them are shown by Paramount Travel Pictures to be richer in agricultural and manufacturing resources than some of the large ones.

Sales Manual with Vitagraph Features for V-L-S-E

Folder Gives Complete Description of Subject, with Reproduction of All Advertising and Publicity Matter for Use of Exhibitor in Exploiting a Play

WHAT is a most complete, as well as helpful—from the standpoint of the exhibitor—piece of business literature, is now being issued by John W. Grey, assistant to A. E. Smith, of the Vitagraph Company, with every Blue Ribbon feature released through the V-L-S-E.

This is a folder 9 x 12, giving the complete description of the production, together with a reproduction of all the advertising and publicity matter available for the exhibitor's use in exploiting the play.

The pocket of this folder, printed in four colors on the outside and inside pages, shows the half, one, three, six and twenty-four sheets in full colors together with a synopsis of the high-lights of the story.

Enclosed in this is a press sheet three columns wide of regular newspaper measure, and of such size as to make it easy to clip, containing the story of the feature, human interest incidents in connection with its filming, personality sketches of the leading players and extraneous press material. This matter is so indexed that the busy exhibitor or editor can turn to the type of story he wishes instantly, without poring through a mass of information.

The second insert consists of reproductions of the electrotypes prepared by the advertising department of the Vitagraph Company for the exhibitor's use in the newspapers.

With this sales manual before him, the exhibitor has every available scrap of information he can possibly need to know about a feature for intelligent consideration, effective advertising, and correct staging. The Vitagraph Company will issue these manuals for each of their V-L-S-E features.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

ANOTHER NEWSPAPER THAT IS DOING ITS DUTY BY THE EXHIBITORS OF ITS CITY

AGAIN we call the attention of exhibitors to a striking example of a newspaper that is doing its duty by the motion picture.

Exhibitors who live in the city where this newspaper is published are our witnesses for the correctness of that statement. Their testimony appears in the form of generous advertising in the paper.

The newspaper in question is *The Omaha World-Herald,* whose photoplay editor is Ross H. Chamberlen. A short time ago *The World-Herald* had no photoplay department. Now, it thinks in terms of whole pages with regard to pictures.

The issue of October 17, which we wish to discuss particularly, devoted not one, but two pages to its motion picture department. When we say department, we mean department, not a mere jumble of miscellaneous matter built around a few advertisements. *The World-Herald's* department is intelligently edited, presenting a variety of news and comment touching nearly every angle of the motion picture industry in which the reader is conceivably interested.

There is a great difference between a real motion picture department in a newspaper, and one that pretends to be, but isn't. The latter species consists, for the most part, of just enough press stuff to "carry" the theatre ads. *The World-Herald* does not belong to that species.

The ads are there—yes; the press stuff if there—yes. But the whole thing is done with the eye for news, always news. The editor is not satisfied merely with what the press agents hand in, though that material is valuable—invaluable, if it is written from the news angle. But he also makes his department as useful as possible to *World-Herald* readers by giving them what they want, and in the shape they want it. To be specific, he gave them, in the October 17 issue:

A human interest story about the late John Bunny, written from an actual conversation between the editor and the lamented actor.

A query box.

A guide to the week's pictures at prominent theatres.

Short press notices of important productions at all houses.

Longer stories about big features.

Five illustrations of players and scenes.

A story about the building of a local theatre.

Other articles giving glimpses of players "behind the scenes."

Typographically, *The World-Herald's* department could be improved. The cuts are not as clear as they might be, and the department head, while it has a good idea back of it, is technically a little crude.

These are minor defects that can gradually be overcome. The department as a whole is excellent. Exhibitors should know about it, and let their newspapers know about it.

When a newspaper devotes two pages of a single issue to a genuine motion picture department it deserves praise—and publicity—for doing so.

NEW MOTION PICTURE DEPARTMENTS

The St. Louis Globe-Democrat has in the last few months added many pages of photoplay matter to its columns. The Sunday magazine section has a special photoplay page of which A. H. Giebler is editor, that is devoted to the interests of motion picture enthusiasts, and usually a story of one of the photoplay serials is run on another page. During the week several columns of items about photoplayers are printed, and regular reviews of the big features showing around town are given room twice a week and on Sundays.

WASHINGTON FANS TO SEE SCREEN STARS IN THE FLESH

Tom Moore makes a departure in announcing that prominent picture players will appear in person at the Garden theatre, Washington, D. C., periodically. The first of these was Earl Williams, who will be followed by Julia Dean, Francis X. Bushman, Anita Stewart, Bryant Washburn, J. Warren Kerrigan, Edith Storey and others.

2 SUNDAY WORLD-HERALD: OMAHA, OCTOBER 17, 1915. THEATERS

RIGHT OFF THE REEL

FACTS FOR MOVIE FANS.

Edited by ROSS H. CHAMBERLEN.

HE SAW PICTURES AS PUBLIC SCHOOL PART

Late John Bunny, on Visit Last Fall, Gave Out a Very Interesting Interview.

Declared Possibilities of Clean Screen Productions Were of Organic Nature

"When the book trust ceases to control the little red school house on the hill, then the motion picture, as an educational necessity, will step in and do more to interest children in their studies than anything else possibly can."

This is what John Bunny, famous screen comedian, who died recently told the writer last fall upon the occasion of his visit here at the head of a theatrical [illegible] of the "Thy [illegible]

THE ADVANCE AGENT.

At the Strand.

Today and tomorrow the Strand offers the funniest film of the season, Marie Dressler, late star of "Tillie's Punctured Romance," in "Tillie's Tomato Surprise." This is a rip-snorting six-reel feature built only for laughing purposes, but so funny that people laugh until tears roll down their cheeks.

Miss Dressler is ably supported by an exceptionally strong company, and in addition the ever popular Pathe Weekly will be shown.

Tuesday, Wednesday and Thursday comes Theda Bara in her greatest triumph, Sin." Miss Bara is without doubt the greatest portrayer of vampire roles in the world, and in "Sin" gives a wonderful characterization.

In addition, the first of the J. Rufus Wallingford series will be introduced and these will be part of the Strand entertainment every Tuesday, Wednesday and Thursday from now on.

Friday and Saturday [illegible]ilton Rayand Lois [illegible]amy day. The bill for the entire week is well balanced.

The Farnam.

The Campbells Are Coming" is the title of a rather pretentious production featuring Francis Ford and Grace Cunard; which is the attraction today at this playhouse. Miss Cunard as the Scotch lassie, and Mr. Ford as Nana Saluky have exceptionally hard roles, but handle them capably. The entire week's bill here promises to be worth while.

Orpheum, south Omaha.

Harold Lockwood and May Allison, talented young stars in the silent drama, are featured in "The House of Scandals," to be the Orpheum's feature picture Tuesday. This is a Mutual picture in four acts, and was produced by the American Film Co. The story of "The House of Scandals" is a truly interesting story, fairly alive with heart [illegible] replete with action. [illegible]

BALBOA PLAYER HAS THE COOKING HOBBY

Lillian M. West, Who is Mrs. Edwin J. Brady in the Kitchen, Is Some Cook, Too.

Cooking is the hobby of Lillian M. West, the attractive young player who is seen in some of the best feature films put out lately by Balboa. When quitting time comes at the studio, she quickly emerges from her make-up and hastens away to her cosy little apartment in Long Beach and prepares the evening meal.

For herself? Not now, gentle reader, for only recently she joined hands with another well known Balboan, Edwin J. Brady, who plays villain parts. Miss West's cooking has so improved his disposition that some close observers contend he is in danger of becoming good natured enough to be a leading man.

Yorker by [illegible]

A BESSE OFFERING.



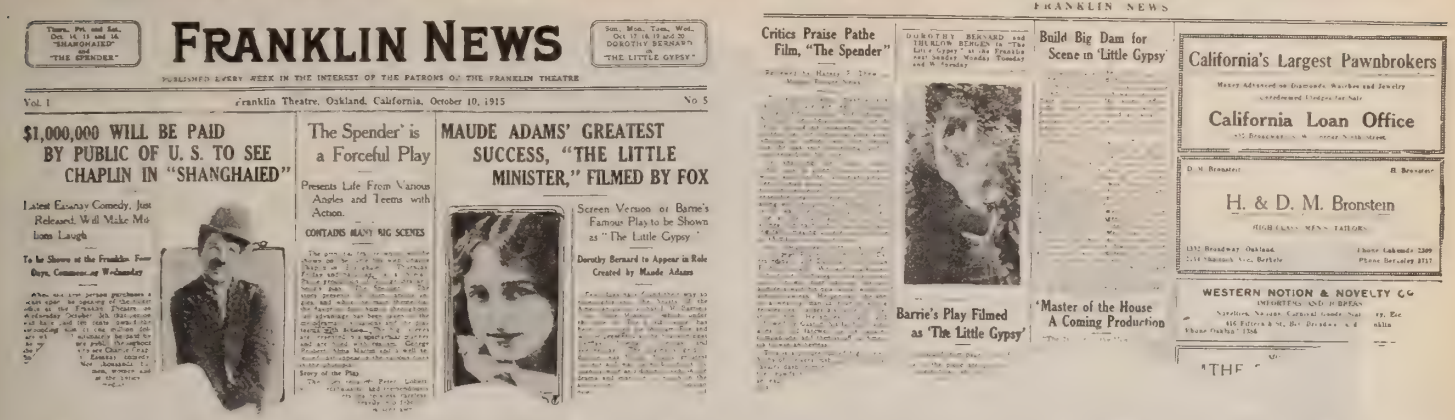
"[illegible]" FROM "THE GALLOPER" [illegible]

sense we are "amateurs." Heretofore the American people have been quick on the trigger to note a navy word when the emergency arose. I cannot, for the life of me, account for their negligence in this matter.

THE FARNAM
1415 Farnam St.
We Have First
RUN UNIVERSAL PICTURES.
Today
Francis Ford and Grace Cunard in
"The Campbells Are Coming"
A Big Four-Act Broadway Feature.
MONDAY.
Animated Weekly.
"Lion of Lone Mountain."
"Room and Board."

ILLUSTRATING THE MAKE-UP OF THE OMAHA WORLD-HERALD'S PHOTOPLAY DEPARTMENT

HOUSE ORGAN SERIES NO. 6: EFFECTIVE USE OF THE NEWSPAPER AS A MODEL FOR THEATRE PUBLICITY


FRANKLIN NEWS

Thurs., Fri. and Sat. Oct. 14, 15 and 16. "SHANGHAIED" and "THE SPENDER"

FRANKLIN NEWS

Sun., Mon., Tues., Wed. Oct. 17, 18, 19 and 20. DOROTHY BERNARD in "THE LITTLE GYPSY"

PUBLISHED EVERY WEEK IN THE INTEREST OF THE PATRONS OF THE FRANKLIN THEATRE

Vol. 1 Franklin Theatre, Oakland, California, October 10, 1915 No 5

$1,000,000 WILL BE PAID BY PUBLIC OF U. S. TO SEE CHAPLIN IN "SHANGHAIED"

Latest Essanay Comedy, Just Released, Will Make Millions Laugh

To be Shown at the Franklin From Oct. Commencing Wednesday

The Spender' is a Forceful Play

Presents Life From Various Angles and Teems with Action.

CONTAINS MANY BIG SCENES

MAUDE ADAMS' GREATEST SUCCESS, "THE LITTLE MINISTER," FILMED BY FOX

Screen Version of Barrie's Famous Play to be Shown as "The Little Gypsy"

Dorothy Bernard to Appear in Role Created by Maude Adams

Critics Praise Pathe Film, "The Spender"

DOROTHY BERNARD and THURLOW BERGEN in "The Little Gypsy" at the Franklin Sunday, Monday, Tuesday and Wednesday

Build Big Dam for Scene in 'Little Gypsy'

Barrie's Play Filmed as 'The Little Gypsy'

'Master of the House' A Coming Production

California's Largest Pawnbrokers

Money Advanced on Diamonds, Watches and Jewelry

California Loan Office

H. & D. M. Bronstein

HIGH CLASS MEN'S TAILORS

WESTERN NOTION & NOVELTY CO

IMPORTERS AND JOBBERS

The Franklin News, recently started at Oakland, California, by Rex Midgley, of the Franklin theatre, is a four page publication in the form of a newspaper devoted entirely to attractions coming to the Franklin and to motion picture news in general. Five thousand are distributed each week. Advertisers are finding the paper a profitable medium and it is becoming self-supporting. The cut reproduces part of two pages of the issue of Oct. 10. Note the newspaper make up, with its well written heads and good display of cuts. Also the review quoted from Motion Picture News. Outside advertising is not permitted to "bury" the theatre's own publicity.

TWO MICHIGAN EXHIBITORS, WITH SMALL CAPITAL BUT LARGE ABILITY, ACHIEVE SUCCESS

HOW two men, starting five years ago with $40 as capital, have, by the use of brains, made genuine successes as exhibitors in the small town of Brooklyn, Mich., is told in a letter received by MOTION PICTURE NEWS from C. B. Estes, one of the exhibitors in question. With his brother, C. H. Estes, he operates the Square Town Electric Theatre.

Listen to their story. It contains several first class "live wire" suggestions—first class because they have been tried, and have worked:

"MOTION PICTURE NEWS,
"New York City, N. Y.
"Gentlemen:

"We started in the picture business almost five years ago, here in this little town of 600 inhabitants.. Our capital at that important stage of our existence consisted of the magnificent sum of $40. With this $40 we bought a second-hand two-pin Edison machine, borrowed chairs from the defunct People's Church, got a book of the Michigan insurance laws, built a booth under its specifications and went to work. We subscribed for several trade journals, studied everything we could get our hands on that had any bearing on the picture business and kept our eyes and ears open to everything that was going on about us.

"Today we own a neat little theatre equipped with a Powers Six machine, seated with 150 Hardesy upholstered folding chairs, an $800 piano with electric Teleckra attachment which is played by cable with rolls inserted at the ticket office and operated by the writer who is a musician. We have our own lighting plant consisting of a three K. W. generator and six-horse power special electric oil engine, both Fairbanks, Morse make. We have a battery of four electric fans and plenty of ventilators. Our chairs are arranged in rows of ten chairs each, divided by one main isle which is 48 inches wide.

"Besides our regular newspaper advertising we use 1, 3 and 6 sheet posters, window cards, heralds, dodgers, banners, slides, etc., and have what we call a regular automobile mailing list.

"We have two distinct sets of shows a week, one for the town people and another for the country people. We have learned by paying attention to what we hear about us that the same class of shows will not do for both classes of people. And another thing—we have always encouraged our patrons to talk freely to us of their impressions of different subjects; by so doing we have been through a regular school of instruction and have profited greatly thereby. We are extremely particular about our projection and our pictures are run as they should be, at a speed of about eighteen minutes to the reel. The pride our townspeople take in bringing their city visitors to our theatre and the wonder these visitors express at finding, in many cases, a better show in such a small town than they can see at home, is compensation enough for our untiring labors. Our bills are paid promptly, in fact immediately, therefore we enjoy the best of credit everywhere, which is a poor man's best protection.

"Beside our own electric plant, which we only use for matinees and special occasions, we use the village power, 110 volt I. C. Both plants are available at a moment's notice through a system of double switches, so we are doubly protected against accident to either plant. Through our care in building our booth under the insurance laws, we had no trouble in passing the state fire inspection. The state fire marshal told us we had a very fine booth. Under the new state laws it would be impossible to make a start like we did five years ago and the really poor man, no matter what his ability may be, must stay on the outside and look on with hungry heart.

"The best is none too good for our people and as far as in our power lies they are going to get it. Thanking you for the never ceasing help you give us in the NEWS, we are

"Yours truly,
"ESTES & ESTES, by C. B. Estes,
"Members State Branch No. 4, M. P. E. L. of A."

MILWAKEE LEADER JOINS RANKS OF LIVE NEWSPAPERS

Thanks to the extended campaign of "Motion Picture News" for photoplay sections in the daily papers, Milwaukee at last has a daily that devotes a certain part of its news columns each day to the photoplay. The Milwaukee Leader is the paper, and according to Walter Wyrick, who inaugurated and is in charge of the column, it was through the suggestions made in "Motion Picture News" that he first realized the value of such a column.

Under his direction the column has become very popular despite the fact that it has only been running for a few days. Profiting upon the advice of the "News," the Leader made no attempt to get any advertisers until the column had been running for some days. The result was that the theatres saw just what they were getting and rapidly came in line.

Just at present the space is very limited, but as the theatre advertisers increase their space it is expected that the space devoted to photoplays will be increased.

Mr. Wyrick says he reads the "News" almost exclusively as he finds that he can secure more real stories in its pages than in any other medium, not excepting the clip sheets. It is expected the column will soon grow to a solid page on Saturdays and at least a column daily.

THE WEEK'S BEST LIVE WIRE STUNT

When a railroad puts on special excursion rates, solely to enable people along its line to see a motion picture, the last word in the history of photoplay popularity would seem to be written.

That is what happened the other day in Pennsylvania. The Susquehanna & New York R. R. ran excursions from nearby towns to Towanda, Pa., Oct. 18, where the Keystone Opera House, under the management of William L. Woodin, was showing "The Heart of Jennifer." Many of the scenes in this picture were made in Central Pennsylvania lumber camps and along Schrader Creek.

Manager Woodin deserves praise for his enterprise in arranging this unusual "live wire" stunt. No wonder he is turning away business.

UNIVERSAL

The Distinguished Artiste

Henrietta Cr

and

Popular Star of such Successes as --"All of a Sudden Peggy" "Nance Oldfield" --"Sweet Kitty Bellairs" "Mistress Nell" and many others ....

"THE SUPREME

Produced under the Masterful direction "The CAPITOL of the FILM WORLD"—

The name of Henrietta Crosman is a drawing card throughout every section of the country. Her great stage successes, her triumphs in leading stock companies have made her one of the most loved actresses of our time. "The Supreme Test" is worthy of her best efforts and the production is a splendid feature. If released by the average feature concern the price to you would be prohibitive. Released on the regular Universal Program at a reasonable advance in cost THIS PICTURE ENABLES YOU TO MAKE MONEY and PUTS YOUR HOUSE ON A PAR WITH THE BEST IN THE LAND. BOOK NOW.

PICTURES *present*

Beloved Idol of the American Stage

OSMAN

Featured in the screen dramatization of — — L. V. Jefferson's charming story — —

TEST"

Ed. Le SAINT at — NIVERSAL City Cal.



Write or wire your Exchange for release date and full particulars

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

UNIVERSAL BROADWAY FEATURES

AMONG THE EXCHANGES

FOX OFFICES IN MONTREAL TO BE HEADQUARTERS FOR CHAIN OF CANADIAN EXCHANGES

THE opening of a handsome suite of offices in Montreal, at 322 St. Catherine street West, by the Fox Film Corporation, is a step that has set the Canadian trade agog with interest.

Since William Fox has announced his decision to open a chain of distributing offices the length and breadth of the Dominion of Canada and his main office in Montreal, the interest of filmdom has been keenest. Numerous inquiries have already been made from various points in the Province of Quebec concerning their service.

Winfield R. Sheehan, general manager of the Fox Film Corporation, has given in Montreal, where he has been for a few days, an example of his executive ability in cleaning up the situation for the organization. In company with Mr. Sheehan were Carey Wilson, the Corporation contract manager; N. H. Spitzer and Jerome Abrams, special representatives from New York, the last mentioned having been laying the lines for his superiors to take up.

Chandos St. John-Brenon, a brother of Herbert Brenon, the Fox producer, now in Jamaica staging the million dollar Kellermann picture, has been installed as manager of the head offices.

The offices have the best location in Montreal, situated as they are in the very heart of the retail district, facing Montreal's largest department store, next door to the main post office, and occupy the largest floor space of any motion picture exchange in Canada. The two floors are 90x30 feet.

The first floor is devoted solely to manager's office, general office, cashier's office, shipper's office, shipping department, publicity department, rewind room and film vaults; here also will be kept the more perishable of the high art stock supplied by Mr. Fox to all of his exchanges. The upper floor, same size, is devoted solely to an exhibition room where is now being installed a Powers 6B Machine and many innovations in the way of artistic decorations and comforts to the patrons of the Corporation. To the rear and entirely separate, is a large store room.

A rumor has gained currency to the effect that it was Mr. Fox's intention to build a studio in the environs of Montreal and that by next summer Fox Productions, from start to finish, would be made in Montreal. Questioned in this regard, Mr. Sheehan had nothing to say, neither denying nor confirming such rumor.

The Dominion head offices are finished in mahogany partitioning and are the latest and most convenient arrangements for a large and central film exchange of an up-to-date kind.

Special invitations will be issued to exhibitors, city officials, prominent citizens, theatre managers, etc., for the official opening of the offices, at which will be given a musicale soirée and a "run-off" of several of the best features of the Fox Corporation.

SCHWERIN, FOX REPRESENTATIVE, VISITS HOME TOWN

C. F. Schwerin, special representative of the Fox Film Corporation, was in Chattanooga recently. Chattanooga was Mr. Schwerin's home town and he operated the second moving picture theatre there. He also operated and was the organizer of the Princess Skating Rink and was instrumental in forming Chattanooga's famous spring festivals.

He left for Memphis, Nashville and Washington and then to New York, where he has been living for nine years.

CRESCENT CITY EXCHANGEMEN HELPING ALONG "GO-TO-THE NEWSPAPER" MOVEMENT

THE past week saw several shifts and new men in the ranks of the constantly-growing exchange field at New Orleans. The exchanges apparently are enjoying good business and giving keen competition. The motion picture situation is daily growing better, as exchange men in New Orleans, while unfortunately not co-operating through means of organization, still are extending helpful individual boosts in following MOTION PICTURE NEWS' "go-to-the-newspaper" movement.

Daily an announcement of the appointment of a V-L-S-E agency is expected. There have been several rumors in this respect, but nothing definite. Another interesting announcement expected shortly is the New Orleans opening of the Triangle program. The public has heard of the Triangle combination through newspapers and trade papers; and the program undoubtedly will receive tremendous support for the reason that the people are talking about it.

Sam Norvell, of Milwaukee, Wis., has been added to the sales force of the World Film Corporation, and will come under the jurisdiction of Maurice F. Barr. Again is Mr. Norvell a member of the World family, he having been employed out of the Chicago office at the beginning of the year. F. R. Gilbert, of Dallas, Texas, also is a new representative for Mr. Barr. He succeeds U. C. Jones.

With Al Durning as manager of the Greater New York Rental Company, Albert Pirolle, formerly bookkeeper for the former office, becomes assistant manager of the United Program Film Service, a position formerly held by Mr. Durning.

A new wrinkle for the assistance of salesmen traveling out of the New Orleans office has been devised by Joseph Klein, Southern Division manager of World Film. Mr. Klein gives his salesmen press sheets covering the World and Equitable productions; and, when a franchise is closed in a country town, the salesman hands these sheets, localized, to the exhibitor for distribution to the newspapers.

Announcement is made by the New Orleans office of Kleine-Edison that a new Kleine-Edison office is to open shortly in Detroit, Mich., to serve Michigan and parts of Illinois and Indiana. It is noted in this connection that a similar announcement made by Kleine-Edison's New Orleans office, to the effect that a new exchange would open in Cincinnati, was carried by MOTION PICTURE NEWS a week or so ahead of official announcement or any other trade paper.

MUTUAL'S SIOUX FALLS BUILDING COLLAPSES

The Sioux Falls, S. D., branch of the Mutual, a three-story building, collapsed last week, causing $10.000 damage. It was on West Ninth street, near the heart of the business district. Excavation for a new building adjoining caused the collapse. The manager, who was in the building, heard the walls cracking and made a hurried dash for his life.

Manager Taylor of the Omaha exchange has been there ever since, getting affairs straightened out. A new building has been secured. All accounts during that time were handled from the Omaha office.

UNIVERSAL EXCHANGE, OMAHA, HAS AUTOMOBILE SERVICE

The Universal exchange at Omaha, Neb., has substituted automobiles for its horse service between the exchange and the express trains. The more rapid service makes Manager Van Husan wonder why he didn't make the change a long time ago, he says.

Growing business made the change necessary.

KANSAS CITY V-L-S-E ACCOMPLISHING THINGS IN PUBLICITY

The publicity department of the V-L-S-E, in Kansas City, is accomplishing things. It is helping the exhibitor to improve his business; it is helping the newspaper get more advertising, and last but not least, it is getting the business for the V-L-S-E exchange.

H. E. Stahler, one of the road men in Kansas, has succeeded in having the newspapers, in seven out of every ten towns in which he works, start motion picture pages, and in one instance a small town daily started a page and it was not a week later until its contemporary began advertising the fact that it was the paper that carried the real live moving picture news of that city.

L. J. Scott, a former exhibitor, is in charge of this department. He deserves great credit for his work in the way of advertising the industry by working on the newspapers in his territory, in an effort to have them start moving picture pages.

This publicity department was due to the thought of Manager Pearson. The question of advertising comes up in every talk for a contract, and Manager Pearson thought out the plan of a publicity campaign that would take care of it.

NEW KRITERION PROGRAM WINNING SUPPORT

Last week was a busy week for the new Kriterion Sales Corporation. B. M. Corbett, Mr. Muller and Mr. Bower, of the Kriterion corporation of Boston, spent several days during the week in going over the coming productions of the new program.

E. T. Peter, of Dallas, Texas, who spent ten days in going over the Kriterion coming program, accepted it for his territory. Cotter and Walsh, of the St. Louis Kriterion, were so well pleased with the coming program that they have closed for Kansas City territory in addition to the territory they control now.

One of the largest exhibitors in Baltimore, who controls four high class houses, and who has shown all of the previous Kriterion releases, has shown some of the pictures three times, and has arranged to run future Kriterion releases.

BERNARD VISITS NEVADA EXHIBITORS FOR FOX

W. Bernard, who travels out of the San Francisco branch of the Fox Film Corporation, is making a trip through Nevada to get exhibitors in that state lined up before the winter season commences and makes travel difficult.

It is stated that more business than ever is being booked since the new cash policy has been adopted.

MADSON NEW MUTUAL MANAGER AT SALT LAKE

J. E. Madson, manager of the United Film Service of Salt Lake City, has resigned to accept a similar position with the Mutual Film Corporation there. Mr. Madson has many friends in this community, and his success in his new position is assured.

CENSORS' ACTIVITIES CHIEF TOPIC IN PHILADELPHIA EXCHANGE CIRCLES

A PRIVATE view of the Fox Film Corporation's "Carmen," with Theda Bara in the title role, was given at the Arcadia theatre, Philadelphia, on Thursday, October 28, after the regular performance.

Mr. Hennessey, manager of the Fox Exchange, sent out invitations to a number of interested people, including the representatives of the press, and asked for a frank expression of opinion from them. In view of the exciting adventures of the Lasky "Carmen," curiosity is rife as to what the Board of Censors will do to this one.

Already exhibitors are eagerly clamoring for this picture. It is not yet decided who will have the first Philadelphia showing.

The Famous Players Exchange report a whirlwind success on their Lasky "Carmen." So great was the demand for seats at the Stanley theatre, that the scheduled run of one week was lengthened into two. From the Stanley the picture goes to the Palace, another big link in the Stanley chain of houses. The exchange has already four prints of Carmen working in Pennsylvania.

Mr. Pope, manager of the Continental Feature Exchange, says that "Damaged Goods" was utterly barred out of Pennsylvania by the State Board of Censors. Those Pennsylvanians who wish to see this highly commended picture with its great moral lesson must take a trip to New Jersey. At Atlantic City, the City Square theatre, Edward J. O'Keefe proprietor, showed the film to 10,000 people in two days.

F. W. Martsch, formerly with the Metropolitan Booking Office, has transferred his services to the Tri-State Star Feature Company, where he is head of the booking department.

The whole exchange from President Binns down is agog over their latest acquisition, "The Victory of Virtue," the United Photo Plays Company's release with Gerda Holmes and Wilmuth Merkyl as stars.

A private screening of the picture will be given in a few days, after which it will be decided who of the several theatre managers, eager for the first showing of the film, is to have that privilege.

J. S. Hebrew, manager of the V-L-S-E exchange, has been in Washington a few days looking after business connected with the branch office located in the Capital City.

Tillie's Tomato Surprise with Marie Dressler is going well on V-L-S-E program in spite of hard knocks given by the censors. Strong protests were made before some essential parts of the picture were allowed to remain in. One of the things was "Tillie" falling into a barrel of molasses. Echo is kept too busy asking "Why?"

VALUABLE HINTS GIVEN EXHIBITORS IN LETTER FROM NEW ENGLAND FAMOUS PLAYERS EXCHANGE

ADMIRABLE pointers to help the exhibitor, not only of Paramount, but of any sort of pictures, are given in a letter written to Paramount exhibitors in New England by George K. Robinson, manager of the efficiency and publicity department of the Famous Players Company of New England, with headquarters in Boston. In part, his letter reads:

"It is advantageous to use a house bulletin weekly, to let the people know what you have and when you are going to have it, and above all things, be persistent in the use of it.

"Then have your house light. Experiment with colors, such as having amber in your ceiling lights, also at your entrance, side lights green, and the boxes green, blue or red. Don't use a brown colored globe, but dip them in color. The right effect will not hurt your projection, and it has this advantage: it lets a patron see where he is going to sit, also beside whom, and the manager can always see his audience.

"Try and mould the leader of your orchestra or your pianist to fit his music to the picture, and by all means cut out the effects by the drummer.

"Have the ushers polite and watch what they say to the patron, such for example, as, 'May I trouble you to rise?' If he has to disturb the patron again, have him say, 'May I trouble you again to rise?' If a lady has her hat on make him say, 'Would you oblige the management by removing your hat, as it obstructs the view of patrons back of you?' instead of, 'Hats off.' If any argument arises, don't let the usher settle it, but have him call the house officer or the manager.

"Have the manager know as many of his patrons as possible. Never advertise

NORTH ENDORSES NEWS CAMPAIGN

When a Trade Paper comes out and advocates the use of the newspapers it is time for all interested parties to sit up and take notice. In the "Motion Picture News" under date of Oct. 16, the first article entitled "The Newspaper vs. The Trade Paper," deserves the most careful attention of the exhibitors throughout our territory and we hope that every one of our PALS have already read this carefully and then made another call on your publisher demanding motion picture pages. If there is a publisher in the country today who cannot see the logic in the statements made in that article and fails to take advantage of the suggestions, then, if he is not already running a motion picture page, that publisher is as sound asleep as old Rip Van Winkle ever was. WAKE HIM UP, PALS. NOW!!!

TOM NORTH,
Manager, Seattle V-L-S-E Exchange
in "V-L-S-E Pals," October 23.

anything you are not going to do. Don't cheat. Watch your projection. Keep your machines up, get new parts for those worn, and keep the booth clean from the floor to the lenses. Paint the inside green, as this helps the operators, and kills lots of escaping rays that mar the picture.

"The game of exhibiting is one of 'who is fit,' and you all can become so."

DETROIT MUTUAL MANAGER LOOKS FOR LARGER QUARTERS

G. J. Trask, manager of the Detroit office of the Mutual, says business is so good that he is looking around for a new location, which will enable him to enlarge his facilities and have his offices on the first floor.

"Our business in Detroit and throughout the state is getting better all the time," he told the News representative. On the subject of whether stage people were more in demand than screen stars for pictures, Mr. Trask spoke decidedly in favor of screen stars.

"A good screen star in a picture, to my way of thinking, is much better as a drawing card than the stage favorites," he said. "People want the picture stars."

COAST'S LARGEST THEATRE BOOKS "COLLEGE ORPHAN" FOR WEEK

The Los Angeles Universal exchange has booked the Carter De Haven subject, "The College Orphan," produced by William C. Dowlan, for the week of October 25 at Clune's Auditorium, the largest theatre on the Coast, and where "The Clansman" was shown for twenty-four weeks.

This theatre attempts at all times to secure the best available subjects, and all members of the Universal producing staff, here, together with those of the local exchange, are highly elated that this subject is to be shown here.

PATHE'S DETROIT OFFICE REPORTS VERY ACTIVE BUSINESS

L. E. Franconi, manager of the Detroit office of Pathé, reports a very active business.

The Washington theatre has contracted for the first run rights on the J. Rufus Wallingford series. Thirty theatres in Detroit are running "Neal of the Navy," and first run rights on Pathé Gold Rooster features have been contracted for by the management of the new Duplex theatre, in course of erection at East Grand Boulevard, near Woodward avenue.

GOLDSTONE ATTENDS MEETING OF WORLD BRANCH MANAGERS

Philip Goldstone, manager of the World exchange at Omaha, Neb., went to Chicago, Friday of last week to attend a meeting of all the World branch managers in the United States.

SEATTLE EXCHANGES MUST INSTALL AUTOMATIC SPRINKLERS

A city ordinance has been passed in Seattle compelling all film exchanges to install an automatic sprinkler system throughout their film vaults, inspecting and shipping rooms.

HAPPENINGS OF INTEREST IN AND ABOUT THE VANCOUVER EXCHANGES

WHAT practically amounts to the establishment of another exchange in Vancouver, B. C., is brought about by the importation of V-L-S-E subjects by W. P. Dewees, of the Rex theatre, who is securing them from Manager Tom North, of the V-L-S-E office in Seattle. A sort of co-operative circuit, with each house paying its pro rata share of the duty on each subject used, is now being formed under the supervision of Mr. Dewees. The Province and Bijou theatres in Winnipeg, through arrangements made with John A. Schuberg, are already using the service, in addition to the Rex and Globe theatres in Vancouver, and the Columbia in Victoria. The two latter houses are among those controlled by the National Amusement Company.

S. B. Taube, who has been associated with the Universal organization in Canada for several years, and has lately been in charge of the Vancouver office of this company, has handed in his resignation, to take effect immediately. James E. Finch, accompanied by D. G. Walkley, manager of the Calgary office, arrived in Vancouver from Toronto last Saturday, and on Monday took over the branch there. Mr. Finch has lately been special representative for this company in Eastern Canada, and was formerly associated with the Famous Players and World Film organizations as road man. Mr. Taube, an efficient manager, will shortly announce his new connection, having already received two offers.

William Alexander, representative of the Fox Feature Film Corporation, spent two days in Vancouver, and it is altogether likely that as a result of this visit the Fox productions will soon be brought into Vancouver territory. An offer has been made for the Western Canadian rights, but further negotiations will undoubtedly be necessary before a definite settlement is reached. C. St. John, formerly with a Winnipeg newspaper, has been appointed representative for the Fox company in Canada, and it is stated that offices will be opened immediately in Eastern Canadian cities. Stops were made by Mr. Alexander in Calgary and Winnipeg, where negotiations were opened with exchange men.

Manager E. R. Fauser, of the Dominion Film Exchange, has begun the importation of Kleine-Edison features through the Kleine office in Seattle. These subjects are being kept in Canada only one week, being shown at the Orpheum theatre in Vancouver and the Royal Victoria theatre in Victoria. Mr. Fauser states that all Kleine features which have not heretofore been shown in Vancouver, such as "Julius Caesar," will also be brought in.

Still another exchange is projected for Vancouver, but the promoters are not yet ready to make an announcement.

WASHINGTON FAMOUS PLAYERS EXCHANGE NOW HOUSED IN LARGER QUARTERS

THE Famous Players Exchange which is the Washington D. C. office of the Paramount Program, has moved into larger and more commodious quarters at 1210 G street. Under the management of George M. Mann this exchange has developed until it at present holds the sixth place among the Paramount offices over the country. The new quarters have been fitted up with special reference to efficiency in each department. Mr. Mann's office is set off so as not to be disturbed with other business; the publicity department, under the direction of J. Hesser Walraven, is also to itself and away from the bustle of shipments and visitors. An attractive reception room forms the entrance to the offices, while the shipping and clerical departments are adequately and efficiently housed.

Paper, photos, booklets and slides pertaining to films are systematically arranged, with ample space for delivery and packing. The films are stored in fireproof safes and the building itself is considered fire-proof.

An innovation is the installation of a system of dictaphones whereby Mr. Mann may consult Mr. Walraven without either leaving their desks. In like manner either of these officials may dictate to the clerks installed in another office. "This," said Mr. Walraven, "will be a great time saver and will greatly facilitate many matters which may be of common interest to several of us. Our offices are about twice the size of the old ones, which of itself speaks for the growth of Paramount in this territory. We had outgrown the other quarters and a move was absolutely necessary. With the news weekly we are inaugurating additional force and space was also necessary, and all have been housed in our present offices."

Mr. Mann has surrounded himself with men who are experts in their particular line. With Mr. Whitiker as a road man, Mr. Walraven conducting the publicity end, he has found it necessary to add to his force recently. Francis Petrot, formerly a newspaper man of Waterbury, Conn., is assistant to Mr. Walraven and James J. Goebel, expert cameraman, will handle the news items for Paramount in the Washington vicinity.

DRESNER GETS ASSOCIATED RIGHTS FOR TWO STATES

A. Dresner, general manager of the Kriterion Film Service of Indianapolis, Ind., has been spending the last two weeks in New York getting a line on the Associated Program, and has contracted for the states of Indiana and Kentucky.

Mr. Dresner started with Lubin about twelve years ago. He has managed the General Film in Cincinnati and Universal Film in Washington, and has also controlled a vast number of theatres throughout the middle western states.

FILM NEWS FROM FOREIGN PARTS

Special to Motion Picture News

London, Oct. 20.

A BRITISH Film Board of Trade, modeled after the recently organized Motion Picture Board of Trade of America, is advocated by *The Cinema*, which points out the dangers confronting the film industry in England, and the need for organization to successfully combat those dangers. *The Cinema*, addressing English renters directly, says:

"Consider what has happened to you—the trade—during only the past few weeks:

"You have had a thumping tax placed on your imported negatives without your representatives being consulted in any way.

"The position of London as the world's film-market has been seriously damaged, if not destroyed.

"A heavy blow has been dealt to the British film-printing business.

"Consider, in addition, what you are now and prospectively faced with:

"A possible increase in film taxes.

"Restrictions on licenses.

"Restrictions on exhibition of films.

"Restrictions on attendance of children.

"Restrictions on film storage.

"A possible tax on seating accommodation.

"And what are you doing to face the position? The answer can be expressed in one word:

"Talk!

"*The Cinema*, claiming the privilege of an intimate friend, wishes to assure you, with the most emphatic sincerity, that the present is the time for Action—not Talk!

"You have no central organization. You have no single body that can speak with a united voice on behalf of the whole trade. You have no representative committee or governing board that can protect the interests of the trade against conflict with outside interests. You fritter away your time, temper, and energy on sectional sessions and individual intrigues. You are divided against yourselves.

The Remedy

"What you need is a Film Board of Trade. *The Cinema* has suggested the formation of such a body on several recent occasions, and we suggest it again.

"Look at what has been done in the States during the past few weeks! The American trade is threatened with a wholly reactionary and restrictive censorship. They have united to meet the danger, and united in no half-hearted fashion.

"They formed a Moving Picture Board of Trade on September 15, and by September 20 over £2,000 had been received in subscriptions. £2,000 in five days!

"If it means so much to the American trade, does it not means as much, at this juncture, to the British trade? The appeal is to the business, not the patriotic, instinct. There is nothing the matter with our patriotism."

After calling the charter of the American Board "ideal," *The Cinema* proceeds:

"The board of directors consists of representatives of manufacturers, suppliers, renters, exhibitors, and several of the miscellaneous factors in the industry. They have already elected a president, a vice-president for each section, and a number of standing committees, including executive, membership, auditing, finance, arbitration, and publicity, together with various secretaries and a counsel.

"That is exactly what we want in this country, and we cannot get it, apparently, because the members of this industry are, as a trade, lacking in public spirit, jealous of each other individually, suspicious of the different trade organizations, and short-sighted where their joint interest is concerned."

SIR GEORGE ALEXANDER TO APPEAR IN LONDON FILM PLAYS

Special to Motion Picture News

London, Oct. 20.

Not long after Sir Herbert Tree announced, just previous to starting for the United States, that he would put his Shakespearean successes into the films, appearing before the camera himself, Sir George Alexander accepted an offer from the London Film company by which he will appear in a picturization of "The Gay Lord Quex" and "The Importance of Being Earnest."

Canadians Give Ovation to Valli Valli in a Metro

After Showing of "High Road" the Star, on Informing Audience in Imperial Theatre, Montreal, That a Brother Is at the Front, Is Greeted with Wild Applause

METRO pictures made their Canadian debut by turning away over ten thousand patrons from the Imperial theatre, Montreal, on Monday night, October 18. Great preparations had been made for the occasion, some of the leading people of the whole province were present, and congratulations poured in through hundreds of telegrams.

When Manager Howard Conover and the officers of Metro Pictures, Limited, came down to the theatre at seven o'clock they found the police reserves had been called out by the theatre employees, and every seat in the house taken. By eight o'clock Bleury street was packed so that cars could not be run through it, and hundreds of autos and carriages were lined up, till it resembled the opening night of the Metropolitan Opera House, New York.

Most of the distinguished visitors were forced to wait until the second show began, and when "The High Road" came on the screen for the second time a well known society editor declared that it was the most distinguished assemblage ever seen in a Montreal theatre.

After an introduction by Alderman Boyd, a leading city official, Valli Valli came on the stage in person, and told the audience that it was one of the happiest moments of her life, as she felt that she was among her own people. She told them that her brother was at the front, fighting for his king and country, and that her every sympathy was with Britain in the war.

Cheers interrupted her again and again, and when she spoke of the patriotic scenario contest now being conducted in Canada, to encourage the writing of a Canaian scenario to be made in Canada, the applause was deafening.

As she was making her exit a member of the staff of Metro Pictures, Limited, came forward with a flower basket of sterling silver, three feet tall, which he presented to Miss Valli on behalf of Metro Pictures, Limited, and Mr. Herbert Lubin, its managing director. The house went wild in their applause, and were delighted when it was announced that an additional surprise was in store for the audience in the personal appearance of Edward Brennan, the popular screen favorite, who supported Miss Valli in "The High Road." He was presented with a silver cigarette case.

It is interesting to note that the management of the Imperial theatre radically changed its policy to bring in Metro pictures, raising the prices for the best seats from fifty cents to twenty-five cents. A beautiful stage setting was provided to show off the new program to the best advantage, the Astor roof garden being duplicated most effectively, with the orchestra on the stage. "The High Road" as a picture received a great deal of applause, and the Montreal newspapers on the following morning were high in their praise.

After the theatre party a banquet was tendered to Miss Valli, at which the leading financial boards, newspapers and military were represented.

Metro pictures will hereafter be the regular program at the Imperial for the first three days of each week.

ORRAL HUMPHREY TO STAR IN "ENGLISH" COMEDIES

Orral Humphrey who in "The Diamond from the Sky," appears as the English barrister, "Marmaduke Smythe," will be starred in a number of "English" comedies when the serial is finished.

Looking Ahead With The Producers

ELABORATE PRODUCTION FOR NEW BEATRIZ MICHELENA SUBJECT

Elaborateness of sets and costumes will be an outstanding feature of the early scenes of Edwin Milton Royle's "Unwritten Law" as it is now being produced in motion pictures by the California Motion Picture Corporation at their San Rafael studio.

This announcement is particularly interesting to Beatriz Michelena's following of admirers, since it will be her first



BEATRIZ MICHELENA AS THE BRIDE IN "THE UNWRITTEN LAW"

opportunity to appear on the screen as a daughter of wealth, and it will consequently stand out in sharp contrast to the great majority of her previous roles. Heretofore, she has won her way to the hearts of the motion picture public in such impersonations as "Salomy Jane," "Mignon," "Lovey Mary" of "Mrs. Wiggs of the Cabbage Patch," "Lily" of "The Lily of Poverty Flat," and "Nell Sanders" in "Salvation Nell."

In each of these characterizations the predominating environment was one of poverty. In the present picture, however, Miss Michelena is to be introduced as the bride of a millionaire attorney with aspirations for the Governorship.

EQUITABLE RENTS PLAZA THEATRE FOR "LABYRINTH" SCENES

The Equitable Motion Pictures Corporation, last week rented the Plaza theatre at Madison avenue and Fifty-ninth street, New York City, and staged several of the big scenes in "The Labyrinth" in which Gail Kane is appearing.

Two thousand extra people occupied the auditorium seats, while the entire "Town Topics Company" from the Century theatre, in full stage attire, presented the second act of that play before the camera, with Gail Kane taking the principal role instead of the regular leading woman.

The entire theatre was wired and lights installed and the scenes staged from six in the morning until late in the evening.

E. Mason Hopper directed the efforts of the multitude of extras and forty principals.

MANTELL AND NANCE O'NEIL IN FOX PHOTOPLAYS SOON

The William Fox production of "Carmen" is to be followed shortly by other Fox photoplays of note. Robert B. Mantell in "The Blindness of Devotion" will be released November 7, followed by Nance O'Neil in "A Woman's Past."

"The Blindness of Devotion," which is by Rex Ingram, is a story which combines beauty, love hatred, revenge and action. Mr. Mantell is supported by Genevieve Hamper. The production is under the direction of J. Gordan Edwards.

"A Woman's Past" abounds in dramatic situations and is a drastic arraignment of the morals of present-day society. It is from the New York stage success by Captain John King and is directed by Frank Powell. Seldom in her career has Miss O'Neil, it is said had a better vehicle for the display of her talent than that afforded her in the character of Jane Hawley.

CHAPLIN IN SILK HAT AND DRESS SUIT FOR NEXT COMEDY

Charles Chaplin of the worn out shoes and old clothes appears in a new role in the latest Essanay-Chaplin comedy, "A Night in the Show," which soon is to be released.

In this play Mr. Chaplin doffs his old costume and appears in dress suit and silk hat. But even in this disguise it is impossible not to recognize the Chaplin walk, the Chaplin capers and the inimitable Chaplin mannerisms. He is Charles Chaplin, whether in the garb of a hobo or a man of society.

This comedy proves conclusively, it is said, that it is not Charles Chaplin's make-up, funny as that has been considered, that endears Chaplin to the photoplay public.

Critics who have watched him at work on his newest piece declare that he is funnier than ever, although a new Chaplin in a new role.

WHITWORTH TO MAKE HIS SCREEN DEBUT IN "WASTED LIVES"

Robert Whitworth, the English actor, is the latest recruit from the legitimate stage to join the ranks of film stars, having recently been engaged by the Vitagraph Company. Mr. Whitworth will be remembered for his appearances with Nazimova in "Bella Donna," and with Phillis Nielson-Terry in "The Adventure of Lady Ursula."

His first part as a screen actor will be in "Waste Lives," a three-part society drama by Ouida Bergere, upon which Director Theodore Marston is now at work for the Vitagraph Company.



SCENE DURING THE FILMING OF "THE CRIMSON WING" (Essanay) AT THE HOME OF THE AUTHOR, HOBART CHATFIELD-TAYLOR

STRIKING VIEWS FROM TWO VITAGRAPH BLUE RIBBON FEATURES SOON TO BE OFFERED TO EXHIBITORS



(LEFT) SCENE FROM "THE CAVEMAN," FEATURING ROBERT EDESON; (CENTER) CHARLES RICHMAN, STAR OF "COLTON, U. S. N." AND (RIGHT) ONE OF THE NAVAL SCENES TAKEN AT NEWPORT, R. I., FOR THAT DRAMA

ALICE BRADY WITH MILTON SILS IN "THE RACK"

Alice Brady is the star in the forthcoming production of "The Back," based upon a Brady success.

In that picture, Milton Sils, who made such a success in "The Pit" and "The Arrival of Perpetua," will also be seen.

The picture is in the hands of Emile Chautard, who recently completed "The Little Church Around the Corner."

ALL STAR VITAGRAPH CAST IN "AN INNOCENT SINNER"

An all-star cast of Vitagraph players, that includes Jewel Hunt, Harry Morey, Garry McGarry, Anders Randolf, Arthur Cozine, Jay Dwiggins and Belle Bruce, have begun work on Alice Williams' two-part drama, "An Innocent Sinner," being produced under the direction of C. Jay Williams.

FAMOUS PLAYERS WILL GIVE "OLD HOMESTEAD," RURAL CLASSIC, AN ELABORATE PRODUCTION

BY a rare coincidence, the first scene taken in the old Durland Riding Academy which was acquired for studio purposes by the Famous Players Film Company after the burning of its Twenty-sixth street headquarters, was the opening of "The Old Homestead," the rural classic which for over thirty years served to endear itself, and its star and author, Denman Thompson, to the American public.

It is doubtful if any other play is as well known to the masses as "The Old Homestead," with the possible exception of "Uncle Tom's Cabin." It is one of the few plays which the great motion picture public knows as it knows its alphabet.

Denman Thompson's old home will be used, by permission of his son, Frank Thompson, from whom the rights to the play were obtained, as the settings for the rural portion of the story. The outlying districts of the typically quaint New England town in which it is situated will also be called upon to furnish additional rustic atmosphere for this production.

It was in 1875, while incapacitated by a severe attack of rheumatism, that Denman Thompson conceived the idea of "The Old Homestead," which he first wrote as a vaudeville sketch under the title of "Joshua Whitcomb." In its elaborated and expanded form, "The Old Homestead" had its first presentation under its present name at the Boston theatre in 1886.

Conservative estimates are that over twenty-million people have laughed and cried over this play, which in the last three decades has been presented in every village and hamlet in the United States and Canada.

James Kirkwood, under whose direction the adaptation is being made, states that "The Old Homestead" will prove unique in the history of feature films because of the scarcity of studio sets which will be used. With the old Thompson home, the neighboring village, and old Grace Church in New York, which forms one of the important settings, all to be used as actual backgrounds, and with many scenes transpiring in the streets of New York, there are but very few scenes which will be staged in the studio.

The Famous Players are especially indebted to Frank Thompson for the personal cooperation and assistance which he has given them in their efforts to preserve to the last detail the traditions and atmosphere with which the elder Thompson's presentation of "The Old Homestead" has so long been invested. From the photographs furnished by Mr. Thompson the producers have been able to copy exactly the costumes and make-up of the original characters in the play.

SMASHING NAVY DRAMA AND STORY OF EVOLUTION ON VITAGRAPH CALENDAR

CYRUS TOWNSEND BRADY'S "Colton, U. S. N.," a smashing navy drama, has been completed by the Vitagraph Company under the direction of Paul Scardon. Charles Richman played Colton, the lead.

Two interesting features in "Colton, U. S. N.," are fleet maneouvres by fifteen battle ships, four torpedo boat destroyers and three colliers, under command of Vice-Admiral Henry T. Mayo, U. S. N., and a thrilling series of pictures of a landing of 280 marines, getting away from their battleships and making a landing on shore through the surf, and their advance in realistic battle formation against a supposed enemy.

After finishing the scenes at Newport the company went to Annapolis, Md., where the Naval Academy served as a background for tense moments, as well as adding color to the story by showing glimpses of social life in which the cadets were prominent.

The principal players concerned in the enactment of "Colton, U. S. N.," included Charles Richman, Eleanor Woodruff, James Norrison, Zena Keefe, Anders Randolf, Charles Wellesley and Thomas Mills. It will be released as a Blue Ribbon feature in five parts.

Of the long list of plays adapted by Vitagraph for the screen, the one best suited to the camera's requirements, is "The Cave Man," produced by the Vitagraph Company under the direction of Theodore Marston, featuring Robert Edeson in the character of Haulick Smagg. "The Cave Man" was written by Gelett Burgess, and originally produced in Providence, R. I., as a legitimate comedy-drama, with Mr. Edeson in the portrayal of the leading character.

In producing "The Cave Man," Director Marston spared neither pains nor labor, used every known device and camera trick to enhance the value of its situations. Supporting Mr. Edeson are Fay Wallace, Lilliam Burns and George de Beck and other players.

It is in five parts, and is one of the most typically representative Blue Ribbon features yet announced by the Vitagraph Company for release.

ONE OF THE TENSE SITUATIONS IN "THE PITFALL," FOUR ACT KALEM DRAMA



"GIRL AND THE GAME," NEW FILM NOVEL OF RAILROAD LIFE, WITH HELEN HOLMES, FROM MUTUAL

"THE GIRL AND THE GAME" is the title of the new film novel to be released by the Mutual Film Corporation, following "The Diamond from the Sky."

Announcements coming from the studios of the recently organized Signal Film Corporation, which is making the new filmized novel, say that the first installment will be ready for release December 13. Helen Holmes is the star of "The Girl and the Game," which is being produced by J. P. McGowan. The story has been written by Frank Hamilton Spearman, a novelist who has attained unusual success.



HELEN HOLMES AND J. P. McGOWAN

The motif of the plot is railroad life. It is interesting to note that it was by the writing of the railroad stories that years ago Mr. Spearman, then a western banker, first broke into literature. His town was a division point on one of the great transcontinental railroads and he there came in touch with the life which gave him the elements of successful fiction, although many of his subsequent works embody entirely different materials.

Mr. Spearman's successes number a long list of famous novels, among them "Robert Kimberly," "Whispering Smith" and others. His "Held for Orders" was a thriller that got the attention of the thousands.

The story of "The Girl and the Game" threads through all the romantic ramifications of American railroading, all the way from the impressive office of the magnate in Wall Street to the smoky switch yard shanty and the roundhouse and out across the great rail girded reaches of the plains. There are flashes of society life and the heroine flits through contrasting situations of rare dramatic contrast.

Helen Holmes is preeminently the star for this sort of production. She has long been known as "the railroad girl." Her father was a railroad man of prominence. She was born and reared in Chicago and became famous there as an artist's model. She was the model for "The Santa Fe Girl" who has decorated posters all over the world. She is an exponent of the strenuous life of the open—athletic, five feet five, brown hair and eyes, a master-hand at the wheel of an auto, motor boat and can handle a yacht like a born soilor, it is said.

A special studio has been built for the Signal Film Corporation for the production of this series. This is said to be the most thoroughly equipped "railway studio" in the world. This studio backs right onto a real railroad. A station, water tank, roundhouse and various other structures necessary have been built with the most faithful attention to realism.

"The Girl and the Game" will run through fifteen releases of two reels to each installment.

MORENO TO ESSAY FIRST STRAIGHT COMEDY ROLE

Antonio Moreno, a prominent Vitagraph leading man, will essay his first straight comedy role in motion pictures in the forthcoming production of the two-part feature "A 'Model' Wife," by E. Lawrence Gibson, an author new to the motion picture fans.

While Mr. Moreno has appeared in a number of comedy productions, he has always played a serious part.

In "A 'Model' Wife," he will be one of the comedians playing opposite Lillian Walker, who heads the cast, and an association with such popular Vitagraph players as Louise Beaudet, L. Rogers Lytton and Lillian Burns, under the direction of Wilfrid North.



FRANK REICHER DIRECTING GAMBLING SALON SCENE IN "MR. GREX OF MONTE CARLO"



MARY MILES MINTER AS SHE WILL APPEAR IN "BARBARA FRIETCHIE," COMING METRO PRODUCTION

BOSWORTH, FOR FIRST TIME, TAKES "RUFFIAN" ROLE IN PICTURES

For the first time in his long and varied career before the motion picture camera, Hobart Bosworth plays the part of a ruffian. And he does dirty political jobs and gets in jail for it—actually serves time—the same as all other bad men who do those petty little things before the camera, so it goes without saying that Hobart Bosworth is as bad a bad man as he is a good good man, when he plays that kind of a part.



HOBART BOSWORTH IN "TAINTED MONEY"

In other words, it has always been a little fad of Mr. Bosworth's that he did not relish bad men's parts in motion pictures, but in considering the story of "Tainted Money" and the giving away in the last part of the picture of $25,000 in one flop besides lending his opponent a large sum of money, Mr. Bosworth thought he would try to be such a bad man who proves to be a pretty good man after all.

"Tainted Money" is from George E. Hall's story, adapted to the screen by F. McGrew Willis and produced by Ulysses Davis for the Universal Film Manufacturing Company. Supporting Mr. Bosworth are E. Clark, J. Curtis, William Mong, Frank Newberg, W. Harris, Grace George and Jane Novak, whose excellent work in this picture prompted the Universal officials in choosing her to play opposite Hobart Henley in "Graft," the new Universal serial. "Tainted Money" will be released as a Broadway Universal Feature.

ROBERT WARWICK TO STAR IN "MARK TRUITT" FOR WORLD

World Film Corporation is to produce "The Ambition of Mark Truitt" in feature film form. Henry Russell Miller is the author of this book, as also of "The Man Higher Up."

Robert Warwick will play the leading role in this production of "The Ambition of Mark Truitt."

KALEM'S WINTER PLANS INCLUDE THREE SERIALS, AND NUMBER OF NOVELTIES

PLANS are now being completed by the Kalem Company for the winter activities of their various organizations. Several original manuscripts have been secured and work arranged far into the winter.

Foremost among the productions, of course, will be the "Stingaree" series. These episodes are based on the book of the same name by E. W. Hornung, the famous creator of "Raffles," and the first release date on this series has been announced as Wednesday, November 24, with two reel episodes to follow on each succeeding Wednesday. The complete series is in twelve episodes.

The support that the showing of this feature will have in the publication of the fiction stories in the daily newspapers also speaks well for the reception of the series by the general public. As in previous series produced by this company, each episode will tell a complete story. Attractive paper has been designed for lobby display and several unique advertising features arranged.

The "Hazards of Helen" Railroad Series, with Helen Gibson in the title role, the Kalem Company plans to continue indefinitely, it is said. The titles of those planned for the immediate future, the company announces, include "The Dynamite Train," "The Girl and the Special," "The Tramp Telegrapher," and "The Girl on the Bridge."

The Kalem Company adds that the reception given to the first episodes of "The Ventures of Marguerite" promises to make that series a rival in popularity to "The Hazards of Helen." Never has Marguerite Courtot been given a role more to her liking than that of the heroine of the series. One of the big features of the series has been the gowns worn by Miss Courtot. The costumes which the star wears are creations by Russek, of Fifth avenue, and by many he is considered the foremost fashion authority in America.

Supplementing these features, Kalem also has arranged for a number of novelties that will be announced later.

BETTY GRAY AS SOCIAL COQUETTE IN AN IMP-UNIVERSAL

Betty Gray, the new Imp-Universal leading lady, will appear as a social coquette in the coming Brinsley Shaw picture, "The Social Butterfly," in which she is supported by Harry Spingler and Paul Panzer.

In this picture Miss Gray will wear a smart array of gowns.

ATLAS ENGAGES MARCIA, DANCER, FOR COMEDY SCENE

The Atlas Company, on the Associated Program, have just completed "And He Came Straight Home," a comedy for which they engaged Marcia, a well known dancer, to dance in the Egyptian dance of this picture.

The Atlas Company are at present working on a new comedy, "The Reverend Slips a Cog," and have rented the D. & C. Navigation Company's steamer, "City of Detroit."

CLARA KIMBALL YOUNG CAST IN "A MODERN CAMILLE" FOR WORLD

"A Modern Camille," a forthcoming World Film feature directed by Albert Capellani, starring Clara Kimball Young, is, of course, based upon Alexandre Dumas' famous play of the same name.

Paul Capellani, the director's brother, is to play the part of Armand Duval.

Other members of the World Film supporting Miss Young are Lillian Cook, Robert Cummings, Edward H. Kimball and William Jefferson.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

KEYSTONE STATE EXHIBITORS RESENT WHOLESALE "SPY" SYSTEM ORDERED BY GOVERNOR

BETWEEN 5,000 and 6,000 employees of the State of Pennsylvania are now arrayed against the motion picture exhibitors of that State, to trip them up in some violation of the censorship law, as the result of Governor Brumbaugh's action, recorded in last week's MOTION PICTURE NEWS, in calling on the heads of all departments of the State government to direct all their employees to act as "gumshoe" detectives to "shadow" the picture men.

The Governor's order has created a sensation throughout the State, even outside motion picture circles. It has been the subject of newspaper editorials and much other comment.

Exhibitors resent this wholesale espionage that has been established over their business, not so much because they fear they may be arrested and fined for occasional violations of the law, but because the act of the Governor tends to reflect on the integrity of the men engaged in the picture business as a class, and to cause the exhibitors to be looked upon by the public in general as business men who are under suspicion of being constantly and willfully breaking the law, when such is far from being the truth as proved by the small number of prosecutions that have been inaugurated since the censorship law went into effect.

Statisticians at the State Capitol have figured out that the 5,000 or 6,000 amateur detectives put on the trail of the motion picture men through the Governor's order, constitute a force sufficient to have an average of two or three men scrutinizing constantly every motion picture theatre in Pennsylvania. The six thousand persons on the State's payroll include among others the hundreds of employees of the Highway Department stationed in all parts of the State; the numerous agents and attaches of the Health Department and Board of Public Grounds and Buildings; all the Game and Fish Wardens; the entire membership of the State Constabulary; the famous Pennsylvania police force which patrols every corner of the State; all the investigators of the factory inspection and other bureaus of the Department of Labor and Industry; to say nothing of thousands of other men in a dozen other departments or bureaus scattered throughout every county.

One of the things that is most distasteful to the exhibitors with regard to the new order is the fact that the Governor should single them out as the one class of business men for which such an elaborate system of espionage should be devised.

What the exhibitors are wondering is why the tremendous detective force should be turned loose to see that this one act of the Assembly relating to motion picture censorship is strictly enforced, when for hundreds of other acts treating of far more serious offenses than those dealt with in the censorship law, only the ordinary police precautions are deemed necessary.

SATURNALIA OF FILM BANNING IN BRITISH COLUMBIA

The British Columbia censor has condemned the Kleine-Edison feature, "The Magic Skin," which had been brought into Canada from the Kleine office in Seattle by Manager E. R. Fauser of the Dominion Film Exchange, Vancouver. Manager Pilling of the Orpheum theatre, which was to have shown the picture, was present while it was being run off for the benefit of the censor, and while he regretted the loss of an advertised feature, he was forced to in the censor's decision. The Vancouver exhibitors have on more than one occasion demonstrated their ability in a much more sensible way than the regularly constituted official—with less hysteria, perhaps, but with vastly more common sense.

One of the short subjects condemned recently was George Ade's "Fable of the Roystering Blades," rejected because it "ridicules the temperance movement."

Following are some of the official reasons given for the absolute rejection of various pictures: "offensive to organized labor"; "vulgarity, and excessive bar room scenes"; "beating a lady on the street"; "burlesqueing minister"; "gangster story—criminal life"; "exploiting insanity for comedy purposes"; "offensive to Anglican Church"; "excessive drunkenness"; "intensely vulgar." Actually hundreds of subjects have been condemned in British Columbia during the past year on just such pretexts as these.

"NATION" RECEIVES FOURTEEN CUTS IN KANSAS CITY

"The Birth of a Nation," when shown to the members of the Welfare Board of Kansas City, received fourteen cuts, which however, did not seem to hurt much, as the play went over big to capacity houses on Sunday, October 24.

The papers there have given this first two dollar picture good notices.

CENSOR BANS "JUDY FORGOT" AS GERMAN PROPAGANDA!

"Judy Forgot," one of the Universal Features, with Marie Cahill, was this week condemned by the censor for British Columbia on the ground that the picture is part of a great "pro-German propaganda"—probably as sensible as most of the reasons given for rejections in this province, but still not sensible enough to satisfy S. B. Taube, manager of the Universal exchange in Vancouver, who had the film run off at the Colonial theatre before a party of invited guests.

While some of the scenes are laid in Heidelberg, whither the bride and groom go on their honeymoon, nothing which could possibly be construed as being pro-German was revealed; but this undoubted fact did not deter the censor, who professed to see a conspiracy behind the making of the picture.

Mr. Taube requested permission to change one or two sub-titles, which would transfer the scene of the play to Switzerland, but was notified that the picture would not be passed under any conditions whatever.

The offer, however, indicates how little the German angle had to do with the working out of the story.

An effort was made to secure another Universal Broadway picture to fill in the date at the Colonial, which has first run on these subjects, but this was found to be impossible.

INJUNCTION AGAINST AD OF FILM BASED ON "DAMAGED GOODS"

The Mutual legal department reports the granting of another injunction against the advertisement of a film entitled "A Victim of Sin," as a photo-drama based on "Damaged Goods." This time the offending film appeared in Detroit, Michigan. The injunction there is against J. H. Kunsky, Inc., David Mundstuk and Jonas Rosen, who had been supplied with the film and the infringing advertising matter from the New York concern against which an injunction was issued recently as told in MOTION PICTURE NEWS.

One by one infringers are being run down and prosecuted. Action in these cases is brought in the name of the America Film Company, the makers of the original and genuine "Damaged Goods" with Richard Bennett and his Broadway cast of co-workers. Actions are pending or shortly to be instituted in a number of other cities.

EXHIBITORS' OWN INACTIVITY MAY BRING SUNDAY CLOSING

If any of the retail grocers who are endeavoring to force the Milwaukee delicatessen dealers to close their places of business on Sunday and who have already had a law passed providing that stores of this nature shall be closed on Sunday attempt to get out a warrant for any of those stores that remain open, Milwaukee will be closed tight as a drum next Sunday.

This was the edict issued by District Attorney W. C. Zabel when questioned regarding the Sunday closing law which becomes effective November first. Mr. Zabel added that while he was not in favor of the law, yet as district attorney he must see that it is enforced, if any citizen complains of violations.

"If a person comes into my office and demands a warrant, that person will be accommodated," he said, "but at the same time, I shall insist that the prosecution be made general."

Inquiry among the Milwaukee down town exhibitors following Mr. Zabel's statement, developed the fact that they had been laboring under the opinion that they were exempted under an amendment, known as the Heim bill, which exempted theatres from the Sunday closing statute. As a matter of fact, this bill was defeated in the State Legislature last session through the lack of interest displayed in it by the exhibitors after it had been favorably reported out by the committees

Thanks to their own inactivity, Milwaukee exhibitors are now facing the prospect of having their houses closed up every Sunday, when a little interest and an effective lobby sent out from Milwaukee when the bill was up would have prevented an action of this kind.

'FRISCO CENSORS UNDECIDED ABOUT "DAMAGED GOODS"

The Board of Censorship of San Francisco has inspected the feature production "Damaged Goods," but a definite decision as to whether it will be passed there has not been announced, it being understood that the board is divided on the question.

This picture was shown recently to a large gathering of physicians and many of these have come forward with strong endorsements, expressing the opinion that the showing of the film would be productive of much good.

It is anticipated that the Board of Censorship will decide in favor of allowing it to be shown on account of its educational value.

NEWARK POLICE CHIEF BANS FILM, THEN APOLOGIZES

A typical illustration of the arbitrariness of a certain class of public officials toward moving pictures, was provided in Newark, N. J., last week, when the Chief of Police of that city ordered an exhibitor not to show the widely-known V-L-S-E feature, "The Blindness of Virtue."

The exhibitor immediately got into communication with F. F. Hartich, the manager of the New York office's booking department of the V-L-S-E. An attorney himself, and supported by General Manager Walter W. Irwin, a counsellor of note, Mr. Hartich immediately began to make things hum.

Among the preliminary steps to legal action, Mr. Hartich submitted the tribute to the great moral lesson "The Blindness of Virtue" teaches, by Rev. Thomas B. Gregory.

He also pointed out the inconsistency of the action at this time, in view of the fact that "The Blindness of Virtue" had already been shown in Newark eleven times. Thereupon, the police department apologized to the exhibitor, and informed him that he might show this play at any time that he desired.

JERSEY CITY EXHIBITORS PLANNING FIGHT ON SUNDAY CLOSING

Despite appeals and protests motion picture theatres of Jersey City have been forced to remain closed Sundays during October. The disappointed public addressed petitions to the chief of police and the mayor, but to no purpose. Motion picture exhibitors have organized a Liberal Sunday League, and its president, William M. Britten, announced that plans had been agreed upon for the reopening of all the motion picture playhouses in Jersey City on the first Sunday in November. Exhibitors believe the public will remain loyal to them and declare their willingness to provide the Grand Jury with the necessary material for a test case.

Mr. Britten said: "I can promise that motion picture theatres in Jersey City will be opened on Sundays in the very near future. I was not in favor of having one management assume all the responsibility for opening on Sunday when it will be so much more effective to have them all open at the same time. Knowing public sentiment in the question as well as I think I do, I am not afraid of any legal action the municipal authorities may undertake."

ATLANTA FILM FIRE BRINGS RIGID INVESTIGATION OF EXCHANGES

Following a disastrous film exchange fire on October 16 in Atlanta, Ga., in which three girls lost their lives, a rigid investigation of all Atlanta exchanges was ordered in special resolutions passed by the general council of Atlanta October 19 and 20. The resolutions provide for the appointment of a special committee of three members of the council. They will make a careful investigation of all film exchanges.

The committee will look into the advisability of requiring a special building, one story in height, where all film exchanges shall be quartered, and where no other business of any kind shall be allowed. The city electrician has reported that complete protection from fire may only be accomplished by segregating each exchange in one story buildings.

Two points were brought out in the investigation; that the city laws were woefully inadequate in respect to fire protection at film exchanges; and that under the existing laws no blame can be attached for the recent catastrophe. As an outgrowth of the recent film fire, and its investigation, it is reported that an alarming number of buildings in Atlanta, where large numbers of people work, are in just as dangerous condition as was the burned building.

ATLANTA MINISTERS DON'T WANT "NATION" SHOWN THERE

Atlanta ministers, represented by C. B. Wilmer, Dr. Dunbar H. Ogden and John J. Eagan, have registered a protest with Mayor James G. Woodward against allowing in Atlanta a display of "The Birth of a Nation."

Mr. Eagan recently saw the picture in New York and declares that in his opinion certain parts of it should not be displayed in the South. The film has been booked by the Atlanta theatre for December. The mayor has not announced what he will do.

NEGRO LOSES SUIT AGAINST NEW JERSEY EXHIBITOR FOR ALLEGED DISCRIMINATION

THE decision of a jury in the suit of a colored man, Ernest Jones, to recover $500 damages from the City Square theatre, Atlantic City, established a precedent of much interest to all moving picture patrons as well as exhibitors.

The suit was brought in the District Court, the man Jones claiming he was refused a ticket for the first floor on account of his color and therefore entitled to damages under the old Civil Rights Act.

Ed. J. O'Keefe, proprietor of the theatre, through his attorneys, former Judge C. L. Cole and H. W. Lewis, denied this, claiming that a ticket had not been asked for by Jones and so could not have been refused. However, trouble had been previously had with a negro man accompanying Jones and so tickets were refused him on this account and not for the reason of color.

Judge Frank Smathers in his charge to the jury declared that a ticket was merely a license and was revocable at the pleasure of the management who was not compelled to assign any reason for his action, but must refund the money paid. However, a ticket could not be revoked on the ground of race or color, as such action would be a violatior of the Civil Rights Act, but it could be recalled for any other reason the management chose to assign.

After witnesses were called on both sides, the case went to the jury who after a short deliberation returned a verdict for the defendant, O'Keefe.

J. J. Crandall and Walter Comer were the attorneys for the colored man.

As this is the first time in the history of Atlantic City that a court has been called upon to lay a construction on the Civil Rights Act, the decision was eagerly awaited by a number of New Jersey lawyers.

Theatre managers throughout the state followed the case with the closest attention and are now fully posted as to their legal rights in such matters.

In and Out of West Coast Studios

By J. C. Jessen

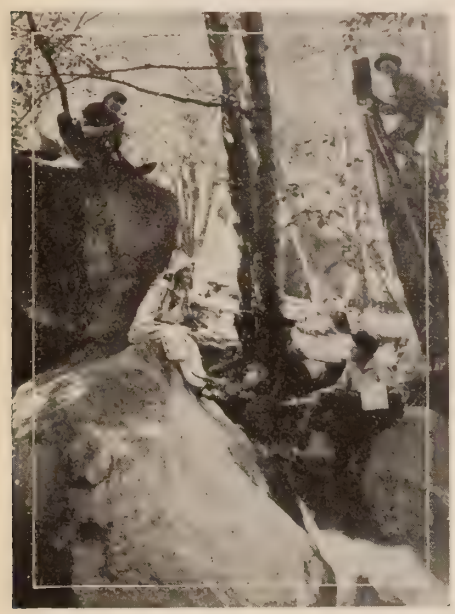
Special to Motion Picture News

Los Angeles, Oct. 30.

HARRY COLEMAN, musical comedy comedian, has been engaged by "Pathe" Lehrmann for work in L-Ko comedies for the Universal, and another new member of the producing staff is Lee Lawson, late technical director at the Universal, who has a similar position at the L-Ko studio.

The Harry Edwards and Billy Ritchie L-Ko company of ten players, spent the past week at San Diego making a two-reel comedy. An attractive California bungalow was built across the street from the L-Ko studio, and this week burned to the ground for scenes in the two-reel race-horse comedy in which Billy Ritchie was featured.

Harry Gardner, writer, newspaper editor, song publisher, and former Indiana representative, has been added by scenario editor Hampton Del Ruth, to the Mack Sennett



ROBERT LEONARD AND ELLA HALL MAKING SCENES, UNDER DIFFICULTIES, FOR "THE CALL OF THE CHRISTMAS BORN"

Keystone corps of writers. Mr. Gardner has had a very wide experience, and his former success lead to the belief that he will prove a valuable man in the new position. Marta Golden, formerly with the Keystone Company, has been re-engaged and is playing opposite Fred Mace in "A Janitor's Wife's Temptation."

Rolin Starts New Comedies for Pathe

With the arrival of Hal E. Roach this week from New York, production of additional comedies for Pathé was taken up by the Rolin Film Company players. While in the East Mr. Roach made arrangements to change the name of these comedies, which in the future will be known as "The Lonesome Luke" series. Ten of the series have been completed and shipped to the Eastern laboratories, and others will be made with the same strong cast.

Police of Los Angeles and surrounding cities are up on their toes because of a bold daylight bank robbery which was recently successfully made, and the bandits escaped in an automobile when the police thought they were film actors making scenes. This week the vigilant officers swooped down on a Lasky company making scenes in the famous Busch sunken gardens in Pasadena where gambling devices of all kinds were being used, and it required showing the camera and a permit from the police department of Los Angeles before the Pasadena officers would leave the scene. More than two hundred and fifty people took part in these scenes which were for the coming Fanny Ward subject being made by Cecil B. de Mille. Supporting Miss Ward are Jack Dean and Sessue Hayakawa. In this Miss Ward is introducing a number of new gowns all of which are worn with pantalettes of a new and striking style. The actress is also wearing her very remarkable collection of diamonds.

The active work of producing the Valeska Suratt subject was taken up this week by Director George Melford. The company spent several days at San Diego filming scenes for this.

Anita King is expected to arrive home by train from New York City after her continental auto trip and will immediately be starred in a Lasky production.

Lasky Adds Cafe for Players

One of the recent departments added at the Lasky studio is that of a printing plant where all titles and sub-titles of the company will be printed together with a quantity of stationery, blanks, etc.

Plans are being made now for the establishment of a weekly newspaper of which Kenneth McGaffey, head of the publicity department, will be editor.

Another feature added at the Lasky studio is a cafe for the players, and especially Cecil B. de Mille, who is now directing day and night producing two photoplays at one time, and does not have time to leave the lot for food. The most recent subject taken up was that of featuring Edna Goodrich and the present title is "The Woman and the Law."

The Jesse L. Lasky Company has been advised that the attempt of the Philadelphia censors to eliminate several scenes of "Carmen" has been set aside by the court following the projection of the picture in the court room. This is a second victory of the Lasky Company over the Philadelphia censors who recently ordered eliminations from "The Secret Orchard."



VICTOR MOORE (Right) IN "CHIMMIE FADDEN OUT WEST" (Lasky)

An exterior set representing a big theatre, store and office building is being erected near the Keystone studio for use in a coming Arbuckle subject. This building is to be the supposed home of a big motion picture play house and will be burned before the picture is finished. During the week the subject featuring Charles Murray and "A Janitor's Wife's Temptation," in which Fred Mace does the cross-eyed act through about one hundred scenes, completed for Keystone release on the Triangle program.

A TRIO OF VIEWS FROM "DOUBLE TROUBLE," FINE ARTS-TRIANGLE



DOUGLAS FAIRBANKS IS FEATURED IN THIS PRODUCTION AT THE KNICKERBOCKER, NEW YORK

FLASHES FROM CHAPTER 29, "THE DIAMOND FROM THE SKY," NORTH AMERICAN-MUTUAL SERIAL



IN THE ANCESTRAL HOUSE—ARTHUR AT HOME WITH THE GYPSIES—DE VAUX FROM DOORWAY WATCHES VIVIAN

William Collier arrived at the Keystone studio Sunday, and will begin work as soon as a suitable story for him can be prepared.

Sam Bernard is working on his first subject, and Weber and Fields will soon complete their second.

Ford Sterling and a band of Keystonites are making a colored picture, that is, all the players of this are colored—by the use of make-up—and many of the scenes are laid at a southern darkey's home.

"Fall of a Nation" on the Stocks

The National Drama Corporation, whose first production will be an adaptation from the Thomas Dixon novel "The Fall of a Nation," has been busy during the past week selecting players, and active filming will probably be taken up in about ten days. Many of the battle scenes will be staged at the old Universal ranch, which is now being laid out for this. Work of building the studio for this company has been taken up and the contractors have an army of workmen busy.

William H. Selig, Director Colin Campbell, Tyrone Power, Kathlyn Williams, Eugenie Besserer and Guy Oliver are at San Francisco for a week where the first scenes for a coming five-reel subject are being made.

The Kalem comedy company finished two single reel subjects this week, one being "Nearly a King," in which the Kalem pig played in the star role of a sacred pet. The other is entitled "The Guardian Angel," and will serve to introduce two new Kalem players, John McDermid and Charles Mulgro, who support Bud Duncan and Ethel Teare. Mulgro has been connected with the profession since 1857, when he appeared first as a comedian, and this week was so full of "pep" that the Director, William Beaudine, had difficulty in securing a good portrayal of a gouty man. The company will next take up an Italian story, "The Bandits of Macaroni Mountain."

Griffith Builds Coast's Greatest Set

For eight weeks a large number of workmen have been engaged on the making of a replica of scenes of Jerusalem for the Griffith production, "The Mother and the Law." There are now a number of sets on the grounds, many of which have been used, but the largest is that of a building requiring twelve scaffolds in order that the workmen may add the finish. This building has the appearance of a weather stained one of stone. It is about a thousand feet in length, and the greater portion is sixty feet with long banner poles extending fifteen feet above and the highest portion is seventy-five feet. Over all doors and windows there are decorations in keeping with the time the walls or buildings that this represents were made. It is by far the greatest set ever made on the West Coast.

The H. C. Matthews company producing for the Universal, are making the final scenes for the three-reel dramatic fairy tale "The Secret of Happiness," the theme of which is that contentment is the secret. The principal parts of this are taken by Elsie Albert, S. W. and Kathrine Griffith.

A second enthusiastic meeting toward the reorganization of a social club of photoplayers of Los Angeles was held at a local cafe during the past week and proved a very enthusiastic gathering. At this additional plans were made for a benefit to be given entitled "The Weber and Fields Jubilee," in which all the stars of filmdom now in Los Angeles will take part. Edna Goodrich and Fanny Ward have made application to appear in the chorus and Julia Dean, Jane Grey and a number of other stars will take part. It will, if present plans are carried out, be the greatest all-star entertainment given in America with the possible exception of the Lamb's Gambol or the Titanic benefit. The question of a name for the organization was discussed at length, and a committee of nine were finally selected to make a report at another dinner to be given during the coming week. The most popular names suggested were: Los Angeles Screen Club, The Panto Art, and The Photoplayers.

"Recoiling Vengeance" a Bison Drama

The U 101 Bison is filming "The Recoiling Vengeance," a drama of three reels which is an adaptation of a story by Edward Ferguson, prepared by Ruth Ann Baldwin, manager of the program department of the Universal West Coast studios, and author of "Damon and Pythias" and "The Black Box" serial. The principals of the cast for this are: Edward Hearn, Betty Schade, Rosita Marstini, Albert Miller and Caroline Meredith. The action of this constitutes the adventures of a confidential agent of the British Secret Service, accompanied by his wife, while delivering important papers to the officials in Afghanistan. They are followed by foreign spies, and foil their pursuers time after time, until the British are finally thrown into a cage of tigers. The mistreatment of one of the men by the leader of the spies results in their lives being saved.

Co-director Horace Davey is filming "Saved by a Skirt," in which Neil Burns proves to be a bride elect of two minutes' notice by donning his sister's clothes and marrying his sister's sweetheart where a nearsighted justice of the peace presides. This action was necessary that the sweetheart marry by a certain time in order to save his inheritance. The situation is explained to his sweetheart and they are secretly married. Ray Gallagher and Billie Rhodes are the other members of the cast.

The Al Christie Nestor company has finished the filming of "Wanted a Leading Woman," and for several days have been creating riots of fun in the production of a Scottish comedy entitled "Love in a Kilt." The scenes for this are laid in the mountains and lochs of Scotland, and Lee Moran, Harry Rattenberry, little Gus Alexander and Harry Lyons are all attired in the Scottish garb, while Eddie Lyons plays the role of the American, with Betty Compson as a Scottish lass. The work on this has kept the Universal studio in a turmoil of merriment, and if the picture is one half as funny on the screen at is is in the making, there will be an explosion.

Al Curtis is filming "Dad's Awful Deed," a Joker comedy in which the hard-up father attempts to induce his daughter to marry his creditor, all of which brings on a number of unusual comedy situations that Max Asher, Lillian Peacock, Victor Leroy and William Frahney stage in a laugh making manner.

First "Graft" Episode Under Way

Director Richard Stanton has corralled all the grafters or at least a very big number, and used them in scenes for the first of the fifteen episodes of the serial entitled "Graft." Number one of the series starts off with one grafter being killed, and



SCENE FROM CENTAUR FEATURE, "STANLEY IN STARVATION CAMP," AND GEORGE OVEY IN "THE DOUBLE CROSS," CUB COMEDY

as there are fifteen episodes and about as many grafters, it is presumed there will be enough to last through the entire series. In number one, which is of an introductory nature, Dudley Larnigan, played by William Sheerer, district attorney of New York, is put to death in a mysterious manner by his party's opponents. His son, Bruce, taken by Hobart Henley who is featured in this serial, wins a campaign to succeed his father by enrolling the women of the city to support him, and he starts his work of avenging the death of his father by cleaning out the ring of grafters who heretofore have in a measure succeeded in running the city. Jane Novak appears as the daughter of the head of an insurance trust who takes the lead in organizing the women to support Larnigan for prosecuting attorney. Glen Wright appears as the organizer of the grafters.

Lynn Reynolds, who for the past ten weeks has been directing the action of the Sydney Ayres company in one and two reel subjects, has been given a company, and during the past week made the first subject entitled "Mary Ann's Decision" of one reel, scenario for which is by Harvey Gates. The principals of this cast were Myrtle Gonzalez, Arthur Shirley and Val Paul. With the completion of this subject, Mr. Shirley leaves the Universal to become a member of the National Drama Corporation stock in the production of "The Fall of a Nation," and will be succeeded by Fred Church as leading man. In the making of the first subject many scenes were laid on Mt. Wilson, and one thrill for the film was the fall of one character off a cliff. The dummy used fell far down into a ravine where it was impossible for the company to get it, and while they were making additional scenes tourists came upon it and sent in a call for the coroner.

Otto Producing "Undine"

A company composed of Mr. and Mrs. Smalley, Marie Walcamp, Juan de la Cruz, Charles Hammond, Ethel Weber, W. H. Carr, Frank Forde, Al Zeigler and Frank Williams have gone to San Francisco to secure scenes for the five-reel subject "Hop," adapted from the Rufus Steele story entitled "Dope." Filming will be commenced with the arrival of the Japanese boat Nippon Maru, which comes into harbor at San Francisco Tuesday. The author resides at San Francisco, and the story is written around scenes in San Francisco Chinatown and the bay. Arrangements have been completed for members of the California State Health department, police, fire and National Secret Service officials to take part in this.

Director Henry Otto and company of about forty have gone to the Santa Barbara Islands for a stay of two weeks where they will make the exterior scenes for the film entitled "Undine," an adaptation from the story of the same name by De La Motte Foque, prepared by Walter Woods. Ida Schnall, one of the best known swimmers of America who holds the championship for high and fancy diving, and has been used for a model by the country's greatest artists who claim she has a perfect figure, has been specially engaged to play the name part in this. Douglass Girrard, Edna Maison, Carol Stellson, Caroline Fowler, O. C. Jackson, Josephine Rice, Thomas Delmar, Elijah Zerr and Jack Nelson constitute the cast. In addition twenty-five of the prettiest diving girls of California beaches were secured to take part in this, and accompanied the Otto organization.

The Joseph Franz Western Universal company is filming "The Voice of the Wilderness," written by Ben Cohn. This is a tale of early cattle ranch days of the West, wherein the son lives a life solely to avenge the man who was dishonest and injured his father. This party later proves to be the father of the girl the son loves, and a reconciliation is effected wherein the dishonest man makes ample payment for his misconduct. The cast for this includes William Crinley, Edythe Sterling, Sherman Bainbridge, Norbert Myles, Rex Roselli and Lule Warrenton.

Filming of the remainder of the Terrence O'Rourke series adapted from the Louis-Joseph Vance stories, has again been taken up with the star of the first six releases, Jack Kerrigan, in the name part. The direction is in charge of Otis Turner, and the scenarios are prepared by F. McGrew Willis and Walter Woods. Mr. Kerrigan has been surrounded by a notable cast of characters which includes Bertram Grassby, Maude George, Harry Carter, Lois Wilson and Eddie Polo. Number seven of the series, now being made, deals with the adventurer rescuing several from the hands of brigands in Scondi, an oriental kingdom. In the action, the queen becomes infatuated with the youth, but he leaves her for his former sweetheart.

"Colonel Steele, Master Gambler," is a character story with Murdock MacQuarrie playing the name part. This consists of fade-ins that tell the story related by a gambler of early days and his adventures in a western town. Arthur Moon and Edna Payne are prominent in the cast.

Potel Joins the "Army"

Victor Potel has joined the army, at least for the subject, "Safety First and Last." In this he is a member of the Coyote Centre Home Guards. When assigned to the duty of delivering important messages across the Mexican border, he and his companion are attacked by a Mexican army, and he succeeds in roping them all, thus proving himself a regular hero. Lillian Hamilton, Jane Bernoudy and Albert Morrow have been made members of this company, which is under the direction of Roy Clements.

A company of players from Universal City have spent the past week at Bear Lake Valley making exteriors for the Canadian Northwest story, "Bloodhounds of the North," which features Herbert Rawlinson, with Agnes Vernon playing the opposite lead. The day the company left Bear Lake Valley, one of the first snow storms of the season began, and for a time it was feared they would not be able to get to the foothills. The altitude here is approximately six thousand feet above sea level.

The Robert Leonard and Ella Hall company has spent the past week in the vicinity of Arrowhead Hot Springs on a holiday story entitled "The Call of the Christmas Born." In the making of this, they penetrated far into the foothills and secured some wonderful mountain and wilderness



THE FINISH OF THE NAVAL BATTLE STAGED BY THOMAS H. INCE FOR A FORTHCOMING INCE-TRIANGLE FEATURE

effects, which caused Director General Henry McRae to send the company back for several additional subjects to be made in the same vicinity.

Mr. and Mrs. Carter DeHaven have returned to Universal City from New York for a stay of one year, as the result of a contract recently made with President Carl Laemmle. Mr. and Mrs. DeHaven will be remembered as stars in the five-reel Broadway feature, "The College Orphan." They will be featured in comedy dramas.

Wiltermood at Universal City

Frank M. Wiltermood, formerly scenario writer at the Universal and Balboa studios, has been added to the Universal City scenario staff. The Universal company under the direction of Rupert Julian, is spending several days in the San Gabriel canyon filming scenes for "The Gilded Youth."

"Transgression" is the title of a story dealing with life in New York art circles, written by F. McGrew Willis, and being produced by Leon Kent. The principals in this are Mina Cunard, Malcolm Blevins and Jack Livingston.

The last few scenes for the subject "Tainted Money" of five-reels featuring Hobart Bosworth, were made the latter part of last week, and this week the filming of "Two Men of Sandy Bar," a well known Bret Harte story, was taken up under the direction of Lloyd B. Carleton, who has just become a member of the Universal staff of directors. Mr. Carleton was for a number of years with the Lubin Company, and for the past six months has been directing at the Seliz Zoo. The scenario for this story was adapted by Olga Printzlau.

Calder Johnston, formerly manager of the scenario department of Universal City, is now serving in the same capacity at the American studio at Santa Barbara.

President F. M. Marion, of the Kalem Company, and Mrs. Marion, are in Los Angeles spending several days at the two studios of the company, one located at Hollywood, where the "Ham" comedies are made, and the other at Glendale, from which studio emanates the "Hazards of Helen." "The Mystery of the Grand Hotel" series, and where the "Stingaree" series is now being made.

Kalem to Continue Western Companies

The appearance of an advertisement in a trade paper offering the Hollywood and Glendale studios for sale has caused many rumors to the effect that the Western producing companies would be disposed of, but while here, Mr. Marion stated that such was not the intention of the company.

A very novel introduction has been filmed for the "Stingaree" series under the direction of James Horne at the Glendale studio which consists of Stingaree, played by True Boardman, when he becomes tired of living a clubman's life, shooting up the beautiful dining hall at a London club. With a six-shooter he breaks the fancy plates on a plate rail about the room, and as the shattered pieces fall large letters appear which spell the title of the subject—"Stingaree."

The company has just returned from the desert, where they completed the first four episodes of the series, and are now beginning on the fifth, which is entitled, "Bush Ranger at Bay." Frank Jonasson, character actor of the company, was badly injured when a number of the forty horses used in the desert scenes stampeded and ran through a small canyon in which he was enacting a prospector's scene.

An interesting fact in connection with the selection of True Boardman to play the name part in this series is the fact that this book is one of the first that Mr. Boardman remembers reading when a boy, and it has always remained a favorite with him. In his boyhood days he played Stingaree in his back yard. When he went on the stage he had visions of playing this, and ofttimes studied the stories with the view of dramatizing them. When assigned the part, Mr. Boardman was greatly pleased, and has since shown his intimate acquaintance with the story in the portrayal of the role. In this connection it may be added that this week the little son of Mr. Boardman, True Boardman, Jr., played the part of a runaway boy, a Stingaree, in the current number of the "Hazards of Helen" series entitled "The Girl Who Dared." In this the boy takes a train from his home town, and the girl operator learning of this rides a horse to catch the train, and succeeds in swinging on to the steps from the horse's back.

Enid Markey Hurt In Film

Three times in as many weeks has Enid Markey, Ince leading woman, met with mishap. Her latest accident occurred, this week, while she was was enacting another big scene with Frank Keenan and a company of 100 players in the current Ince-Triangle feature in which Keenan is to be starred. Miss Markey is playing the part of a military commander's daughter who barely escapes suffering ignominies at the hands of a despot who covets her. She seeks shelter in a convent, where, with the nuns and other refugees, she attempts to prevent the entrance of the leader and his mob. The men succeed in breaking in, however, and it was during the enactment of this thrilling scene that Miss Markey was injured. As the barbarians rushed passed the door, Miss Merkey was carried off her feet and thrown to the ground. Before she could arise, a half dozen men had trampled upon her during the excitement. Prostrate, she was carried to her dressing room and there revived. She was taken home for a two-day rest.



HELEN WARE IN A STRIKING POSE FROM "CROSS-CURRENTS" (Fine Arts—Triangle)

Work was commenced this week on the erection of an immense set on the first completed stage at the new Ince Culver City studios. This when completed will depict the New York Stock Exchange, and will be used for many of the biggest and most important scenes of the current production in which H. B. Warner will be starred.

In order that, in future, he will not be compelled to cast about for a suitable place in which to make a final inspection of his productions, Thomas H. Ince this week signed a lease which gives him the exclusive right to the Brooks theatre, sometimes known as the Mozart, in Los Angeles. The theatre will be used each week for the showing of the Ince-Triangle features before they are shipped to New York for distribution. These exhibitions will not be public, but will be viewed only by Ince himself, and his staff of assistants. The actual work of cutting and assembling of the Ince films is done in the Inceville factory, but at the studio there are no adequate facilities for proecting the pictures with the full and original musical accompaniment, which has proven such a tremendously valuable asset of the Triangle plays. Hereafter, a twenty piece orchestra will render the especially written music.

Jackie Saunders as "Ugly Duckling"

At the Horkheimer Balboa studio a feature picture entitled "The Ugliest Girl in The World," is being made, and in this Jackie Saunders will be featured in the name part. It is understood that it will be necessary for Miss Saunders to disguise herself for this part, but in the end the make-up may be removed as the duckling becomes the most beautiful bird.

E. D. Horkheimer, secretary and treasurer of the Balboa company, has been successful in buying a million one cent green postage stamps used during the expositions here, which bear the picture of Balboa, discoverer of the Pacific Ocean, after whom the company is named. Since these stamps were first issued, the Balboa company has been using them exclusively, and with this supply will be able to do so for many moons. In this way Mr. E. D. Horkheimer successfully picked off a nice bit of advertising unintended by Uncle Sam. At the close of the expositions all Balboa stamps will be withdrawn from sale in various parts of the country to be sold to the Balboa company at Long Beach.

Tom Chatterton, playing opposite Directress Cleo Madison in the five part subject, "Live and Let Live,"in staging a too realistic scene lost two teeth. The dentist's bill was seventy-five dollars, but Director Henry McRae believes they got a bargain in the realistic scene which was presented.

Sturgeon Starts New Blue Ribbon

The Blue Ribbon feature, "God's Country and the Woman," to be produced by director R. S. Sturgeon, will be taken up shortly, and Nell Shipman has been engaged to play the name part. Opposite her will be

Wm. Duncan, featured in "The Chalice of Courage" and other Vitagraph features, who has spent considerable time in Alaska.

In the filming of "The Squared Account," a one-reel subject just finished under the direction of William Wolbert at the Vitagraph studio, with a cast of George Kunkel, Jack Mower, and others, Otto Lederer was



WEBER AND FIELDS IN "THE BEST OF ENEMIES" (Keystone-Triangle)

injured to the extent of a bone in his arm being fractured. He completed the picture notwithstanding the injury. Director Wolbert is now making a three-reel subject entitled "Paloma," written by Daisy Eloise Smith. George Stanley has been cast to play the part of the old Spaniard in this.

The third Vitagraph company under the direction of Dave Smith, is now filming "The Return of Eli Judson," with a cast composed of George Holt, Jack Wetherby, George Kunkel and Corrine Griffith.

NEWS OF THE WEEK IN AND ABOUT SAN DIEGO

Special to MOTION PICTURE NEWS

San Diego, Cal., Oct. 30.

One of the Lubin companies, under direction of Edward Sloman, with B. C. Hayward at the camera, has been busy on a three-reeler written by Julian Lamothe, entitled "The Bond Within," with L. C. Shumway, George Rauth, Adda Gleason and Adelaide Bronti in the cast. In a portion of the scenes some of the old adobe ruins and houses in Old Town, as the first settlement of San Diego is known, were utilized. There was also a place for quite a group of young Mexican boys. The story is built around the experiences of Mexican refugees.

Melvin Mayo has been directing two one-reel pictures, both written by Julian Lamothe. One of them was "The Dusty Gentleman," with Ronald Bradbury playing the lead, Francelia Billington, the poor relation, Helen Wolcott, the proud daughter, Jay Morley from the city, in the heavy, and William J. Spencer as the father. In the play a trick effect was worked with the camera, operated by D. L. Davis, which will be found to be a new thing in dissolving scenes.

The other play directed by Mr. Mayo and also filmed by Mr. Davis, was "The Little Sister of the Poor," with Miss Billington as Sister Teresa, Miss Wolcott as La Belle Corinne, a woman with a past; Mr. Bradbury in the lead as Bert Wilson; Jay Morley as Duval, an admirer of La Belle. It is a story of contrast, of good and evil, of a nun and a woman of the world. The California building at the exposition was used in a portion of the filming, the handsome entrance being utilized as a church exterior.

Jay Morley has severed his connection with the Lubin company and has returned to Los Angeles.

The aeroplane which recently fell, killing Lieut. W. R. Taliaferro, attached to the North Island Aviation School of the First Aero Corps of the United States Army, had been used a few days before by the Lubin company in ill strating a sandstorm on the desert. The scene was set on the aviation field and the aeroplane was held fast while the motor was run at full speed, thus stirring up a real sand-storm over the entire scenery of the company.

The Dudley Motion Picture Company is now at work at its studio in National City, and has been busy with some of Peter B. Kyne's stories, the first filmed being "The Land Just Over Yonder." The other day Manager Leonard Coop was at work on a play involving a labor problem, and for one of the scenes he needed a large number of old, dirty overalls. In order to get these he went among a gang of laborers and offered to give them new pairs for old, and it was sometime before he could make them believe he was not insane.

Carlos Lescale is putting on at the Gaiety theatre ten thousand feet of film depicting scenes in Mexico in the past few months.

On Sunday, the 31st inst., La Jolla, a pleasure resort and suburb of this city, will observe Lubin Day, with the members of the Lubin company at Coronado as the guests of honor. A special train will be used.

ALLEN H. WRIGHT.

Vitagraph Employees Dance All Night in 2nd Ball

Annual Event, Held to Raise Money for Sick Benefit and Hospital Fund, Brings Out 1,000 at McLaughlin's Bayside Casino, Sheepshead Bay

MOST recent of the Vitagraph Company of America's pleasant social affairs was the second Annual Benefit Ball of the Vitagraph employees, held at McLaughlin's Bayside Casino, Sheepshead Bay, Brooklyn, New York, Wednesday evening, October 27.

To quote from the introduction of the souvenir program, "The Vitagraph employees have created for themselves a sick benefit and hospital fund which is largely dependent on this annual affair,"—"we sincerely thank you for your kind aid and hope that the second annual benefit ball will linger in your happiest memories."

That is the reason for the ball and there, too, is its anticipated effect on some ten hundred persons who made merry in the large Casino. Dancing was as usual the main event, if not the only event of the evening outside of a few songs rendered by the Vitagraph quartette, comprised of Donald McBride, Edward Dunn, Frank Brule and John Mason.



THE LATEST PORTRAIT OF MARY MILES MINTER (Metro)

The songs were greeted enthusiastically, but strange to tell, the four songbirds absolutely refused to give an encore. So that was the last of the singing until later in the evening Hughie Mack took it upon himself to burst into limpid song.

Of cups there were none, but this did nothing to lessen the ardor of the dancers. Even Sam Trigger was seen tripping the light fantastic, while Thomas Howard, the aggressive secretary of the Motion Picture Exhibitors League of New York, honored and was honored by many partners.

Those representing the histrionic talent of the Flatbush studio were, Anita Stewart, Dorothy Kelly, Lillian Walker, George Baker, Van Dyke Brooke, Wilfred North, Theodore Marston, Paul Scardon, C. Van Deusen, Charles Eldridge, James Morrison, Albert Roccardi, Joseph Kilgour, Anders Randolph, William Shea, Garry McGarry, Stanley Dark, Kate Price, Eulalie Jensen, Virginia Pearson, Leah Baird and A. F. Beck, Flora Finch, Frankie Mann and Donald Hall, Ethel Corcoran, Carolyn Birch, Katharine Lewis, Mary Maurice, Donald MacBride, Arthur Cozine, William and Edward Dunn, Hughie Mack, Mother Anderson, Alice Lake, Josephine Earle, Beatrice Anderson, Ethel Tully, Edward Elkas, Jack Evans and Frank Bunny.

Dick Leslie, Vitagraph's able make-up man, was on hand. Leslie also made up the attractive souvenir program, containing photographs of practically every member of the studio. Sam Spedon and John W. Grey represented publicity and advertising, respectively.

Others were David Wallace and Charles L. Giegerich of the *Morning Telegraph;* Harry Havens and Rose Dugan, of the *Motion Picture Mail;* George Blaisdell, of the *Moving Picture World;* Charles Condon, of *Motography,* and Peter Milne of MOTION PICTURE NEWS.

CAST FOR "THE OTHER GIRL," RAVER FILM, NEARLY PICKED

Director of Productions Percy Winter of the Raver Film Corporation is rapidly making the last few selections of the cast of five hundred for "The Other Girl," by Augustus Thomas.

In addition to James J. Corbett, Paul Gilmore and Becky Bruce, President Raver announces the engagement of Frances Thompson, Mona Ryan, Horace Vinton, Mortimer Martini, Louis Thiel, Rawland Ratcliffe, Harry Redding, Ten Eyck Clay, Zola Telmzart and Lizzie McCall.

Lasky Obtains Rights to All Works of Mark Twain

Negotiations with Harper Brothers and President of Mark Twain Company Terminated Successfully by Goldfish—Prepare to Send Company Down Mississippi for Locations

ANNOUNCEMENT that all the works of the late Samuel Langhorne Clemens (Mark Twain) had been obtained for motion pictures has been made by Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company. Mr. Goldfish said that Cecil B. DeMille, director-general of the Lasky company, would personally supervise the picturization of these great pieces of American literature.

"Extraordinary as have been the efforts of the Lasky Feature Play Company in the past to produce photoplays of the very highest and most artistic type," said Mr. Goldfish in speaking of the Mark Twain pictures, "I wish to state without qualification that the Lasky company will stop at nothing to make the Twain picturizations worthy of their subjects.

"For several years motion picture manufacturers have vied with each other in flattering bids and offers for the Mark Twain stories. That the Lasky company now is in a position to announce that it holds exclusive rights to these great works is a matter in which we all take special pride."

Negotiations for these works had been carried on between Mr. Goldfish and representatives of the Mark Twain Company, a corporation which is handling the works of the late humorist, and Harper & Brothers, the publishers, for some months. Mr. E. E. Loomis, a vice-president of the Delaware, Lackawanna & Western Railroad, is president of the Mark Twain Company.

The picturization rights include not only the United States, where the pictures will be shown in theatres which play the Paramount program, but will include the world rights as well.

Among the best-known stories by Mark Twain which readily lend themselves to expert picturization form are "The Adventures of Huckleberry Finn," "The Adventures of Tom Sawyer," "Connecticut Yankee in King Arthur's Court," "Captain Stormfield's Visit to Heaven," "Following the Equator," "Innocents Abroad," "Pudd'nhead Wilson," "Roughin' It," "Tom Sawyer Abroad," "Tom Sawyer, Detective," "The Jumping Frog" and scores of shorter and well-known stories which will form the basis of excellent photoplay scenarios.

The scenes of "Tom Sawyer" and "Huckleberry Finn" are laid on and along the Mississippi River, and it is stated by the Lasky company that a big company of players, photographers and staff will go right to the ground for the making of these pictures. This will give the opportunity to translate to the film America as the late Mark Twain knew it and wrote about it. Scenes on the river, the old-style river boat and the return to life of the old-time river pilot will be features of these picturizations.

Uncle Sam Calls Aid of Films to Show Work in West

Department of Interior, as Part of Reclamation Service, Takes 40,000 Feet of Scenery for Public to See Extent of Beauty in Our National Parks

AS part of the extensive reclamation work at present being carried on by the United States Department of the Interior, approximately forty thousand feet of film have been taken, showing the remarkable scenic beauty of the large national parks lying within the confines of the United States.

The six largest of the parks in the west, including Yellowstone and the Rocky Mountain reserve, are comparatively unknown to the greater part of the population of the country. Stephen T. Mather, assistant to Secretary Lane of the Interior Department, has realized this deplorable lack of topographical knowledge on the part of the majority of the populace, and consequently has made it possible for the picture to be taken.

Under the active direction of Herford T. Cowling, chief photographer of the U. S. Reclamation Service, the pictures have been procured and assembled. The reels show almost unknown scenery of the United States. All the parks offer unusual opportunities for the compilation of a scenic of unlimited educational value. Mr. Cowling believes that the pictures will meet with widespread interest as he has visited points of heretofore unpictured interest to the average person throughout the country.

Mr. Cowling was recently in New York negotiating with the heads of several prominent film distributing concerns to ascertain which would be the most suitable medium for the distribution of the pictures.

As yet no definite announcement has been made, either by Mr. Cowling or by any of the companies with which he has been in conference, but in a short time it is to be expected that a large distributing organization will close contracts with the government, whereby they will receive the rights to handle the pictures.

In this way it is Mr. Mather's intention to stimulate the interest of the American public in the realization of the grandeur of the scenery contained in their own country. It is hoped that, influenced by the pictures, travelers will desire to see America first instead of neglecting this country for Europe.

As American scenics are lamentably scarce, there is small doubt that great success will meet with Mr. Mather's plan. Mr. Cowling, a photographer of prominence, believes that the films will make attractive fillers for a picture program, as they are equally as beautiful, well photo- European scenic.

"German Side of the War" Makes Record Run

Chicago "Tribune" Subject, Playing to Daily Attendance of 8,555, with Weekly Receipts Amounting to $14,972, at Forty-fourth Street Theatre, Promises Harvest for Exhibitors

THE success of the "German Side of the War," the Chicago *Tribune* pictures, offered by the Public Service Film Company, 1482 Broadway, New York, has resulted in numerous applications for booking throughout the country.

These pictures ran to record-breaking business at the Forty-fourth street theatre, New York City, and caused favorable comment among patrons of the theatre. As a result of their reception the company thought it advisable to book them in the Manhattan Opera House, to accommodate the large crowds anxious to view these unusual subjects.

Engagements followed at other metropolitan theatres, playing to capacity. The demand for further showing became so persistent that the Shuberts booked the pictures for a return engagement at the Forty-fourth street house.

The pictures, regardless of the apparently biased title, make a strong appeal to all picture-goers who like action and thrill. The films bring to the spectator in the most vivid manner the German battlefields.

The run in the Forty-fourth street theatre, New York, made its record with a daily attendance of 8,555, while the receipts for the week amounted to a total of $14,972.

With these figures as a criterion, exhibitors anywhere may feel sure of booking the "German Side of the War" with chances of its being one of the biggest moneymakers coming to their theatres in a long time.

For time and terms in the states of New York, Pennsylvania and New Jersey, apply to the Public Service Film Company, 1482 Broadway, New York.

BRYANT WASHBURN SPEAKS TO NINE DIFFERENT AUDIENCES IN ILLINOIS

Bryant Washburn, Essanay leading man, was the guest of honor at M. H. Rubens' Princess theatre in Joliet, Ill., recently and entertained 5,000 persons who packed the theatre to see the photoplay here in real life.

Mr. Washburn spoke to nine different audiences and a huge portrait of Mr. Washburn was placed in front of the Princess theatre, attracting hundreds of passersby.

Paramount Ready-to-Serve Publicity for Dailies

Advertising Department Concocts Five Column Layout Stories, Seasoned to All News Tastes and, Like Canned Soup, Meant for Immediate Use by Editors Everywhere

SUPPLEMENTING the publicity issued in connection with its advertising campaign, the Paramount Pictures Corporation has succeeded in building up a news service of its own without employing the services of a news agency. It furnishes special stories of news value to the many papers with which it is in close touch. "Paramount Press" is a clip sheet, which deals with the news of all the companies in the Paramount organization, and gives to photoplay editors material written as they themselves would want it sent to them.

There are, of course, many occasions on which a story is too long for publication in



EDNA GOODRICH AS A RED CROSS NURSE IN BELGIUM

this syndicate service, but of such distinct value that it must be got to the newspapers at the earliest possible moment.

An example of the kind of special material which this company is sending out is "My Experiences as a Red Cross Nurse in War Swept Belgium," by Edna Goodrich. A five column layout of three photographs, one of the American hospital at Neuilly, another of the Red Cross dogs in action, and in the center one of Edna Goodrich, long known as one of the most beautiful women on the American stage, as the Allied soldiers in Belgium trenches saw her, forms the illustration.

At the outbreak of the war Miss Goodrich volunteered for service as a Red Cross nurse, and after a year in the base hospitals at the front, she returned to this country. In her article she tells her reasons for her return to appear in Paramount pictures, produced by the Lasky Feature Play Company. It is an interesting and well written story. Such papers as the Dayton *Herald,* Seattle *Post,* Denver *Times,* Milwaukee *Leader,* Detroit *Free Press,* Pittsburgh *Post,* Philadelphia *Ledger,* Baltimore *American,* Omaha *World-Herald,* St. Louis *Post-Dispatch,* Chicago *Daily News* and the Dallas *Times-Herald,* are numbered among those in the large syndicate which have requested it.

The chief value of the article is that it is not, strictly speaking, publicity, but a real newspaper feature. It is written in the paper style, and presented in a way that will appeal to the editor. It does not pound the names "Paramount" or "Lasky" in such a way as to insure its landing in the waste-paper basket. In a carefully worded and logical editor's note, it is explained who Miss Goodrich is, and in a few words the interest is whetted as to what she has to say and her identity, as a famous actress about to make her photoplay debut.

It is this sort of thing that will do a great deal of good toward making friends for motion pictures in the newspaper offices and toward aiding the exhibitor in getting really valuable publicity.

JULIUS STEGER ADDED TO METRO LIST OF STARS

Julius Steger, the stage star, who recently appeared in the photoplay versions of "The Fifth Commandment" and "The Master of the House," is the latest addition to the long list of stars under the Metro banner.

Mr. Steger has signed a contract with the Rolfe Photo Plays, Inc., to appear exclusively on the Metro program. His first appearance will be in the stellar role in "The Blindness of Love," a comedy drama by Ruth Comfort Mitchell. It will be ready for release on the Metro program in December.

Mr. Steger was born in Vienna, and came to New York when a youth. He first attracted attention on the stage as the leading support of Marie Tempest. Since he has created the leading roles in numerous musical productions on Broadway. His last appearance in light opera was in Victor Herbert's "It Happened in Nordland," with Lew Fields. Soon afterward he appeared in vaudeville as a serious actor, presenting "The Fifth Commandment."

Franklin Is Latest to Select Quaker City for Films

First Release, Ready in Two Weeks, Will Feature May Ward, Known as Dresden Doll of Vaudeville, Directed by Joseph Adelmann, Who Also Wrote the Scenario

Special to MOTION PICTURE NEWS

Philadelphia, Nov. 1

THE latest producing company to choose the Quaker City as the scene of its activities is the Franklin Film Manufacturing Company. Although just organized, this company is already busily at work on its first picture.

Heading the company as president is F. L. Bernstein, formerly with the Continental Photo Play Producing Corporation. The Franklin is financed by well-known Philadelphians, and is reported to be capitalized at $200,000.

The studios of the Liberty plant at 20 East Herman street, Germantown, have been leased by the new organization, which also has its offices at present in the same building.

The first release of the Franklin company will be ready in about two weeks. This is an original scenario from the pen of the theatrical writer and director, Joseph Adelmann.

Mr. Adelmann is the director for this picture, which promises many novel effects. The exterior scenes have been taken at the farm of the Liberty and work will start next week at the studio on the interiors. May Ward, long known as the Dresden Doll of vaudeville and who made her screen debut in a "Continental Girl," will be the lead in this picture, which its author has called "The Wild Rose."

The story deals with the adventures of a little country girl who leaves the solitude of the farm for the boarding school and later for the big city where many exciting things happen to her before the denoument is reached.

IRENE PAGE SOLOMON.

"Misleading Lady's" Demure Appeal for Popularity

January Will Find Essanay's Version of Stage Success, Free From All Guile, Making Effort to Gain Friends for V-L-S-E by Artless Display of Dramatic Charms

GEORGE K. SPOOR, president of Essanay, announces for January release on the V-L-S-E program, one of the most successful plays of the speaking stage in recent years, "The Misleading Lady," by Charles Goddard.

Henry B. Walthall will take the leading role which was portrayed on the stage by Lewis Stone. Edna Mayo will take the leading feminine role, playing opposite Mr. Walthall.

This play is replete with thrilling incidents, such as the kidnapping of a society girl by the wealthy Western mine owner, after she had led him to propose as a bet at a house party, making him the butt of the joke. Their experiences in the rough north country where he has abducted her, and where she finally learns to love him, are intense in interest.

Essanay also will release a special five act feature in December, "A Daughter of the City," taken from the play by H. S. Sheldon. This is a thrilling story of mystery and romance with John Junior, the well-known stage star and Marguerite Clayton in the leading roles. The play is directed by E. H. Calvert, who also plays a prominent part.

The regular V-L-S-E December release is "The Alster Case," written by Rufus Gillmore, author of "The Opal Pin" and numerous other detective novels.

MUTUAL MODEL GOES ON TOUR IN VAUDEVILLE

Betty Brown, who displays the fashionable gowns shown in the *Mutual Weekly,* achieved such success on the screen that she has been engaged for a fashion show, which has just gone on tour in vaudeville. This will not interfere with her contract to wear the latest creations before the Mutual camera.

JUST TO MAKE TALK

By LONGACRE

THE annual meeting of the Screen Club was held Saturday night, October 30. Club matters and impending changes in membership were discussed at length.

King Baggot, chairman of the ball committee, made the keynote speech of the evening. He also announced that the annual ball will be held Saturday evening, November 20, in the gold room of the Hotel Astor. It is no exaggeration to say that all indications are that this will be the most successful ball in the history of the Screen Club.

The reports of the various committees were read and heartily approved. They showed the Screen Club to be in a flourishing condition. The official installation of the new officers took place. They are:

President, William Quirk; first vice-president, Harry Meyers; second vice-president, Adam Kessel; third vice-president, Robert Edeson; recording secretary, Harry Ennis; corresponding secretary, Robert E. Welsh; treasurer, John N. Race; board of governors, C. A. Willat, Hopp Hadley, George De Carlton and Arthur Leslie. The members of the board of governors which hold over from last year are King Baggot, Frank Powell, Jule Burnstein and Jake Gerhardt.

Tribute was paid each of the outgoing officers in the way of a rising vote of thanks for each one.

All hail Geraldine Farrar's "Carmen." Sunday she took New York by storm as thoroughly as she did Boston some weeks ago.

Reports from Philadelphia say that Tony Kelly, scenario writer extraordinary, has a new automobile, but that it doesn't always work.

(By special wire—just as we go to press.)

The friends of Peter Schmid, better known as the "Terrible Teuton" or the "Celery Sheriff," are very much grieved to learn that he was defeated in his home town of Grantwood, N. J., by a vote of 9 to 3. Peter would have received another vote, but the thirteenth voter of the town had rheumatism and could not get to the polls.

Frank Kugler, cameraman par excellence, is going in for himself. With a company headed by E. K. Lincoln he is heading for the Berkshires to make a picture. His outline of the story shows that it will be a remarkably gripping production.

The day is coming when the intelligent cameraman will be a far bigger feature than he is now in the production end. Mr. Kugler knows the camera thoroughly. In addition he knows dramatic value and motion picture technique. He is blazing the trail for others.

David Miles, one of the real pioneers, died suddenly last Friday. "Dave," as everyone knew him, started as an actor many years ago. For several years he had been a producer, and headed his own company till he sold out recently. He was one of the best loved and respected men in the industry. At its annual meeting on Saturday the Screen Club passed a memorial resolution.

Mary Anderson is shedding her glory over Western Vitagraph. The lucky West! But even so, Mother and Beatrice are still in the equally lucky East. Incidentally, they furnished two charming reasons why we so enjoyed the Vitagraph ball.

Tom Howard was also very much in evidence, garnering stars for the Cinema ball in the Bronx.

Lynde Denig was recently up-state stumping against censorship. Lynde is reticent as to what took place in a certain theatre situated somewhere on the Fishkill plains. Evidently the effect was so weakening that he was obliged to miss Monday morning's World Film feature.

Helen Cady, a dancer of Milwaukee, and Edwin F. Loue, Jr., were married recently while Mr. Loue was arranging the business end of a visit of Essanay players from Milwaukee to Chicago to make an anti-tuberculosis picture.

Nat Rothstein, the Universal advertising man, is going to build a bungalow in Asbury Park, and be a bungaloafer. He will dope out his ads while commuting. He got the inspiration on his recent trip to Los Angeles, where bungalows multiply as freely as fords.

H. H. Van Loan, the boy press agent, has been appointed manager of the Universal publicity department. Henry is a busy and able little worker. Just to show the lengths to which he will go it will be recalled that he got married on shipboard during the fleet review last summer.

Henry pushed the publicity campaigns for the Universal Beauty contest, the Pavlowa pictures, the opening of Universal City, the "Graft" serial and the Bernhardt pictures. He is now writing a series of six articles called "Handlin' the Beauts," based on his trip to the coast as chaperone of the winners of the Universal beauty contest. When this is done he will start a "Who is the handsomest man in America?" stunt. Line forms on the left.

The Strand Roof Garden committee will have as their guests of honor Friday afternoon, November 5, the little boys and girls of the moving pictures. Among the guests will be Blanche Sweet, Lasky; Betty Peterson, Kalem; Harriet Mantel, Universal; Richard Ross, Fox; Arthur Oppenheim, Famous Players; Dorothy Camden, Solax; Audrey Berry, Vitagraph; Helen and Bobbie Connelly, Vitagraph; Violet de Bicarri, Reliance; Charles Crumpton, Universal; Andy Clark, Edison; Edna May Hamel, Edison; Frank Longacre, Kinemacolor; Dick Gray, Equitable; Marion and Madeline Fairbanks, Thanhouser.

IN AND OUT OF TOWN

Edgar Lewis, director, and his band of Lubin players, are back from the Grand Canyon, where they were making scenes for "The Great Divide." The players include House Peters and Warner P. Richmond.

C. O. Baumann, of the New York Motion Corporation, is on the Pacific coast, visiting the Inceville studios.

Phil Klein, one of the factors in the old All Star Company, arrived from England Monday.

Jim Slevin, the man who photographed Pope Pius X, will said for Europe soon to get moving pictures of the new Pope, war pictures and some travelog pictures for a prominent lecturer.

CYRIL MAUDE ANXIOUS TO LEARN HOW PUBLIC RECEIVES HIS STAGE AND SCREEN APPEARANCE

Cyril Maude, whose "Grumpy" is now touring the country's best theatres, has been doing some quick stepping. With half a day to train time, which was to carry him



CYRIL MAUDE

out of New York, he completed his last scene with Director Harley Knoles, of "The Antique Dealer."

Cyril Maude is now trying to figure whether his stage appearance in "Grumpy" or his screen appearance in "The Antique Dealer" will make him the more popular and advance his reputation more.

FOX "CARMEN" PLAYERS APPEAR IN PERSON AT NEWARK THEATRE

A capacity house greeted the Monday night opening of the William Fox feature, "Carmen," starring Theda Bara, at the Paramount Theatre, Newark, N. J.

Miss Bara appeared in person at the theatre Monday night and was warmly received. She made a brief speech of thanks.



ELSIE MACLEOD

Raoul A. Walsh, director of the Fox "Carmen," was also present.

Elsie McLeod, who played Michaela, appeared at one of the evening performances later in the week. She was welcomed with cordiality. Miss MacLeod, who has attracted attention in ingenue roles, spoke briefly of some of the experiences of her successful photoplay career.

Other principals of the "Carmen" cast were present each evening during the week's showing of the film.

H. COOPER CLIFF IN FORTHCOMING FOX PRODUCTION

H. Cooper Cliffe, a well-known dramatic actor, has joined the William Fox forces and will be seen in a forthcoming Fox production under the direction of Frederick A. Thomson. Mr. Cliffe will be remembered as "Nobody" in the Broadway stage presentation of "Every Woman," in which role he received commendation from New York critics.

He began his career in grand opera, but gave that up to play juvenile roles with Henry Irving at the Lyceum Theatre, London. He supported Irving for three years and later was Ellen Terry's leading man for two seasons. Mr. Cliffe was seen in important roles at the old Drury Lane for three years, afterwards playing Shylock, Richard the III, Cardinal Wolsey, Benedick, Dante and other roles.

NEW BEDFORD THEATRE MANAGER GIVES A CLAMBAKE

On Sunday, October 25, at New Bedford, Mass., Walter Preston, manager of the New Bedford theatre, gave a clambake to a number of his personal and business friends.

As a slight evidence of their appreciation they presented Mr. Preston with a 14-karat gold headed cane appropriately inscribed.

Among those present, besides his fellow-townsmen, were Glover Ware, of Beverly, Mass.; Harry Farron, of Boston; John McCullough, fifth grandson of the celebrated tragedian; Fred Marsdon, of Boston; Will Smith and F. W. Swett, of Nicholas Power Company, and F. W. Atwater, of the Precision Machine Company; George Balsdon, of V-L-S-E Boston branch, and Sam Spedon, of the Vitagraph Company.

FLORENCE ROCKWELL WITH MOROSCO FOR FILMING OF BEST SELLER

Closely following Oliver Morosco's announcements effecting his engagement for motion pictures of Anna Held and Constance Collier, that producer has added Florence Rockwell, a favorite of the drama, to his list.

The name of Florence Rockwell is familiarly known to patrons of the drama all over the country and her possibilities as a screen actress can readily be appreciated by the many thousands who have seen her. Under the management of various big producers in the theatrical field, Miss Rockwell has won just praise from critics and public alike.

Miss Rockwell is already at work at the Morosco studios in Los Angeles where she is starring in a film adaptation of "He Fell in Love With His Wife,"



FLORENCE ROCKWELL

which scored as one of this country's best sellers.

On account of a hitch at the eleventh hour and in order to get the scenario in readiness for Miss Rockwell, Mr. Morosco was compelled to prepare this himself in New York City and wire the entire script to the studios in Los Angeles, where the star and the entire company were waiting to start work. This telegram is said to be the longest ever sent over the Western Union wires and incurred an expense of nearly $400.

VINNIE BURNS CHANGES NAME; IT'S JUNE DAYE NOW

With the release of the Lubin four part drama, "Heartaches," during the week of November 29, there will appear in the character of Kate Merry the winsome little country miss, a new name in photo-plays, and, although photo-play fans will recognize in the features of this actress Vinnie



JUNE DAYE

Burns, they, too, will be forcefully impressed with the new name which Miss Burns has adopted.

Recently there was released a Lubin picture, "The Desert Honeymoon," in which Miss Burns appeared in the leading role. Since its day of release there has been a constant stream of letters in congratulation to her. Among these letters came one from a young girl admirer of Philadelphia, who requested an interview. Miss Burns agreed. The writer of the letter came with her committee of fifty young Philadelphia girls, and with an apt speech they presented to their idol a magnificent bunch of fifty American Beauty roses, bearing a card which read: "To Our Favorite, June Daye."

Her visitors told her that it was the name which they and their friends had selected.

Impressed with the symphony of the two names, Miss Burns agreed, and now she wants the rest of her friends of the country to know that, beginning with her appearance as Kate Merry in "Heartaches," released some time during the week of November 29, she will be known as June Daye.

PARKER ARRANGES FOR RELEASES THROUGH KRITERION

H. A. Parker, of the Crown City Film Co., Los Angeles, one of the most active of producers on the new Kriterion program, has just returned to the Coast after completing arrangements with Kriterion for releases on the coming program.

Two women stars have been signed to appear in these pictures supported by a cast of experienced players.

Metro Seeks, With Success, Press Help in Canada

Herbert Lubin Begins Missionary Campaign for Consistent Newspaper Publicity, Practically Undreamed of Before, Now Bearing Fruit in the Lead Taken by the Most Influential Paper in the Dominion, the Montreal *Gazette*, Which Devotes a Page to Film News

HERBERT LUBIN, managing director of Metro Pictures, Limited, the Canadian distributors of the Metro program, who has figured actively in Canadian film affairs, has brought this brand of features into the market across the border by live methods. Already he has organized a publicity campaign of nation-wide character, and has persuaded practically every influential newspaper in the larger cities that the motion picture possesses advertising and circulation possibilities hitherto undreamed of by them. As a result these newspapers have inaugurated motion picture departments in their pages.

Mr. Lubin was in town at the Hotel Knickerbocker early this week, and was enthusiastic over the results which his missionary work have already obtained.

"As you probably know," he said, "things have been pretty dull in Canada in the film business since the war began. Conditions were very bad even before. Single and at the most two-day runs were the rule for even the best features. This was the case even in the finest houses in Toronto and Montreal, to say nothing of other sections. Film rentals were low—ridiculously so. The result was that exhibitors were getting the poorest kind of service.

"Such a thing as consistent newspaper publicity was practically unknown. It was in direct opposition to every established precedent of the newspapers and the motion picture trade. Many of the biggest newspapers—those with the largest following—didn't even have a motion picture department.

Chance for Missionary Work

"It struck me as soon as I had studied the field that here was an opportunity for some real missionary work, which would be good for Metro as well as every other producer in the industry.

"The demand for good pictures must come direct from the public and the only way to create it effectively and consistently is through the medium of the press. Of course, the problem was to convince the newspaper editors and managers that giving space to motion picture news and events of interest would be profitable to them.

"This was one of the first things I set about doing, and with Edwin Bower Hesser, head of the Canadian Metro's publicity staff, I obtained a success that was distinctly gratifying. The Montreal *Gazette*, for instance, which is without doubt the most influential paper in eastern Canada, had never printed a line about pictures until we made it plain to the management that there lay big possibilities for circulation and advertising advantages in so doing. Now it devotes a whole page to films.

"Then I told my plan to the management of the Imperial theatre, Montreal, and the Strand theatre, Toronto. They saw its possibilities quickly and made yearly contracts for Metro service, agreeing to increase their scale of prices and change their previous policy of one-day runs, with an occasional two-day special, to a consistent showing of three days for each Metro release.

"The Imperial, for instance, just doubled its prices and the public came stronger than ever. Publicity of the persistent kind did it. When Valli Valli appeared in person, and "The Woman Pays," in which she was starred was shown, the first night broke all records for attendance held by any theatre, of any kind for any production, either stage or picture, ever made in Montreal.

Persistent Publicity Necessary

"When I set out to convince the Canadian exhibitors that persistent publicity was the solution of most of their troubles, they laughed at me at first. They told me I was crazy. It took a great deal of persuasion to make plain to them that the money spent to obtain publicity was certain to bring commensurate returns. But in every case, instead of plunging headlong on the sure road to ruin, which some of them seemed to believe I was leading them into, they have made more money than they ever believed possible under present conditions.

"The best proof of what I'm telling you is the fact that Metro is costing about three times as much as any other film the Canadian exhibitor has ever bought. They are paying it because it is bringing them big results. In many theatres admissions have doubled in number as well as price since they began to book Metro pictures.

"Nevertheless the price is not arbitrary, but is fixed according to the size of a town and local conditions, after careful investigation.

"In practically every instance, of course, the theatre's charge for admission is advanced on the nights when Metro is featured.

"But the exhibitor is backed up in a way he never was before, in respect to publicity. The newspapers, the billboards and a $5,000 in gold prize contest we are now conducting, for popular opinions on Metro, and a scenario to be produced in Canada are all big factors in bringing regular business to the Metro exhibitor's door.

"That tells the whole story. We are making the exhibitor help himself. He has to show attractive, clean paper, because that is the only kind we supply. He can't help keeping his theatre before the public because we do it thoroughly for him."

"Black Crook" Was First Meant for Straight Tragedy

Old-Time Musical Comedy, Basis of a Kalem, Was Changed from Original Form by Frantic Manager with Ballet Under Contract and Insisting Upon Salary, Work or No Work

WHEN "The Black Crook" is released by the Kalem company in the near future the complete story of this famous extravaganza will be told for the first time.

This is on the authority of E. P. Sullivan, who has been entrusted with the title role in the picture version following over five hundred performances in this part on the stage.

"The Black Crook" was the first musical comedy, declared Mr. Sullivan recently at the Kalem studio while waiting for a scene to be taken. He added that musical comedy really was the result of an accident.

"Few people are aware of the fact that 'The Black Crook' was written to be a tragedy," continued the actor, "but, nevertheless that is a fact. When the rehearsals for the play were taking place it was decided to change it to a musical production but this decision came as the result of an accident.

"The manager who was arranging to produce the play also had under his management at the time a Russian ballet. The public didn't take kindly to the ballet in their vehicle and as the manager had no other play available he decided that there was nothing to do but to add their singing and dancing to 'The Black Crook.' He had an iron clad contract and so had to use the ballet.

The addition of the ballet made the original version of the piece entirely too long so it was slashed here and there with the result that the complete story has never been told.

"In the picture, however, Director Bob Vignola has carried out the complete story so those who witnessed the stage version will now have an opportunity of seeing just what the original 'Black Crook' was like. Of course a ballet and chorus have become so identified with the story that it would seem incomplete without them so they have been retained, but this certainly is the most complete story of the play that has been presented."

Widespread interest has been manifested in the production since it was first announced several weeks ago and it actually has started a series of reminscences by people in all sections of the country regarding the various productions they have witnessed.

A number of inquiries have been received at the Kalem offices asking when the picture will be released. This has not been definitely decided, however, at the present time.

PAUL GILMORE IN THOMAS SUBJECT FOR RAVER FILM

Harry R. Raver, president of the Raver Film Corporation, has secured the services of Paul Gilmore, who is to interpret the ministerial character of Reverend Clifton Bradford in the forthcoming initial Augustus Thomas offering by the Raver Film Corporation, "The Other Girl."



PAUL GILMORE

Broadway saw Gilmore during the runs of "At Yale," "Captain Debonnaire," "The Boys of Company B," "Mistress Nell," in which he appeared in support of Henrietta Crosman and in a revival of "The Three Musketeers." In all these productions he toured throughout the United States.

The South and Southwest know him best, for in this territory he toured at the head of his own companies in such successes as "The Mummy and the Humming Bird," "King Charles," "The Tyranny of Tears," "The Call of the North," "The Havoc," and the aforesaid "At Yale," "Boys of Company B" and "Captain Debonnaire."

"PENNINGTON" OPENS WURLITZER THEATRE, NEW YORK

The Wurlitzer theatre, 120 West Forty-first street, one of the most novel institutions in New York City, was formally opened on Thursday, October 28, when the five-part feature, "Pennington's Choice," the Quality-Metro production in which Francis X. Bushman and Beverly Bayne are starred, was shown to the New York critics and a party of guests invited by Metro officials.

The theatre occupies the entire ground floor of the Wurlitzer building which was recently completed. It is conveniently located, just a few steps off Broadway in West Forty-first street.

The theatre was primarily constructed to demonstrate the Wurlitzer organ and other musical instruments, but it will be rented to film companies who desire to give private presentations of their motion pictures. The interior decoration of the theatre is in Egyptian. There are one hundred and fifty comfortable chairs attractively arranged with ample space on either side. The place is carpeted and rich purple velvet hangings give the whole a pleasing effect. The walls and pillars are covered with gold leaf and artistically decorated with a hand-painted design. There are two large motion picture theatre organs arranged along one wall, and every known modern appliance and equipment is found in the place.

GERTRUDE ROBINSON STARS IN FIVE REEL IVAN FEATURE

The Ivan Film Productions, just completed a five reel drama, entitled "The Concealed Truth," featuring Gertrude Robinson, supported by James Cooley, Carrey Lee, Frank Whitson, Frank de Vernon, Sue Balfor, James McDuff and other artists.

Ivan Abramson, the president of the Ivan Film Productions, is also author and director of "The Concealed Truth." He is the only producer in the market today that writes his own dramatic stories, directs and produces same. His last five reel feature, "A Mother's Confession," has proven a strong box office attraction. He is also the author and producer of "Sins of the Parents," "Should a Woman Divorce," "The Unwelcome Wife," etc.



GERTRUDE ROBINSON

The feature will be released November 10.

COMPLETE VILLAGE FOR "TEMPERANCE TOWN"

A complete village is in course of construction at the Chicago studio yard of the Selig company for Hoyt's "A Temperance Town," which is in course of production with Otis Harlan as the star.

The town is typically American and is completed even to the general store. Grace Darmond and James Bradbury, the veteran comedian, who recently joined the Selig forces, will be prominent in Mr. Harlan's support.

W. N. SELIG PHOTOED UNAWARES FOR PICTURE PLAY

William N. Selig, president of the Selig Polyscope Company, will appear in one of the Selig picture plays for probably the first time in his life.

Mr. Selig was sitting on a circus seat at the Selig zoo, talking to a friend. A circus picture was in the course of making. The placed filled up unnoticed by Mr. Selig, the director rushed matters, and the proprietor of the Selig zoo found himself watching the ring performances totally unaware that he was being photographed.

JOHN DALY MURPHY WITH GAUMONT FOR COMEDY

Gaumont has secured John Daly Murphy for a Casino Star Comedy, "A Tangle in Hearts." This will be released November 14 on the Mutual Program. Murphy is favorably known everywhere in America for his work in such productions as "The Girl from Rector's," "The Man from Cook's," and so on.

The first appearance on the stage of this comedian was in support of Madame Bernhardt, when the "divine Sarah" was making one of her annual American farewell tours. The company was memorable for its supernumeraries during this Chicago run, since Mr. Murphy had among his fellow "supers" James Forbes, now known to fame as the author of "The Chorus Lady" and "The Show Shop," and Miss Zelda Sears, equally as well known on Broadway as Mr. Murphy.



JOHN DALY MURPHY

In recent years Mr. Murphy's engagements have included runs with Leo Ditrichstein in "Before and After," with Valeska Suratt in vaudeville, in "The Red Rose," "The Laughing Husband" and "An International Marriage."

KAUFMAN BEGINS PRODUCTION ON "HEARTACHES"

Director Joseph Kaufman has completed work on the four-reel original photoplay by Daniel Carson Goodman, "Heartaches," in which June Daye, the Lubin star, is appearing, and has begun producing an original four-reel play by Anthony P. Kelly, "The Rift in the Lute," in which June Daye will also be featured, with Craufurd Kent, the new Lubin player playing opposite, and Inez Buck, formerly of "The Misleading Lady" company.

TRAVERS, ESSANAY, IS SERIOUSLY INJURED IN MAKING SCENE

Richard C. Travers, an Essanay leading man, was seriously injured in taking a scene in the three-act Essanay photoplay, "The Undertow." Mr. Travers plays the part of a hobo.

The company went to Niles Center, a small Illinois town to get the rural atmosphere required by the play. In one of the scenes Mr. Travers had to "flip" a freight train. The train had gathered considerable speed when Mr. Travers attempted to leap on the first car back of the engine. The engineer was interested, and was looking out of the window. His cap blew off and struck Travers in the face, momentarily blinding him. He made a lightning turn and escaped, although the wheel tore an eight-inch gash in his left arm.

He also suffered a severe injury to the knee cap, and broke several bones of his left hand. It will be some weeks before he is able to be around again.

V-L-S-E Cuts Salary Melon for Faithful Employees

Checks Were Distributed Representing Twenty Per Cent. of Net Profits of Company for Period of Thirteen Weeks from July 12 to October 12

MONDAY was melon-cutting day at the home office of The Big Four. On this day there were distributed the checks, representing twenty per cent. of the net profits of the company for a period of thirteen weeks from July 12 to October 9, among all the employees who had been with the organization duing that time, from the youngest office boy to General Manager Walter W. Irwin.

The directors of the V-L-S-E made the office force as well as the sales force eligible, but credited the sales force, because of the creative character of their work, with two shares per dollar of salary of the fund, and the office force with one.

The unit value of each share was fixed by dividing the total number of shares necessary to include all participants of the fund, into the total amount of the disbursement—the result being enough in many cases to purchase the recipient a very desirable automobile.

It is significant of the spirit of co-operation which apparently prompted the division, however, that the directors made the following statement:

"The Board begs leave to enter your lives to the extent of making a personal suggestion, which is this: that each one continue to 'cut his cloth' only to the extent of his salary; and that those who do not possess a savings bank account will establish one with their share of the fund; and with scrupulous care, add to that account the whole of each succeeding distribution, so that this organization may be the means of creating for many a life capital, the possession of which will be of inestimable satisfaction, and may be of unusual benefit in an unfortunate hour."

This distribution is to be a permanent affair, the division being made every thirteen weeks, or four times a year. It means in reality, a most substantial increase in salary, but the donors are anxious to make it clear that it is not to be considered so, but solely as a token of appreciation of the efforts of the organization, and will in no way affect future advances.

In connection with the whole spirit of co-operation which events have proved is the guiding force of the V-L-S-E, and which is responsible for this division of profits, General Manager Walter W. Irwin makes this interesting suggestion to the staff:

"And now how can we primarily increase our effcrts and efficiency? The answer is, by taking in another partner—the exhibitor. Be fair and honest with him at all times; study all of the conditions of his business and then advise and aid him, so that he may dispose of our product, not only at the best possible price, but to the greatest number of people.

"In other words, work for him, and thereby for his success.

"When our partnership is composed of three—the manufacturers, the sales organization and the exhibitors—then, and not until then, will we possess the strength of Gibraltar.

"A salesman's duty is only half performed when he has sold our goods to the exhibitor; the other half, equally as important, is to see to it that the exhibitor resells to his substantial advantage.

"In other words, a salesman in our force is not only held responsible for the volume of business he does, and the prices he obtains, but for the degree of success attained by each exhibitor in his territory."

The V-L-S-E now has a staff of more than to hundred employees, with offices in nineteen cities.

It is beginning the second half of its first year this month.

Vitagraph's List for Second Week in November

It Includes a Chapin Comedy (Really Funny) and "For the Honor of the Crew," Pulling a Good Stroke for Popularity by Its Live Boat-Race Setting

THE second week's Vitagraph program, now announced, opens Monday, November 8, and includes a list of subjects, authors, producers and players, representative of the best the motion picture field affords.

The first release will be a comedy from the pen of Frederic Chapin, author of "C. O. D." and other laughing successes, entitled "No Tickee, No Washee," and pictures the trials of Mike Callahan who has but one collar, and his endeavor to recover it from Wing Lee, without the necessary half of his laundry ticket.

W. P. S. Earle took a page from his own college life and weaving it into an interesting picture story produced it for the screen under the title of "For the Honor of the Crew." Selecting a cast of prominent Vitagraph players, headed by James Morrison, he journeyed to Poughkeepsie, New York, where the scenes of his story are laid and registered it on the film.

"Hats Is Hats," a railroad story in which the much maligned baggage man figures conspicuously, is the third of the week's releases and was produced by Wally Van. It was written by Ellis Parker Butler and enacted by Hughie Mack, Edwina Robbins and Donald MacBride.

William Addison Lathrop, who has a number of screen successes to his credit, wrote the scenario for the Thursday release and named his story, "Sis."

Arline Pretty plays Sis, with consumate skill and artistry, being ably assisted in the enactment of the story by Thomas Mills, Garry McGarry, Jay Dwiggins, Edwina Robbins and Florence Natol.

"Sidney Drew Day," Friday, November 12, will be signalized by a typical Drew comedy, "Romantic Reggie," in which Mr. and Mrs. Drew are both happily cast. It was written by Templer Saxe and produced by Mr. Drew. It tells the adventures of an exceedingly romantic young man with an unknown lady, who hands him a card on which is written "You are my soul mate. Meet me midst the hills of Kuperskill."

A dramatic story of the West, produced by the Western Vitagraph Company at Los Angeles, Cal., under the direction of Rollin S. Sturgeon, entitled "The Woman's Share," closes the week's releases. It is dramatically enacted by George Holt, Anne Schaefer and George Kunkel.

EVANS BROTHERS SECURE TRIANGLE RIGHTS FOR ATLANTA

Special to MOTION PICTURE NEWS

Atlanta, Nov. 3.

Gus and John Evans, brothers, have secured Atlanta rights on the Triangle films and will show them at the Vaudette.

Prices are to be ten and twenty cents. The Vaudette will close next Monday for about $5,000 worth of improvements and will re-open November 7 with the Triangle pictures.



JAMES CRUZE AND EDNA GOODRICH IN A TENSE MOMENT FROM "ARMSTRONG'S WIFE" (Lasky)

176,000 NEW READERS FOR METRO MAGAZINE IN A WEEK

Metro Pictures Magazine, which was issued to the public in behalf of Metro plays and players, is breaking magazine circulation records, showing the current week more than 176,000 additions have been made to the circulation list, and a campaign of national distribution is in full stride.

The newest number of the magazine contains a cover design bearing a portrait of Ethel Barrymore. The contents include stories by and about Miss Barrymore, Mme. Petrova, Francis X. Bushman, Mme. Blache, the noted woman director; Emmy Wehlen, and articles by Edfrid A. Bingham, Townsend Black, Thomas J. Geraghty, George Scarborough and others. The magazine is profusely illustrated and appeals only to the general public.

rival, going to the apartment of La Belle Rose, engages in a fight with the husband, and in the melee La Belle Rose is fatally wounded. Then the husband goes back to his wife, but she declines to forgive him, and sends him forth "to win back his self respect—and perhaps his wife," as a subtitle tells us.

This climax is a novel one, and will, no doubt, set many picture goers wondering.

The final scenes—those between the husband (Henry King) and the wife (Mabel Van Buren)—are by far the best acted in the picture. Lillian Lorraine, as La Belle Rose, often appears pretty, particularly when she is garbed in the "Perfume" gown of her own designing, but Miss Lorraine, unfortunately, does not possess a countenance capable of rendering impressively the deeper emotions. The cast also includes Lewis Cody, William Lampe and Mollie McConnell.

"A WESTERN GOVERNOR'S HUMANITY"

(Lubin—Three Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE picture contains numerous views of rugged country in the Southwest, its sandy sagebrush plains and woodless crags, photographed in an atmosphere that makes every detail clear and distinct. Several realistic battles between bandits and a sheriff's posse amid this wilderness scenery are presented with a vigor that speaks well for the ability of the director.

The interest is sustained in one of the fights by an unusual series of flash-backs. First one sees the bandits watching from their stronghold, a huge cave on the mountainside, for the gradual approach of the sheriff and his deputies, winding in and out behind boulders as high as their horses. A sudden shift of scene takes the spectator to the men representing the law, all alert for a telling shot in the enemy's ranks on the formidable hillside above.

A feature of the picture is the presence of Governor Hunt, of Arizona, who played the role of a governor, who, influenced by the pleadings of a little child, pardons her brother, under the cloud of murder, though innocent.

The sheriff in a county on the Southwest border of Arizona is unable to cope with a band of cattle thieves, no matter how secret he tries to keep his plans. There is a leak in his own office, but he fails to trace its source.



THE HORSE THIEVES HOLD OFF THE SHERIFF'S POSSE

In one of his trips to the mountains, however, he manages to take the band unawares in a deserted house. In capturing the leader, who always wore a white hood covering his head and shoulders, and never allowed his followers to see his face, the sheriff, pulling off the mask, discovers that the chief of the cattle rustlers is his own son.

With the spirit of the Roman Brutus, who suppressed all paternal feeling when confronted by the seriousness of his son's crime, the sheriff turned his own son over to the authorities, on the charge of murder.

The son is not only finally pardoned as a result of his sister's pleadings, but a dying member of the cattle band who had been jealous of the leader, confesses to the killing of a deputy sheriff and falsely accusing the son of the sheriff of the crime.

"FIFTY-FIFTY"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

WHEN Clement Easton, the director of this picture, looked over the script, he must have worn a worried expression. The plot requires the male lead first to antagonize the sympathy of the audience, then to make it laugh, and finally to win its approval toward his love-making. Harry Dunkinson undertook this difficult combination of villain, comedian and hero, and he puts it over superlatively well.

Lillian Drew has hitherto confined her efforts to straight drama, but she blossoms out as a comedienne with a quizzical, delicate



BLAKE RECEIVES CONSOLATION ON THE MORNING AFTER

kind of humor that is captivating. Edmond F. Cobb and Vida Ramon enter equally well into the spirit of the play.

To prove that he is master of his home, Mr. Blake invites a friend to his house, in whose presence he humiliates his wife. Mrs. Blake plans revenge, and by a clever scheme her husband is made to think he has married another woman while intoxicated. Through his lawyer he pays this supposed wife a large sum of money. The neglected Mrs. Blake gets this "hush money," and revels in racing cars and imported gowns. Blake is worried until he finally discovers that he, and not some other man, is contributing these luxuries. In his relief he promises to conduct the famliy finances on a fifty-fifty basis.

The story was written by Joseph Anthony Roach.

"THE ROGUE SYNDICATE"

(Kalem—One Reel)

REVIEWED BY HARVEY F. THEW

THE second of the "Ventures of Marguerite" series is better in many respects than the first. There is the excitement of crook-baiting, with touches which will appeal strongly to the sympathies, and dainty little Marguerite Courtot is provided with a part which should increase her popularity with picture fans enormously.

Marguerite finds a widow whose property has been taken from her by a company of fraudulent investment brokers. With the cooperation of her guardian, Marguerite gets a position as stenographer for the firm, and locates papers which will convict them. The head of the crowd orders her to report at his home for special work, and she uses the opportunity to get hold of the papers. The crook catches her, and aided by his partner, who rushes in, is about to throttle her, when the guardian, who has surrounded the house with a few husky men, appears. One of the crooks levels a pistol at him, but Marguerite switches off the lights, and the shot hits his partner. Confronted with the evidence against them, the frauds reluctantly return the widow's money.

Richard Purdon, E. F. Roseman and Phil Hardy support Miss Courtot in the cast.

"THE SENTIMENTAL LADY"

(Kleine-Edison Service—Five Reels)

REVIEWED BY OSCAR COOPER

THERE is a real character in this screen story by Owen Davis—one we have all seen in real life—a woman of sentiment, of impulse.

Around her whims the plot is built, and built so neatly that it will interest a large number of picture goers.

Irene Fenwick gives a spirited interpretation of the title role. She is generally in a playful mood, but once or twice the storm clouds gather and then Miss Fenwick shows cleverly the darker side of temperament. Men who see this picture will be interested because Miss Fenwick will remind them of certain things they themselves have often encountered in the other sex; women will be sympathetic toward Miss Fenwick's role, for they will be looking into a mirror.

In other words, this picture plays skillfully upon a trait in human nature. Which is absolutely vital to a successful picture of any description.

The plot concerns an attempt by a conniving old man and his son to ensnare "The Sentimental Lady" in a business deal that would have brought financial disaster. A young lawyer scents the plot, and thwarts its success by taking the girl to an island, and preventing her marriage to the junior schemer. Ultimately, of course, the lady falls in love with the young attorney.

The cast is pleasing, and, for the most part, convincing. Jack Devereaux, as the young attorney, has good presence, but does not always display the aggressiveness called for by his role. Frank



SHE TELLS HER UNCLE ABOUT THE YOUNG ATTORNEY

Belcher, as the girl's uncle, is one of those screen actors who understand the art of being perfectly natural. The other players—John Davidson, Thomas Magrath, Richie Ling, Anna Reader, Lila Barclay, Della Connor and Ben L. Taggart—are capable.

Wood and water scenes abound in the production. Walter Edwin was the director.

"THE TURN OF THE ROAD"

(Vitagraph—V-L-S-E—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS is a story of modern life as it might easily be, and sometimes is, which has a lesson for several branches of the film industry. To the exhibitor, whom it now chiefly concerns, it appears as a picture which will appeal to almost any public—it is the life which one side knows, another side imagines, and still another side has heard of. Although the local minister will be unable to place his finger on any particular spot and say it is improper, there will be thousands of his parishioners who will enjoy the entertainment keenly, simply because they feel they should not be there, and by all means it is no place for their less-sophisticated neighbors; and the less-sophisticated neighbors are sure to hear of this, and consequently sure to see the picture, which they will find thoroughly clean and even tame in the hackneyed nature of its plot, which is nothing more than the bare bones of the well-known eternal triangle.

To the director it is a lesson in how much can be done with a thin story by the use of capable actors and a lot of brain work. The greatest dramatic values and the best of the heart interest are built up and projected out to the spectator by those diaphanous methods which are never put on paper.

To the young free-lance writer it will be a despair, for he will realize that had he written such a story he would still have it on his hands.

A young wife's school-days chum comes to visit her, and the husband becomes infatuated with the newcomer. The wife is



WHEN THE ROAD WAS STRAIGHT

occupied with her young son, and the husband and friend are thrown together continually. They decide to elope, and when they do so their automobile is wrecked and the girl badly injured. The wife forgivingly receives her back into her home, and during her long illness the husband realizes that he loves his wife the best after all. That is the story; it is elaborated with a number of incidents, such as a theatre and supper party, a fire and surgical operation, but the whole is very simple.

It is the finished work of director and actors that make the picture good.

Joseph Kilgour claims first honors, as the husband, but Naomi Childers, as the wife, and Virginia Pearson, as the friend, give excellent portrayals. Robert Gaillard, Edwina Robbins, Mabel Kelly and Bobby Connelly complete the cast.

The direction is that of Tefft Johnson, and the author is Isabel Johnston.

"THIS IS THE LIFE"

(Mustang-Mutual—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE Buck Parvin pictures have been "sure-fire" partly because they have given the intimate details of picture making to innumerable curious fans. The third of this novel series presents an aggravated case of the well-nigh universal mania to act for the films. The many thousands of picture patrons who are innoculated with this disease will find melancholy amusement in seeing the experiences of someone else afflicted with the malady.

The same good cast of the earlier releases, from Buck himself down to the tobacco-chewing property man, appears in this picture. Art Acord relinquishes the principal part to Adele Farrington, but his genial personality still pervades every foot of film. William Bertram directed the production.

The wife of a successful manufacturer tires of her luxurious life and longs for the excitement of a stage career. Against the wishes of her husband, she applies for a job at the Titan studios. The director has already had an interview with her husband on the subject, and the pair have conspired to cure the stage-struck woman for all time. To effect this plan, the poor woman is made to take part in chases, fights and fires, and is forced to do all manner of strenuous feats. Thoroughly exhausted, and absolutely disgusted, the aspiring matron decides to forget her dreams of being a leading woman anywhere but in her own home. Charles Newton, John Gough, Mother Ashton, Lawrence Peyton, Charles James, Ashton Dearhold, Dixie Stratton, Hardy Gibson and Joe Massey are also in the cast.



THE STORY OF THE LASKY "CARMEN," SUMMARIZED IN GLIMPSES OF THE FACE OF GERALDINE FARRAR UNDER THE INFLUENCE OF THE GREATER EMOTIONS THAT DOMINATE THE PICTURE

"CARMEN"

(Lasky-Paramount—Five Reels)

REVIEWED BY LESLEY MASON

"CARMEN" is a tempting opportunity for any actress and any producer, and to say that Geraldine Farrar and the Lasky Feature Play Company have proved themselves equal to their opportunities in this five-reel version of the great story is, we believe, only forecasting the verdict of most of the members of most of the audiences who will witness it.

"Most" is used advisedly. There are those who know the story of "Carmen" and don't like it. There are those who don't know the story, and won't like it when they do. There are still others who have pretended to approve of "Carmen" because they had been told it was a masterpiece of fiction and a great opera, who will now be emboldened for the first time to judge it with their own eyes and mind, instead of another's.

But when the returns are all in, the majority of men and women who love a good story, powerfully, vividly, naturally told—whether in fiction, on the stage, or to the accompaniment of music—will find abundant satisfaction and delight in Farrar's delineation of the wild, self-willed, adventure-loving gypsy, Carmen.

And a majority is all that a picture or a political candidate can hope for from the public.

"Carmen" is not merely the story of a group of human beings grappling with events and circumstances. It is not merely the story of a woman. It is a distinct type of woman, embodied in a dramatic narrative, and except as accessories to her life, or as playthings of her will, the persons associated with her in the story are almost completely insignificant.

In such a one-character story, the burden of interpreting and illuminating the entire tale devolves upon a single person—the Carmen of the cast. If she fails, all is lost, for no other character, no other feature of the drama is important enough to save it. And success under such conditions is no easy thing to attain. Never for a moment is she relieved from the full, searching gaze of her audience. Never once is she permitted to retire to the background and gather herself together again. One false note, one blunder, and the whole intricate, delicate fabric of illusion she has been carefully building before and about the audience crashes to pieces.

This is the test to which Farrar submits herself, and the test from which she emerges triumphant. She is not a great prima donna appearing in her most successful role. She IS Carmen. She lives the part. Every gesture is one of Carmen's own; every play of the feature is, you feel, as Carmen would have looked; every action, every decision is made in the exact mood you are sure governed this woman who would walk through fire and not be harmed, who loved love, but not her lovers, whose one ambition was absolute power over men, not for their sake, but for its own.

The abandon of Farrar's Carmen, the overflowing life, energy and power of her characterization exhilarates, while it irresistibly charms. It requires but a few minutes of her conquering vitality to convince the onlooker that she could impose her will, upon any man, under any condition and at any price. All that the facts

(Continued on page 85.)

"CARMEN"

(Fox Film—Five Reels)

REVIEWED BY OSCAR COOPER

WITH ALL the elements that make for the success of a picture this production is fully endowed. Star, supporting cast and director have met upon an extraordinarily high plane of excellence, and the result is a boon to the exhibitor.

Picturegoers will be delighted with the full play given Theda Bara's personality, for never has her strange charm been seen to better advantage than in her interpretation of "Carmen." Significant as her work is, the director also deserves very high praise. His sets are extensive, his management of a large number of extras flawless, and his introduction of incidental touches just about perfect. He has striven to make the production sensational, and he has succeeded.

In attaining the sensational, the conventional conception of "Carmen" had, of course, to be left behind. The story, therefore, is in spots a little incoherent, but its total effect—and that is what audiences judge pictures by—is gained by a succession of thrills around which the plot itself is wound.

The Carmen of Theda Bara is a full-blooded, vibrant, wayward Spanish gypsy, with just a touch, only a touch, of the vampire. When she captures Don Jose, it is by the exercise of physical charms, of course, but physical charms thrown into relief against a background of mystery. Carmen in Miss Bara's interpretation, is no mere flirt. She is a woman who makes her charms effective by the use of a strong will.

Toward Don Jose and Escamillo alike she is imperious, never hesitant, never at a loss—even in death. If Theda Bara had made Carmen a vampire, she would have been fascinating, but not convincing. This needs to be said because the vampire role has so long been associated with her. Her Carmen has all the vampire's fierceness when aroused, but a depth of will power and of mystery that a vampire could never have.

On his side, Director Raoul A. Walsh has also done what is probably the best work of his career. His sets of Seville street scenes, fiestas, interiors of hovels, the cigarette factory, the Cordova baths, and the gypsy camp—to mention a few of them—are entirely satisfying. A large number of extras are handled without a slip. In having Don Jose fall to his death on horseback from a cliff, Walsh has departed from the conventional to supply a thrilling scene. And thrilling it is—horse and rider actually plunge eighty-three feet down a sheer precipice. There is no fake about it. The adventurous young man who performed this feat was lucky to escape with nothing but a broken leg and a few bruises.

The fight between Carmen and Carlotta in the cigarette factory is all that it has been advertised to be. Fay Tunis, the young girl brought from the New York Spanish quarter to engage in this combat with Miss Bara, must have been surprised at the fierceness of the struggle. Anyhow, no spectator will say that it has been surpassed for realism of its kind.

These are the necessary externals of which Director Walsh made sure. What makes Walsh's work most distinguished, however, is his injection of little touches of relief into a picture that

(Continued on page 85.)



LOOKING AT SCENES AND PLAYERS IN THE FOX "CARMEN." Carmen Lures Don José (Theda Bara and Einar Linden); Carmen Is Taunted by the Cigarette Girls; Carmen Sees the Fatal Card; In the Factory Just Before the Fight; Michaela (Elsie Macleod) Waits in Vain for Don José

"CARMEN"

(Lasky-Paramount—Five Reels)

(Continued from page 84.)

and foundations of the story require you to believe of Carmen, you accept as possible and true, because Farrar is what she is as the personifier of the gypsy maid.

This, of itself, is enough to guarantee the complete submission of an audience to the picture, and its complete satisfaction with it at the denouement. And when one has seen her sustain such a level of acting, faultlessly, surely, spontaneously, for an hour and a quarter, one realizes that the only problem left for the producer was to select the rest of his company, and choose his settings so that they merely formed the proper harmonious background for the unfolding of the personality of Carmen.

This the Lasky people succeeded, on the whole, in doing. Nothing was, at any time, permitted to overshadow or interfere with or detract from the uninterrupted telling of the story. Carefully worked out as was the fight in the cigarette factory and outside, elaborately detailed as the duel in the tavern was, there was never once the feeling that these incidents had been allowed to become anything but incidents—among the most important in the story, it is true, but incidents, nevertheless. So, too, with the bull-fight.

These two facts—the variety, the vitality, the vividness of Farrar's portrayal, and the preservation of the story's integrity throughout by Cecil De Mille—are the secrets of the strength of Lasky's "Carmen." We expected good settings. They were there. We expected adequate support for Farrar. It was there. But we did not know whether we dared to expect such acting as Farrar gave us, or such respect for the story's rights as we found. But because they were there also, "Carmen" is more than a good picture. It is a great one.

Wallace Reid as Don Jose, Horace Carpenter as the smuggler leader, Pedro de Cordoba as Escamillo, and the remainder of the company contribute all that is necessary to complete to the gratifying effect of the picture. That they could not be more responsible for its success is not their fault, but Prosper Merimee's.

PITTSBURGH IRON MILLS AND COAL MINES SERVE AS BACKGROUND FOR "LORDS OF HIGH DECISION" SCENES

Pittsburgh, Pa., November 2.

A DOZEN members of the Imp Company, working under the direction of Jack Harvey, were in the Pittsburgh district last week, taking scenes for a forthcoming Broadway Universal Feature. The scenes were laid about iron mills and coal mines and an explosion scene was enacted at Moon Run last Friday which will prove a revelation in realism.

The picture for which the scenes were made will be called "The Lords of High Decision" from the story by Meredith Nicholson. The leading man is Cyril Scott and Miss Skirmon takes the feminine lead. About 3,500 feet of film was taken.

"CARMEN"

(Fox Film—Five Reels)

(Continued from page 84.)

is necessarily profoundly tragic. One of these shows Don Jose casting occasional glances at a litter of pigs engaged in taking nourishment from their maternal ancestor. When Don Jose and Michaela are love making in the courtyard, a flash shows two doves employed at the same interesting game. And, at another point in the action, when anxiety over the result of Don Jose's folly begins to be strained, Walsh flashes Carmen, reclining at ease, stroking a kitten.

These effects, gained by a masterly use of the "cut back," serve in every case to heighten the interest of the audience as well as to interpret the scene by showing its counterpart—an achievement of motion picture art hitherto associated, as to its perfection, with the name of D. W. Griffith alone.

Without knowing exactly why, the spectator accepts these touches as so naturally conceived that the production would not be complete without them.

The supporting cast is uniformly the best we have yet seen in a Fox production. Next to Miss Bara, the honors are about evenly divided between the Don Jose of Einar Linden and the Michaela of Elsie Macleod. Linden has genuine ability in tragic parts. In the scenes with Carmen he is particularly impressive. Miss Macleod, whose face is both sweet and thoughtful, makes Michaela so lovable that one wonders how Don Jose could ever have been lured away from her. Carl Harbaugh (Escamillo, the picador) has splendid bearing, and gives a spirited interpretation of the role. Other principals, all of whom are properly cast and perform capably—are J. A. Marcus (the chief of the smugglers) and E. de Varny (Capt. Morales). Among the extras are many genuine Spanish types.

The bull-fight scenes are brief, but effective.



JACKIE SAUNDERS, OF BALBOA, WEARING AN ATTRACTIVE BEACH SUIT OF HER OWN DESIGN

"ADVENTURES OF A MADCAP"

(Balboa-Pathe—Four Reels)

REVIEWED BY HARVEY F. THEW

ARTISTICALLY colored prints add to the attractiveness of this story of rural, city and gypsy life. The story, apparently, was created to give Jackie Saunders one of the hoyden parts in which she delights, and has little strength or originality to carry it. The settings, however, are amid woodland glades, flower gardens and ivy clad mansions, and these lend themselves excellently to the pencil of the colorist.

Jackie Saunders has a part which fits her well. She is a picturesque figure as a ragged flower seller at a fashionable hotel, and she handles well the changes from gay to grave when she finds herself adopted by a wealthy couple, and forced into a round of detested social activity. She escapes from this and joins a gypsy band, where she finds life to her liking until the son of the chief attempts to force his attentions on her. Her sweetheart, and adoptive parents are notified, and arrive at a deserted shack where her pursuer has dragged her, in time to rescue her.



AMONG THE GYPSIES

There is much of charm spread throughout the picture. In many cases other factors have been sacrificed to picturesque effect, but nothing is allowed to restrict the flow of the story.

"INSPIRATION"

(Thanhouser—Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

THE chief object of this picture seems to have been to bring to life the noted model whose figure decorates the grounds of the Panama-Pacific Exposition, and several other pretentious groups of statuary in this country. As shown for review, the picture presents life in a sculptor's studio just as it has been hinted at in numerous books which are not to be found in school libraries. In this case there is no hinting, and it will not be necessary to call on the imagination for any details. The artist's model who poses as Phryne posed, is treated merely as a professional in the practice of her profession, and there is no attempt to make anything or any person in the studio appear as other than factors in the working out of artistic ideas, and as puppets subordinate to that art, but there is an immense public which will never be able to grasp this.

We hear that there is to be much cutting of the film before it is offered for release. This may obviate much of the difficulty which now confronts the producer and leave a picture which will go forth with a wide appeal. The exhibitor who carefully weighs and analyzes his patronage should then find it a good attraction.

Miss Audrey Munson is the model. The story, which in itself, is trivial, is built around her and her unique record as a model for noted sculpture. Many of the most famous pieces for which she has posed are introduced by means of dissolves, and there is one educational feature—an entire reel, in fact—which shows the process of making a life cast in plaster of a full length figure. She is called upon to do a little regular acting, and her work meas-



THE MODEL OF HIS DREAMS

ures well up to that of the cast. Thomas Curran appears as the sculptor and George Marlo and Bert Delaney as his friends.

"THE COME-BACK OF PERCY"

(Selig—Two Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE name of this picture might be appropriately paraphrased into "The Come-Back of Bloom Center," for it has the natural, unaffected spontaneity of the first release in this series, without the ponderous slap-stick work of the second Chronicle. The story is slightly padded in spots, but it supplies a series of situations that are genuinely humorous. The cast fortunately seems to have abandoned a too athletic interpretation of their parts, and are willing to score their points histrionically rather



PERCY EXPLAINS HIS BELLIGERENCY

than calisthenically. If the remaining Chronicles measure up to this one, Bloom Center should become a comedy classic.

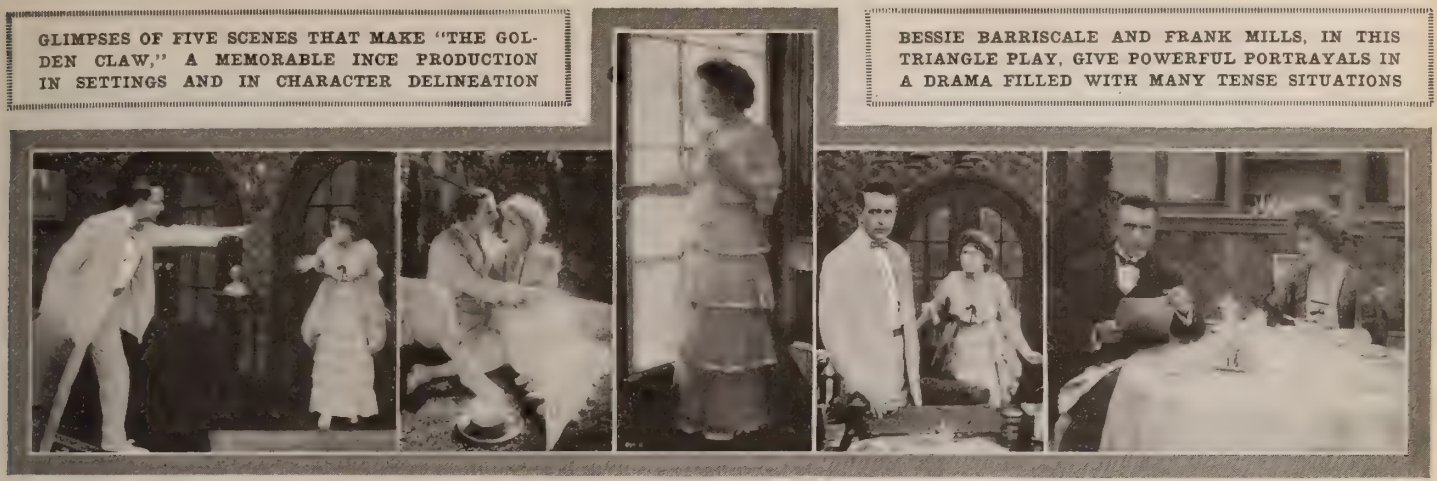
One day a fashionably dressed stranger arrives in Bloom Center, and makes inquiries concerning the whereabouts of certain inhabitants. As he meets the various people about whom he has inquired, he steps up and floors them with a lusty uppercut. After punishing a score or more of the inhabitants, he explains his strange conduct. Years before, he was a little boy living in Bloom Center, and the other boys picked on him.

When he moved away with his parents, he vowed that some day he would return and revenge himself on his tormentors. Smiling at the villagers, he produces a card reading, "Percy Pinkham, Light-Weight Champion Pugilist of the World."

Marshal Neilan wrote and produced the story. It is played by William Scott, William Hutchinson, Lee Morris, John Lancaster, Ralph McComas and Sidney Smith.

GLIMPSES OF FIVE SCENES THAT MAKE "THE GOLDEN CLAW," A MEMORABLE INCE PRODUCTION IN SETTINGS AND IN CHARACTER DELINEATION

BESSIE BARRISCALE AND FRANK MILLS, IN THIS TRIANGLE PLAY, GIVE POWERFUL PORTRAYALS IN A DRAMA FILLED WITH MANY TENSE SITUATIONS



FIFTH KNICKERBOCKER TRIANGLE PROGRAM

("Saved by Wireless"—Keystone—Two Parts. "The Golden Claw"—Kay-Bee—Five Parts. "The Best of Enemies"—Keystone—Two Parts. "Double Trouble"—Fine Arts—Five Parts.)

REVIEWED BY PETER MILNE

THOUGH comedy be the dominating note of this latest Triangle show, the program is, as usual, well balanced, due to the extreme strength of the Ince feature, a superbly enacted drama. A strong vein of humor running through the Griffith picture quite eclipses its fewer dramatic points, while Sennett's pair of thrilling and unique comedies run their usual hilarious courses.

"Saved by Wireless," a Sennett burlesque, directed by Walter Wright, uncovers a quantity of hair-raising stunts, amplified by marvelous trick photographic work. If you can think of the best chase you ever saw staged in a slapstick comedy, and then imagine one twice as startling, you may be possessed with half an idea of the ridiculously thrilling feats performed in this number. Chester Conklin and Mack Swain do battle on a rope appended to an aeroplane, Conklin scampers all over the wabbling craft to recover his hat, a motorcycle cop sails through the air and crashes through the top of an automobile, cars skid dangerously on wet pavements, and a yacht is blown up.

The burlesque character of the story and the popularity and recognized ability of Conklin and Swain in a picture of this sort, unite with the thrilling events to throw an audience into a continued state of hilarity. The support furnished by Andrew Anderson, Walter Klintberg, Harry McCoy, Ora Carew and Nick Cogley is praiseworthy chiefly because of its daring. "Saved by Wireless" is an excellent opening number, for it puts one in immediate good humor.

"The Golden Claw," by C. Gardner Sullivan, produced by Thomas H. Ince, is a remarkable example of the power of talented character portrayal. Bessie Barriscale as the girl who marries for money, sincerely believing that wealth is the only essential to happiness, gives her whole self to the part. Mr. Ince has strengthened her revealing expressions by the frequent and commendable use of closeups, while the part gives Miss Barriscale many opportunities for expressions of varying character. Frank Mills, as the husband driven by his wife until he develops into an inhuman money making machine, also gives a realistic and effective performance. His change from the young man to the heartless, grinding machine is a master bit of subtle expression. He also succeeds in making his battle against suicidal thoughts as powerful as if it were not pictured in nine screen stories out of ten.

The picture closes with the man at last the lucky victim of business failure, for his wife has awakened to the fact that riches do not always bring love and very often bring sorrow. J. Barney Sherry, Truly Shattuck and Wedgwood Nowell furnish the support in this fine production, which, without belittling the accompanying pictures, may well be termed the piece de resistance of the bill.

With "The Best of Enemies," Joe Weber and Lew Felds are introduced a la Keystone. The two popular comedians retain many of their stage tricks, yet the picture and its director, Frank Griffen, have thoroughly Sennettized the team. Added to the laughable antics of Weber and Fields, the two reels are blessed with the remarkable and exasperating beauty of Mae Busch, the dainty Keystone comedienne. Chester Conklin and Mack Swain are again responsible for much of the humor.

The trial scene in particular is handled with an indicative high sense of its comedy value. The audience fairly roared all through this number although we believe some of those present objected to the prolonged burlesque of the hanging scene. It makes light of death, hence the objection, even though Keystone comedians make nothing of death when they participate in a wild chase. But the scenes in which preparations for the hanging were going on, were pictured actualities, even though the action was entirely burlesqued and some will be likely to take exception to them.

D. W. Griffith's production of "Double Trouble," adapted from Herbert Quick's novel and made under the direction of W. Christy Cabanne, is chiefly comic, and much of its humor is conveyed by the subtitles. Here again as in "The Lamb," these titles are mindful of George Ade and consequently very humorous. No strong dramatic situations arise, partly because of the character of the titles, but the picture is quite novel in development and interesting.

Douglas Fairbanks is starred as a man of dual personality. He becomes at alternate times through a medium of a psychic, a swaggering politician and rounder or a young man possessed of an aggravating timidity. Though his two different characterizations are in definite contrast to one another, he is inclined to overdo both personalities. He is slightly too much of the swaggerer and his method of denoting the backward character, by the constant and nervous fingering of his mouth and chin is sometimes tiresome.

The action itself is humorous, resulting from the absolute ignorance of each self towards the other. As one of the personalities, he is continually being confronted with deeds that he committed while governed by his other self. Happily enough the close of the story calls for a merger of the two personalities, so Fairbanks creates a natural and pleasing impression in the end.

Margery Wilson as his fiancee, shows a fine appreciation of her part, while others are Olga Grey, Richard Cummings and Gladys Brockwell. Inasmuch as "Double Trouble" is on the whole finely produced and, with the Knickerbocker theatre audience as a criterion, responsible for no small amount of laughter, the exaggerated zeal displayed by Fairbanks in order to create an effective contrast, may be passed over with no more than slight regret.

It is pleasing to note that all four pictures presented in the fifth bill are supported by very good photography. Also the settings are always appropriate, some of those in the longer picture being quite remarkable.

Considering the show in its entirety, it is extremely good. The hilarious comedy offered in Sennett's brace of burlesques, the wit in "Double Trouble" and above all the fine strength and impressive acting in "The Golden Claw," blend into a most enjoyable three hours' entertainment.

SIXTEEN FUNMAKERS OFF TO FLORIDA TO SPEND WINTER MAKING VIM COMEDIES

SIXTEEN funmakers have left New York for Florida, where they will spend the winter making Vim Comedies. They are: "Bobbie" Burns, "Walt" Stull, Billy Ruge, Frank Hanson, Robin Williamson, "Babe" Hardy, Harry Naughton, Ethel Burton, Helen Gilmore, Edna Reynolds, Anna Mingus, Mildred Burstein, Violet Adams, Virginia Coffee, Louis Burstein and Herman Obrock.

WHAT "NEWS" SERVICE MEANS TO THE EXHIBITOR

SOUTHERN MOTION PICTURE CORPORATION
AMUSEMENT ENTERPRISES

Petersburg, Va.
Palace
Lyric
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Newport News, Va., in connection with
Olympic Theatre Corp. and
Imperial Theatre.

Petersburg, Va., Oct. 29, 1915.

Mr. Wm. A. Johnston, Pres., Motion Picture News,
New York, N. Y.

Dear Mr. Johnston: The "News" reaches me two days before any other trade paper, which is a great help in advance advertising. The "News" appeals to me because it is "news," and because I would rather have the reviews from it than most publicity that is gotten up by the manufacturers.

I am an exhibitor with three houses here, and am using all the biggest features produced and two regular programs, and it is necessary that my time be used in the most profitable way. Therefore, as the "News" contains nearly all the information necessary for certain reference and concisely classified for handy reference, it is most natural that I should find it invaluable.

I can express only admiration for the "News" as a whole, and appreciation for the help it is to me. The editorials are exceptionally fine and I have given most of the late ones to the editors of the daily papers here, so that they might better understand what is and what ought to be done for the betterment of this wonderful business.

Please enter my subscription for one year, and accept my thanks and kindest personal regards for the assistance that you have been to me. Sincerely,

ALLYN H. BARRETT, Resident Manager.

"THE END OF THE ROAD"

(American-Mutual Masterpiece—Five Reels)

REVIEWED BY HARVEY F. THEW

BY this time Harold Lockwood should have a host of friends among the patrons of motion pictures. Great actor he is not, as yet, but he has magnetic freshness of personality, and a winning smile, and he does what his director tells him to. He is a good type for a picture "hero" and we have no doubt he is being watched for on many a screen. In this subject he is cast for the leading part with May Allison, and he has plenty to do. In the third reel he wins one of the most spectacular hand-to-hand fights



THE FIGHT AT THE INN

ever screened, and comes out of it almost as badly perforated as his opponent. It is not one of these fights from which the hero emerges unscathed, but realism is carried to such an extent that when the debaters are separated, they and the dining-room in which the affair is staged, look like sunrise on the forts of Przemysl.

There is another thrilling scene in a moonshiner's still. The building is an old mill perched on the edge of a mountain torrent, with a rickety footbridge connecting it with the level shore across the stream. The principals are caught in the mill during a cloudburst, the dam gives way, and as they flee across the bridge, the torrent sweeps mill and bridge down to ruin. There are several narrow escapes and a thrilling rescue.

The plot concerns moonshiners and counterfeiters, and a charge falsely made by a mountain girl against the young hero who is staying at the nearby hotel. Her brother vows to avenge her, and attempts the young man's life several times, but when the girl confesses, the two become friends, the moonshiners are rounded up, and all live happily. Helene Rosson, William Stowell, William Erfe, Lizette Thorne, Harry von Meter, Hal Clements, Beatrice Van, Nan Christie and William Carroll are also in the cast.

"A BUTTERFLY ON THE WHEEL"

(Shubert-World Film—Five Reels)

REVIEWED BY PETER MILNE

THIS picture undoubtedly meets the popular conception and demand as to the proper presentation of a drama based on the eternal triangle. It is a production that the vast majority of the motion picture public will welcome with open arms, for it contains a favorite theme, developed with a complete understanding of its dramatic possibilities.

Maurice Tourneur directed it and to that fact may be attached the cause of the picture's strong tone. Holbrook Blinn and Vivian Martin have the featured parts. Mr. Blinn, as the neglectful husband, is as usual the polished, the understanding actor, caring for the role in a most capable manner. The part of the butterfly wife is, we believe, the first emotional character that Miss Martin has tackled.

While not particularly well adapted to the part, Miss Martin is sincere in her rendition of it and succeeds in bringing out its sympathetic traits.

The five reels introduce some impressive spectacular effects. The fancy dress ball is very well staged, while the crowded opera house thrown into panic when fire breaks out presents a series of exciting moments. Again in the divorce court a deft arrangement of full scenes, flashes and close-ups, creates a strong air of suspense.

Of the rest of the cast, John Hines in a comedy part, and George Ralph and June Elvidge do very creditable work. The story results from the hard working husband's neglect of his pretty wife, rather a weak willed young lady. She is innocently compromised before her husband by the well known best "friend" and consequently suffers nerve racking divorce proceedings which are interrupted when the husband discovers her innocence.

"THE WOMAN OF THE SEA"

(Kalem-General—Three Reels)

REVIEWED BY HARVEY F. THEW

ALTHOUGH built upon a highly improbable premise, the element of mystery has been skillfully emphasized in this subject in such manner as to sustain the interest to the last.

The plot revolves around a young woman found unconscious, lashed to a raft just off shore. A young nobleman discovers her, carries her to his home and cares for her, despite the protests of his snobbish aunt, who designs that he shall marry her daughter. The newcomer is brought back to life, but her memory is a blank; yet, notwithstanding this, the nobleman marries her. One would imagine that the first thought which would occur to the well-poised mind would be that possibly there was another husband, or some other incumbrance back in the hidden past which would seriously interfere with such a headlong marriage, and this is just what develops. The young wife recovers her memory, and it is a memory of another husband, who now is a foreign spy, laying plans to get "the papers" in the possession of the new husband.

Jackie Saunders is the woman of the sea. She does her work well and convincingly. Considerable attention has been paid to the appropriateness of settings and costumes, and the portrayal of high European official society is true to what the average motion picture spectator knows it to be. Jack Livingston plays the part of Sir Arthur Chelton, the willing marryer, without any great dash of energy. Mollie McConnell, Robert Grey, Frank Erlanger and Fred Whitman are also in the cast.

TWO UNIVERSAL BROADWAY FEATURES OFFERED TO EXHIBITORS FOR NOVEMBER



THE COURT SCENE IN "THE FRAME-UP" (November 8) STAPLES' UNTIMELY DEATH FROM "COLORADO" (November 15) THE ELECTION CELEBRATION IN "THE FRAME-UP"

"THE FRAME-UP"

(Broadway Universal Feature—Five Reels)
REVIEWED BY PETER MILNE

GEORGE FAWCETT, starring in a political drama, just about equals the height of satisfaction in this variety of production. The sterling character actor whose every move suggests a forceful and dominating personality, and whose wide range of expression knows no limited restriction, is an ideal type for Luke Simms, the honest mayor, in "The Frame-up."

Happily enough, Luke Simms gives Fawcett's impressive personality many and great opportunities in which to play. Luke Simms was created by Otis Turner, who produced, as well as wrote, "The Frame-up." The part has an appealing touch, particularly when the trusting mayor easily falls into the trap that Sears, the political boss, has set for him, and with Fawcett's clear and powerful characterization the role is irresistibly magnetic. Commanding force and quaint humor make Luke Simms a thoroughly human and admirable character.

Otis Turner's scenario contains a gripping story, in many respects melodramatic. Corrupt politics, headed by an overly corrupt boss, continually do battle with the honest mayor. The mayor has his way finally, but he is obliged to struggle for it, and even after his political ideals have satisfactorily attained recognition, his social standing is severely shaken. With the author as director, the highest possibilities of the story have been vividly realized.

Harry Carter, heading the supporting cast as the boss, renders most polished work. Albert MacQuarrie, Oliver Fuller Golden, Maude George, Doc Crane, and Lule Warrenton in other principal parts furnish sincere and effective support.

The settings are in every respect appropriate, while from a photographic standpoint the picture presents an evenly good aspect. In fact everything contained in the picture contributes to its ultimate success.

"COLORADO"

(Broadway Universal Feature—Five Reels)
REVIEWED BY PETER MILNE

"COLORADO" is a Western melodrama, with plenty of swift action, plenty of intrigue and plenty of thrills. It merits a warm reception for these reasons and because of its derivation and its treatment received at the hands of the adaptor, director and cast. The play is by Augustus Thomas. It enjoyed a most successful career on the stage. Harvey Gates has deftly managed to suitably prepare the play for screen use.

With Hobart Bosworth playing the part of the professor who comes to the West with his sister and invalid wife, to be tricked and buncoed by a land grabber and his agent, the picture is assured of a most popular and deserving star. The support of Anna Lehr, Albert MacQuarrie, Jack Nelson, Louise Baxter, Mr. Bradbury and others is appropriate, while the little character sketch by old Doc Crane as the pessimistic prospector is genuine in its subdued humor.

The story is laid in the Colorado mining country, and suspense there is aplenty; for, in addition to the effective construction of the melodrama, the locale is of the sort that creates suspense of itself. One is always expecting a cave-in or a premature blast or something of the sort when the characters are seen hovering about a mine; and in "Colorado" one's expectations are gloriously fulfilled when the mine is flooded and various of the principals and supernumeraries are in danger of drowning.

The scenery offered in "Colorado" is gorgeous. Mountainous, sparsely populated country has been selected as backgrounds for the major part of the action that takes place outdoors. The photography is extremely good. If an exhibitor wants intense melodrama, "Colorado" is certain of meeting his requirements.

"SHOULD A WIFE FORGIVE?"

(Equitable—Five Reels)
REVIEWED BY OSCAR COOPER

BECAUSE of its unusual ending, and because of the elaborate style in which it was produced, a good many people will be interested in this offering.

Through excellent photography, the Messrs. Horkheimer, who are responsible for the production, bring to view a variety of



LA BELLE ROSE IGNORES THE WIFE'S WARNING

pleasing scenes: drawing rooms, semi-tropical gardens, a cafe with a cabaret in progress, and glimpses of an audience witnessing a play. In fact, the sets throughout are unusually good.

So far as the story is concerned, we have, for four reels and a half, only another version of the eternal triangle: a husband, falling in love with La Belle Rose, a dancer whom he meets by accident, uses his wife's money to back a play in which the third member of the triangle stars. When the wife discovers what is proceeding, she breaks with her husband. The play fails. A



FRANCIS X. BUSHMAN AND BEVERLY BAYNE IN A GROUP OF FASCINATING MOMENTS FROM THE LATEST METRO FEATURE, "PENNINGTON'S CHOICE"

"PENNINGTON'S CHOICE"

(Quality-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

WHATEVER faults it may have from the standpoint of the artist, the theatregoer, or the newspaper critic, this picture brings with it a horn full of good news for the exhibitor: it is a highly salable article. The name of Francis X. Bushman is a magic one among hundreds of thousands of picture goers and this multitude will find plenty of Francis X. in this offering.

Pennington had a choice between leaving the great North Woods, or staying and fighting the powerful bullies who sought to drive him out; he chose to stay, and he got enough fighting to keep seven cameramen busy, and consequently as society man, woodsman, horseman, boxer and all around athlete, several thousand feet of Bushman was revealed when the films were developed.

Pennington's overland journey to the depths of the woods, to find his fiancee's father, and prove himself to be a man in the parent's eyes, gave an opportunity for many charming bits of photography, all of which were improved to the fullest, and the mild touch of nature forms a gentle relief to the full fury of Bushman in his best ringside form. He hurls six-foot men up and down hill, and whirls his oppressors around his head with an ease which will bring salvos of cheers from the enthusiasts. J. J. Jeffries is introduced as Bushman's trainer in a woodland camp, who puts him in shape to polish off his adversaries, and "make good" in the eyes of the girl and her father. Then it develops that the bullies were in reality the girl's brothers, conspirators in a gigantic plot to put the young suitor to the acid test. He comes out of it in true heroic style, and after wiring enough money to Montreal to save the old man's claim from a band of land grabbers, he and the girl settle down to fully forty feet of red-fire tableau, indicating that they lived happily, etc.

Aside from the fact that the action is slow in getting under way, it is well constructed, and logical. Beverly Bayne, as the girl and the girl's mythical "twin sister," is capable and charming, especially as a water nymph who does some really artistic diving from lofty jutting crags which surround an attractive bit of water. Wellington Playter, H. O'Dell, William Farris, Helen Dunbar, Lester Cuneo, Morris Cytron and J. J. Jeffries complete the cast. The picture was produced by O. A. C. Lund from a story by J. A. Culley.

"THE TRUTH ABOUT HELEN"

(Edison-General—Four Reels)

REVIEWED BY HARVEY F. THEW

IF the public, the exhibitor, the director and the producer insisted on striking originality in every offering, we would never have known "The Truth About Helen." But such originality isn't necessary, or possible, and a good old-fashioned drama, built along the most conventional lines, such as this is, should find a warm reception among many sections of the picture-going crowd.

Politics is the theme, but it is politics "played down" to the level of the average audience; in other words, politics as it is played in the books. There is no attempt to go into the subtleties of the system, and the "boss" distributes his nominations to suit himself, as a matter of course, in the open. The hero, seeking the nomination, finds his former sweetheart in a compromising position at the very road house where he was to meet the politicians. Instead of joining the conference, he punishes the man who has put the girl in the position in which he finds her, and assumes the compromise with her. This results in the loss of the nomination.

Later the girl, misunderstood on all sides, goes to visit the family of a senator in Washington. There her former pursuer finds her, and attempts to use the road house incident in his work as agent for a crowd of lobbyists. The hero is passing the house when the villain, who has entered through a window to steal some papers, throws himself at the girl, and is in time to rescue her. In the scuffle, the intruder is shot. The facts all come to light when the girl tells the whole history in order to clear the hero from the attacks of a political rival.

The incidents are well contrived, and, as a whole, the picture is well staged and acted. Augustus Phillips is a good villain, and Grace Williams is demure and capable as Helen. Harry Linson, Robert Conness, Carlton King, Mrs. Wallace Erskine, Robert Brower, and Herbert Prior are also in the cast.

"DORA THORNE"

(Biograph—Four Reels)

REVIEWED BY HARVEY F. THEW

AN elaborate and appropriate setting has been given to this story, one of the most popular of Bertha M. Clay's novels. The story is a typical Clay story of the conflict between the classes in England, with love lying as the victim, on the altar between them—and usually a needless victim; but someone must be ground to pieces when two such forces clash, and Bertha M. Clay always makes Cupid the goat.

Millicent Evans as Dora, the daughter of the lodge-keeper, is well cast, as is also William Russel, who makes an excellent Ronald, the future Lord Earle. Both appeal to the sympathies, and are of types which will appeal to the followers of the Clay school of fiction, of which there are enough to insure the success of any such picture as this.

Then there are Betty Gray and Marie Newton as the twin daughters of Ronald and Dora, and beautiful daughters enough to grace any nobility. The splendor, magnificence and family pride which are essential parts of the novel are well preserved and depicted in such manner that a few well-regulated sobs will be squeezed from almost any crowd of theatre patrons.

Lionel Barrymore, Thomas Jefferson, Isabel Rea, Charles H. Mailes, A. C. Marston, Alan Hale and William Jefferson complete a large and unusually capable cast.

"THE DEVIL'S DARLING"

(Rialto-Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

A CONSCIENTIOUS effort has been made to point a great moral by the producer of this picture. An apt use has been made of allegory, but the effect is somewhat marred by crude and careless mechanical effects. One of the camera's greatest possibilities for dramatic expression lies in the use of well-contrived dissolves, but in order to get the true effectiveness from these, they must be produced with the greatest care and mechanical art. When a figure of a blooming young woman dissolves at a touch into a shrivelled and grinning hag, the best of the effect is lost when the new figure registers some six inches to the right or left of the one which has just disappeared. Proper care will make the registry exact.

This does not mar the whole picture, by any means, and enough work has been expended on other parts of the subject to balance the whole. Elaborate settings and costumes have been provided to give the effect of a life of ease and luxury, bought at great moral expense, and an atmosphere which contains a lot of that mystery which appeals to the average audience, has been created.

The plot concerns a young shop girl (Francine Larrimore) whose soul another woman attempts to deliver to Satan, in accordance with an agreement by which the other woman is allowed to retain her youth. Through outside interference the young girl's soul is rescued, and deprived of his prey, Satan snatches back the extended youth which he had granted to the woman.

There is plenty of action, well distributed, and the characterizations are convincing. All in all it should prove a satisfactory offering.

"THE MASQUERADERS"

(Famous Players—Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

THIS drama by Henry Arthur Jones, already long famous on the speaking stage, is here picturized with most of its original dramatic power retained, plus a gain in the telling of the story by the presentation of numerous scenes that of course could not be shown in the stage version.

The sets were planned with unusual care, and show a depth rarely found in society plays. The interior of the Stagg Inn, whither the crowd of society people goes after Field Day, and where a kiss is auctioned in spirited fashion, is extensive, and not one detail is overlooked. Two other interiors—a large banquet hall and a drawing room—are just as effective in their way.



SIR BRICE SHOWS HIS REAL CHARACTER

It is in the latter place that the famous scene is enacted wherein Sir Brice Skene, a dissipated and unprincipled nobleman, gambles away his wife and child, laying them as stakes against the bank account of David Remon, who wins on the third cut of the cards. This incident is contrived skillfully, and created real suspense in the minds of the audience at the Broadway last Sunday.

The excellence of the story makes up any deficiencies that appear in the work of the players. Hazel Dawn, as Dulcie Larondie, a gentlewoman who becomes a barmaid, marries Sir Brice when she should have married Remon, and repents when Sir Brice proves himself a scoundrel, is throughout pleasing. There is no doubt about Miss Dawn's beauty, but in the more tense situations she does not give her emotions reign enough. Elliott Dexter, as Remon, is also a little too impassive. In his characterization of Sir Brice, Frank Losee is convincing. Norman Tharp, Ida Darling, Evelyn Farris, Nina Lindsey, Charles Bryant, and Russell Bassett complete a cast that is satisfying, even though it does not quite realize the highest possibilities of the plot.

Summed up, "The Masqueraders" will please because of its story, its settings, and the acceptable, but not brilliant, work of its players.

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DIRECTION BY HARLEY KNOLES

PREMO

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HARRY RAPF, PRESIDENT

Palace Theatre Building New York City

"THE LAUREL OF TEARS"

(Biograph—Three Reels)

REVIEWED BY HARVEY F. THEW

THIS is a good melodrama of modern business. The crises and climaxes are naturally exaggerated, but they are so handled as to produce excellent dramatic effects and produce a tense picture. The principal characters are well drawn, and the familiar hero and heroine will appeal strongly to the sympathies, while the villain, this time a promoter of mining schemes is of the good old type, fit only for stratagems, spoils and curses.

Esther, a public stenographer, aspires to be a novelist, but finds the path thorny. She has occasion to befriend Dora, a young stenographer who has fled from her employer because he attempted to force his attentions on her. Comes then the hero, a mining engineer, for whom Esther draws up a report of a mining property. The man who is to use the report is the employer from whom Dora fled. He wants a satisfactory report at all costs, and decides to forge one over the engineer's name. Fortunately he brings the work to Esther, who sees at once that something is wrong, and notifies the hero. The plot is foiled, but the crooked promoter vows vengeance on Esther. Later Dora falls again into his clutches, and Esther goes to her rescue. She saves the girl by burning the house where she is being held, but sees the young engineer, with whom she has fallen in love, turn to Dora. From her experience, however, she writes the novel which brings fame, and the "laurel of tears." Vera Sisson, Madge Kirby, G. Raymond Nye, Jose Ruben and Charles H. Mailes compose a competent cast.

HARTMAN PUSHES SALES PLAN OF AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY

WILLIAM C. HARTMAN, who associated himself the early part of the year with M. D. Kopple, president of the American Standard Motion Picture Machine Company, states that the development of his sales plan has been making rapid progress.



WILLIAM C. HARTMAN

Distribution arrangements have been made with some of the most progressive representatives in the supply end of the motion picture industry, located in the larger cities.

Among these are: George Beck, of San Francisco, Cal.; A. D. Flinton, of the Kansas City Machine and Supply Company, Kansas City, Mo.; E. E. Fulton, of the E. E. Fulton Company, of Chicago, Ill.; the Omaha Film Exchange, Omaha, Neb.; the Feature Film and Calcium Light Company, of Pittsburgh, Pa.; the Calehuff Supply Company, of Philadelphia, Pa.; David P. Cowan, of Boston, Mass. The New York territory is handled from the home office.

All of these distributors have purchased and installed machines for demonstrating purposes and are actively pushing the product of the American Standard Motion Picture Machine Company. Although the building-up of the sales organization of this company is not fully developed, nevertheless it is being built up rapidly.

Mr. Hartman also says that he has invented a new take-up device which will be of help to operators, known as "Takupade." This will be described later in these columns.

ALL-NEGRO CAST FOR COLORED PEOPLE'S FILM

WHAT is said to be the first negro film was produced in Birmingham, Ala., recently by a company of negro actors and actresses. The film will make a round of some nine hundred theatres that cater to colored folks.

The film is an experiment, it is announced. It is being backed by a number of prominent negro residents of Alabama.

BOOK THESE FEATURES!

"The Vengeance of Rannah," a Selig Special in two exciting reels, was written by James Oliver Curwood and tells an absorbing story of stolen jewels. Released Monday, November 15th. "The Print of the Nails," a Selig Diamond Special in three reels, released in regular service on Thursday, November 18th, features Vivian Reed in an intense story of politics and the underworld. "The Tenderfoot's Triumph," with Tom Mix, released Tuesday, November 16th. "Locked In," a Selig one-reel drama, released Saturday, November 20th.

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

ASSOCIATED SERVICE

The following pictures are released the week of Nov. 1.

"The Unexpected Reward." (Liberty.)—An average western, in which a prospector captures a bandit, without knowing who he is. The suspense is evenly maintained throughout, although the finale can easily be guessed. The photography is merely fair, but the scenes are very good.

"In and Out." (Banner. Two reels.)—There is little that is humorous in this number. It shows a girl, desirous of acting before the camera being cured by the exorbitant (to her mind) demands of the director. The cast is only fairly accomplished, while the story contains only a small number of laughs. The photography is below average.

"And He Came Straight Home." (Atlas.)—More humor could have been gotten out of this story. It appears fragmentary in its present state and the cast is not any too competent. It concerns the weird story concocted by bibulous hubby on his return to his wife.

"Hilary of the Hills." (Santa Barbara. Two reels.)—Hilary is the daughter of a miner. She falls in love with the mine superintendent. She sees him in company with a dance hall girl and is jealous. But she rescues him and his father from burglaring strikers and then discovers that the dance hall girl is his sister. Save for weakness in photography this picture is very acceptable. Hilary is played by an accomplished actress, while the rest of the cast renders consistent work.

GENERAL FILM PROGRAM

"The Laurel of Tears." (Biograph. Three reels. Wed., Nov. 10.)—Reviewed elsewhere in this issue.

"The God Within." (Biograph. Fri., Nov. 12.)—A Griffith reissue in which Henry Walthall and Blanche Sweet are featured. A woman of the camp implores her lover to marry her, but he refuses and goes away, leaving her the scorn of the camp. Her baby is born the same day as that of a trapper's wife, but the latter, the "Angel" of the camp dies in bringing her little one to life. The deserted girl's baby is born dead and she is taken into the home of the trapper to nurse his child. Then the missing lover returns to make amends, but in the meantime, the trapper has learned to love the girl, and she is confronted with the necessity of choosing between the two men. She eventually selects the trapper. Lionel Barrymore, Claire McDowell and Charles H. Mailes are also in the cast.

"Cartoons on a Yacht." (Edison. Wed., Nov. 10.)—Another of the delightful series of Raoul Barre's animated cartoons. This time "The Grouch Chaser" serves to entertain a company on the deck of a yacht until an uncouth character is discovered as a stowaway. He is brought to the deck, fed, put to work, and finally started ashore, when he reveals himself as an actor demonstrating his ability.

"A Broth of a Boy." (Edison. Sat., Nov. 13.)—A boy of the tenements attracts the attention of a wealthy man, who keeps an eye on him and his mother. The boy finds a purse containing the money which a poor girl has obtained from her uncle to pay off the mortgage on their home, and uses part of the money on his sick mother. Policemen see him with the pocketful of money, and arrest him, but all is explained when the girl reports the loss to her uncle.

"Fifty-Fifty." (Essanay. Three reels. Mon., Nov. 1.)—Reviewed at length elsewhere in this issue.

"Despair." (Essanay. Three reels. Tues., Nov. 2.)—While this story is improbable at times, and has a tragic ending, it is yet likely to meet with more than usual favor. Edna Mayo, the central figure, assumes a rather usual part, but creates a memorable interpretation of it.

Lois Tanner is brought up among crooks, and, naturally enough, joins in their criminal exploits. While robbing the house of Spurier, a newspaper owner, Lois is caught in the act, but Spurier is so impressed by her beauty that he gives her a position on his reporting staff. One day Lois sees Spurier, whom she has learned to love, coming out of a church with his bride. In her agony of grief, she is about to commit suicide, but is prevented by a crook who loves her. She returns to her old life, and is again robbing Spurier's house when she is mortally wounded by a revolver shot, and dies in the arms of the man she loves.

Edna Mayo has in her support Bryant Washburn, Anna Walthall, Mary McAllister, and William H. Burns. The story was written and directed by J. Charles Haydon.

"Twice Into the Light." (Essanay. Three reels. Mon., Nov. 8.)—Will be reviewed next week.

"Wine, Woman, and Song." (Essanay. Two reels. Tues., Nov. 9.)—The title is familiar, and so is the story of this drama. G. M. Anderson has temporarily deserted his well known "Broncho Billy" type of acting to play the role of a sophisticated spendthrift. He proves himself to be more of a finished actor than the limited scope of his usual parts has indicated.

Jack Dobbs inherits a fortune and sets out to prove the truth of the adage concerning "A fool and his money." So successful is he in squandering his property that in a few months' time it is necessary for him to forge a check to keep up the pace. He is convicted of forgery, and after serving fifteen years, comes out a broken, worthless wreck.

Supporting G. M. Anderson are Lee Willard, Lloyd Bacon, and Harry Todd.

"The Fable of the Handsome Jethro, Who Was Simply Cut Out to Be a Merchant." (Essanay. Wed., Nov. 10.)—This George Ade fable, presented by an adequate cast, could have been very funny. Unfortunately most of the players were quite oblivious of Ade's subtler comedy. The picture contrasts the unsuccessful career of a business school Squab with the prosperity of his untutored brother who stayed on the farm. The moral is: "Drink deep, or cut out the Pierian Spring altogether."

Albert Martin takes the part of Jethro, Charles J. Stine is his father, and Royal Douglass is the brother. The picture was directed by Richard F. Baker.

"Cupid's Bath." (Essanay. Thurs., Nov. 11.)—A mildly diverting comedy, containing little that is new, but well-acted. Percy Ogler, a self-avowed lady-killer, is flattered and then ridiculed by Mrs. Bird and her friends. To get revenge, he steals the clothes of his tormentors when they are in swimming. A chase ensues, and the masher is finally jailed.

Those in the cast are Carl Stockdale, Bonnie Leonard, Marjorie Reiger, Lee Hill, and Leo White.

"The Indian's Narrow Escape." (Essanay. Fri., Nov. 12.)—A fairly interesting drama whose chief interest lies in the acting of two delightful little girls. An Indian half-breed (G. M. Anderson) is discharged by his employer when he is discovered fondling the ranchman's little daughters. Shortly after, the babies climb into a buggy, and when the horse runs away, their lives are imperilled. After a long chase the half-breed overtakes the runaway team and saves the children. The Indian is accused of kidnapping the girls, and is about to be strung up by the indignant cowboys, but the infants explain his innocence. Beside G. M. Anderson, there are in the cast Lee Willard, Eva Heazlett, and Ida and Ella McKenzie.

"The Second Son." (Essanay. Three reels. Sat., Nov. 13.)—Not yet shown for review.

"The Woman of the Sea." (Kalem. Three reels. Mon., Nov. 8.)—Reviewed at length elsewhere in this issue.

"The Hoodoo's Busy Day." (Kalem. Tues., Nov. 9.)—A painter's scaffold is introduced to provide action and humor in this comedy. Bud is stationed at the windlass, and when Spike steals a pocketbook and flees underneath the scaffold, Bud is just lowering it. Painter, Spike, pursuing policeman and the woman who owns the pocketbook are mixed up in a free for all, until Bud attacks the windlass and hoists the painter out of the fray. Then, realizing who the fugitive is, he drops the scaffold back, and runs for safety himself. Bud Duncan, Charles Inslee, Owen Evans and Ethel Teare are in the cast.

"The Dream Seekers." (Kalem. Two reels. Wed., Nov. 10.) This is the last picture in which the late William H. West appeared. He was working in the final scenes when death overtook him suddenly, last September, and the picture was completed by a substitute. The story centers in an opium den, of which an aged musician is a frequenter. The proprietor gets his beloved violin from him in lieu of money, and in his attempts to regain it the musician attracts the attention of a young detective, who visits the place with him, and later when the old man and his daughter have gone there to get the violin and have been attacked by Ling Foy, the detective heads a raid which rescues them. Marin Sais, Frank Jonasson, Thomas Lingham and True Boardman are in the cast.

"When War Threatened." (Lubin. Two reels. Thurs., Nov. 4.)—This country makes a secret treaty with a foreign power and the agents of a third endeavor to obtain possession of the document. One of the tricks consists of sending the daughter of the conspiring ambassador to a secretary of the state department, who is in love with her, to find where the paper is kept and devise means for getting it into the hands of the embassy. By pretending to admire herself in a hand mirror while her back is turned to the secretary, on his knees before the safe door, she learns the combination.

Although the conspirators succeed in getting the important instrument, they are foiled by the efforts of a girl engaged to an American secret service man. Neva Gerber is sweet and winsome in the role of his sweetheart.

"A Western Governor's Humanity." (Lubin. Three reels. Wed., Nov. 3.)—Reviewed at length elsewhere in this issue.

"The Sacred Bracelet." (Lubin. Mon., Nov. 1.)—Captain Gault gives his fiancee a bracelet,

M-I-N-A COMEDIES "AN EYE TOO MANY" RELEASED NOVEMBER 11th ON THE GENERAL FILM PROGRAM

THE

WILLIAM FOX

PHOTOPLAY VERSION OF

"CARMEN"

WITH

THEDA BARA

DIRECTED BY R. A. WALSH

RELEASED BY

FOX FILM CORPORATION

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and Pedro, a good-for-nothing native Filipino, steal it from the girl as she is out for a stroll on the outskirts of the army post.

Pedro is brought before an officers' court for trial, where he explains his motive for stealing the bracelet. Sometime before he had taken it from a sacred image on the altar of a monastery, and sold it to an officer, leaving for another army post. A priest threatened the native with excommunication unless the bracelet was returned. The native begins a hunt for its recovery, and at last sees it on the wrist of the girl. On learning the native's motive for the second theft, the court not only allows the native to go free but the accusing officer gives him the bracelet for return to the monastery.

"Up Against It." (Lubin. Tues., Nov. 2.)—Comedian Don and "his helper" George Egan, play the role of two indigent roomers suddenly confronted by an indignant landlady, who insists upon the arrears of three weeks' room rent or the room vacated by them with their baggage left behind.

At their wits' end to get money they decided to start a barber shop, if able to steal away with their belongings. Don dresses up in women's clothes and acts as a manicure, while his partner shaves the stubby chins of the villagers.

All the men want to have their nails cut and polished by the "manicure" and the partners are making considerable money until the wives of the customers get jealous and drive Don out of town.

There is no subtitle in the picture explaining in what part of the country it is possible to start a barber shop with less capital than the equivalent of three weeks' room rent, but the comedians evidently knew, for they went there—in the picture.

"The Cellar Spy." (Lubin. Sat., Nov. 6.)—A Billie Reeves comedy full of many spontaneous laughs. Billy, in the capacity of a suspicious husband, installs a dictograph and a "home periscope" to enable him to hear and see from the cellar all that goes on between his wife and others in the drawing room while poor hubby is away.

The wife, the object of unjust suspicions, learns by accident of her spouse's plan and decides to teach him a lesson. She discovers a water pail and a box of sandwiches placed by Billie in the cellar for use during the week he is supposed to be away from home on business.

The water and the food are salted until it is unfit for use, and Billie is locked in the cellar by a trick. Wifie's women friends are called upon to help punish him by dressing up in men's clothes and making love to her in range of the periscope.

"The Urchin." (Lubin. Fri., Nov. 5.)—Tommy lives in a garret with his grandfather, who owns a violin of unusually fine tone. The old man teaches Tommy to play as well as himself, but before his hopes in seeing the boy become a great violinist are realized death puts its cold hand on the old man. The wonderful instrument is stolen from Tommy by a tramp, who sells it to a pawnbroker. A music master in a wealthy family is struck by the appearance of the violin as he passes the window. He goes in and tries it. Struck by its extraordinary tone he buys it for his pupil, the daughter of the household.

Tommy, run down by an automobile, is taken to the same house, and during his convalescence recognizes in the sounds from the drawing room during a music lesson his own instrument. Tommy is played by Brooks McCloskey wieh a cleverness, promising considerable ability in the years to come.

"The False Hair." (Mina. Thurs., Nov. 4.)—The actions of Russ Johnson are the funniest things in this picture which makes an average comedy. Constance Johnson has the other lead. The photography throughout is very good, the story being fair enough to create a few laughs of itself.

"The Come-Back of Percy." (Selig. Two reels. Mon., Nov. 8.)—Reviewed at length elsewhere in this issue.

"The Chef at Circle G." (Selig. Tues., Nov. 9.)—This Western comedy is not revolutionary, but the action never lags, and Tom Mix is his usual amusing self. Rose Blake, the daughter of a ranch foreman, is in love with Tom, the cook, but her father frowns at the affair. Tom is discharged, and the cowboys have to prepare their own meals. The ensuing dissatisfaction, and Tom's exploits in capturing a bandit convince Rose's father that he might do worse than have a culinary son-in-law. Hazel Page, Sid Jordan, and Pat Chrisman are in the support of Tom Mix, who also directed the picture.

"The White Light of Publicity." (Selig. Sat., Nov. 13.)—This neat little story is pleasantly interpreted by a competent cast. Violet Lonsdale, an actress, is reported to have attempted suicide. Grace Reeves, a newspaper woman, is assigned to the story, and she follows Maury, a wealthy society bachelor, to a summer resort. There Maury confesses to her that he is the man in the case, but that no action of his was responsible for the tragedy. Grace informs him that she is a reporter, and intends to publish the interview. Her relations with Maury are misunderstood at the hotel, and she is asked to leave. When the society man discovers the situation, he compels the hotel clerk to apologize, and this chivalry causes Grace to resign her newspaper job, and to destroy her interview. She confesses to Maury that the suicide story was just a scheme of a press-agent to get publicity for Violet Lonsdale. The acquaintanceship of Grace and Maury has ripened into something very close to love.

Bessie Eyton takes the part of the reporter, supported by Edward J. Piel, Cecil Holland, and Betty Nathan. The drama was produced by Lloyd B. Carleton from the story of Charles B. Davis.

"Between Two Fires." (Vitagraph. Mon., Nov. 1.)—After experiencing rough treatment at the hands of two old maids, Finley Jones decides that bachelor life is the only life for him. William Shea, Flora Finch, Kate Price and Isadore Marcil play the leads in this comedy which is by W. A. Tremayne. It is a fair picture, and no doubt will be received warmly by the admirers of the leads.

"A Family Picnic." (Vitagraph. Wed., Nov. 3.)—A most laughable comedy by Frederic Chapin concerning Jones' troubles while picnicing with his wife and six children. Donald McBride and Kate Price are the leads, while McBride is the chief comedian. The adventures of poor Jones combined with the excellent treatment that the whole picture has received cause it to be exceedingly humorous.

"The Ebony Casket." (Vitagraph. Thurs., Nov. 4.)—An averagely laughable number made at the western Vitagraph studio. Myrtle Gonzalez, William Duncan and Alfred Vosburg are the principals. The comedy by Elsie Robertson has a strong vein of humor running all the way through it, while the cast is pleasing.

"The Sultan of Zulon." (Vitagraph. Two reels. Tues., Nov. 2.)—An excellent two reel comedy produced by Wally Van from a story by George Bronson Howard with a notable cast including, Hughie Mack, Donald MacBride and Dorothy Kelly. The story is full of humor and the subtitles are ludicrous in themselves. The cast is very clever. In fact the entire picture will be heartily received by the lovers of good, clean comedy.

"Beautiful Thoughts." (Vitagraph. Fri., Nov. 5.)—This comedy is not quite as good as Sidney Drew can do, although this fact by no means classes the picture as poor. Mrs. Drew, Florence Natol, Alice Lake and Marion Todd have the other important parts and contribute much to the general humor of the production. The story has a novel twist and gives Mr. Drew a considerable number of chances in which to display his inimitable expressions.

MUTUAL PROGRAM

"Mutual Weekly, No. 43." (Mutual. Thurs., Oct. 28.)—An unusually interesting collection of news events, gathered from widely separated points, is offered in this edition of the weekly. Stirring scenes of the recent troubles in Hayti include views of Port au Prince, pictures of the various leaders, and the signing of the peace proclamation; President Wilson casting his vote for suffrage; President Wilson laying the cornerstone of the memorial amphitheatre at Washington; the great suffrage parade in New York; and other events are pictured.

"Seeing America First." (Gaumont. Split reel. Tues., Nov. 2.)—Boston and its historic environs have been chosen by the Mutual Traveler in this release. There are attractive scenes in and around the Hub, and glimpses of famous old spots throughout New England. "Keeping Up With the Joneses" on the same reel, shows the McGinnisses moving to "sweller quarters" amid unusual difficulties.

"When Avarice Rules." (Centaur. Two reels. Thurs., Nov. 4.)—The Bostock animals have been used effectively as leading factors in melodrama. The guardian of a pretty girl, finding his embezzlement of her estate is about to be discovered, hires an animal keeper to kidnap her. She is carried through an enclosure filled with lions to a hut in the center, and there left surrounded by the beasts. Eventually she is discovered and there is a thrilling rescue when the ill-treated wife of the trainer braves the lions and leads the girl to safetv.

"Alice of Hudson Bay." (American. Two reels. Mon., Nov. 8.)—Edward Coxen and Winnifred Greenwood put a good deal of power into this story of the Canadian backwoods. The plot is good, the scenery appropriate, and the acting of the entire cast effective. Alice Gale, the daughter of a Canadian trapper, is engaged to Frank Moss, of the Mounted Police. A man named Martin forces his attentions on Alice, and she is unable to repulse him, for he knows the secret of her father's past. Years before Gale had been accused of a murder, and although innocent, he had fled. Martin finally notifies the police that Gale is wanted for murder, and it is Frank's duty to arrest his intended father-in-law. Alice goes to the jail, and after holding up her fiancee, makes him release her father. In a fight with Martin, Frank throws him over a cliff, and after a spectacular fall, the man lies injured at the bottom. Before dying, he confesses that he committed the murder, and that Gale is innocent.

Charles Newton, George Field, and Lizette Thorne give very capable support. The directing was done by Charles Bartlett.

"Her Adopted Father." (Beauty. Tues., Nov. 9.)—This dainty little drama has an appeal intensely human, and is exceedingly well done throughout. Marion Cosgrove, a young widow, is forced by circumstances to place Sue, her little daughter, in the care of a Mrs, Grimpus. One day, Mrs. Grimpus gets drunk, and when she abuses Sue, the little girl runs away. She comes upon Harte, a dissipated young bachelor, and claims him as her father. Harte, partially intoxiated, takes her home with him, and after a fruitless search for the parents, adopts the child. She transforms the drunkard into an earnest, sober man. Sue's mother is unable to locate her daughter, but finally traces her to Harte's home. After a short acquaintance with Marion, Harte is no longer Sue's adopted father, but her stepfather. Frank Borzage, Rosemary McMackin, Estelle Allen, Lucille Ward, and William Carroll comprise the well-chosen cast. The directing was in the hands of Archer MacMackin.

"The Double Cross." (Cub. Fri., Nov. 12.)—A wealthy young bachelor, notified that his aunt, whom he has never seen, is about to visit him, hires Jerry (George Ovey) to take his place. The aunt proves to be a dashing young woman, and the real nephew, catching a glimpse of her, attempts to resume his own place, but Jerry has replaced the servants with friends of his own, and the youth is thrown out. Only when a blue-coated policeman appears does Jerry weaken, and land in a cell.

"Almost a Widow." (Beauty. Sat., Nov. 14.)—The really clever players in this comedy did their best to make something out of nothing, but the weak plot hampered them greatly. The locale is a bathing beach, and the action shuttles between the attempt of a woman, titanically proportioned, to charm an unresponsive youth, and the love making of an amorous couple. Frank Borzage and Neva Gerber give their usual finished performance, supported by Lucille Ward, William Carroll, and Beatrice Van. Director John Dillon was in charge.

"This Is the Life." (Mustang. (Three reels. Sat., Nov. 13.)—Reviewed at length elsewhere in this issue.

"Man to Man." (Mustang. Two reels. Fri., Nov. 12.)—The plot of this release has served makers of Western pictures long and well—but presented in a new guise, and acted in an original fashion, the spectator forgets the antiquity of the theme.

Bill, the cowboy, and Pearl, the Eastern heiress, become fast friends, and their constant association ripens into love. Bill realizes the wide social gulf that separates them, and allows Pearl to go back East without speaking of his love. Later, learning the identity of the man who caused his chum's suicide by his swindling methods, Bill goes East to get revenge. He is about to kill the swindler, when he sees a picture of Pearl on the man's desk. At that moment Pearl enters the room, and Bill is told that she is engaged to the crook. But when she discovers the man's real character, she breaks the engagement, and later Bill and she find happiness on a Western ranch. Jack Richardson is Bill, and Anna Little plays the part of Pearl. Jimsey Maye takes the other important role. The director was Donald McDonald.

"To Rent Unfurnished." (American. Fri., Nov. 12.)—While not extraordinary in any way, this is yet an interesting picture. Kate has had a misunderstanding with her lover, Billy Tilton, and decides to rent a bungalow in the mountains, where she may think over the matter in solitude. Through an accident, Billy rents the same bungalow. When Kate hears Billy prowling around outside, she believes him to be a burglar. When he enters the house, she falls into his arms in sheer relief, and the opportune arrival of a minister permits them to take over the lease with a single signature. Vivian Rich and Walter Spencer play the young couple, supported by Harry Edmonson and Bessie Banks. Reeves Eason was the capable director.

PATHE EXCHANGE INC.

"Pathé Weekly, No. 87." (Pathé.)—Winston Churchill speaks at London, urging munitions makers to renewed efforts; monument unveiled in commemoration of the Battle of White Plains; four baby lions born in New York menagerie; 6,000 troops parade through London streets in aid of recruiting; naval reserves at target practice on Lake Michigan; eye-witness' views of new French artillery at the front; school where 21 children burned to death, at Peabody, Mass.; new U. S. Dreadnought Nevada starts from New York for trials; Pathe fashions in color.

"Neal of the Navy, No. 11." (Panama.)—This chapter is entitled "The Dreadful Pit," and brings the characters to the Santa Maria mission, where Annette (Lillian Lorraine) has gone to obtain from the Fathers the formal grant to her property of Lost Isle. The conspirators arrive ahead of her and are persuading the monks to give them the grant, when Annette approaches. Ponto attacks her and attempts to throw her into a jaguar pit, but is thrown in himself and killed. Hernandez, the arch conspirator, attempts to steal the grant, and a fight ensues, in which Neal (William Courtleigh, Jr.) is in time to join with a squad of bluejackets. Hernandez flees, and is compelled to leave the paper behind.

"Bughouse Bellhops." (Phunphilms.) — Luke and Moke, with jobs as bellboys, nearly put a good hotel out of business. Through his eagerness for tips, Luke is batted around from guest to guest, and Moke is also having trouble, when a newly arrived couple attract their whole attention. The newcomers look "easy" until it develops that the man is a professional bouncer.

"Human Movements Analyzed." (Globe. Split reel.)—An unique and valuable study in motion, the first of several to be shown on the Pathé program. The actions of a man, running, walking, jumping, etc., are shown at normal speed, then six times slower than normal. There are many surprises in the development of everyday muscular processes. On the same reel "Children of the Netherlands," in color.

"Adventures of a Madcap." (Balboa. Four reels.) Reviewed elsewhere in this issue.

"The New Adventures of J. Rufus Wallingford." (Pathé. Two reels.)—No. 6 of this series is entitled "A Trap for Trapp," and illustrates how an over-shrewd automobile dealer is made to pay $50,000 into the Wallingford treasury. Wallingford and Daw get Trapp's consent to the use of part of his store, and his name in an investment syndicate. Their advertising brings barrels of replies, each one containing a ten-dollar bill, and through the instrumentality of Onion Jones, Trapp is led on to buy out the new business for $50,000. Just as he takes over ownership and the promoters have left with the check, the police and postal authorities descend upon the establishment and seize it as a fraud. Max Figman, Burr McIntosh and Lolita Robertson are in the principal roles.

UNIVERSAL PROGRAM

"Universal Animated Weekly, No. 191." (Wed., Nov. 3.)—The fifty-ninth annual conclave of the Knight Templers in Chicago; the recently raided bomb arsenal in Weehawken, N. J., furnishes several interesting scenes; a view of the new U. S. S. "Nevada" departing from New York City; some remarkable war scenes from the French front; bits of the war game recently enacted around Boston, Mass.; Rosemary Theby and Violet Mercereau display a few fashions, while Hy Mayer's cartoons are as interesting as ever.

"The Frameup." (Broadway Universal Feature. Five reels. Mon., Nov. 8.)—Reviewed at length elsewhere in this issue.

"Those Little Kids and Cupid." (Nestor. Mon., Nov. 8.)—A clever little comedy, in which sister's suitor is plunged into all manner of troubles due to the mischievous pranks of young imps. Ray Gallagher, Billie Rhodes and Harry Rattenberry are the leads.



MEMBERS OF THE RIALTO STAR FEATURE COMPANY GROUPED ON THE LINER "MOHAWK" JUST BEFORE SAILING FOR JACKSONVILLE, FLA., WHERE THEY WILL WINTER FOR GAUMONT. IN THE FOREGROUND IS WILLIAM F. HADDOCK, GAUMONT DIRECTOR

"On the Level." (Gold Seal. Two reels. Tues., Nov. 9.)—Here is the prodigal son who turns out to be very much better than his petted brother. His scenes with the actress, posing as a slavey for the experience, are quite clever. In its entirety this is a very good, refined comedy, of the sort that will be welcomed by any gathering of people. Herbert Rawlinson is entirely successful as the abused son, getting a lot of real comedy from his part. Jean Taylor does good work as the actress.

"The Parson of Pine Mountain." (Rex. Tues., Nov. 9.)—Merely an average picture, with Ben Wilson, Joe Girard and Dorothy Phillips in the important roles. The minister causes the favored suitor of the girl he loves, to reform.

"Getting His Goat." (Imp. Tues., Nov. 9.)—This comedy is discconnected as to the continuity of action, but nevertheless it highly pleases. It has some good situations, while William Garwood and Violet Mersereau in the leading parts do very good work.

"Silk Hose and High Pressure." (L-Ko. Two reels. Wed., Nov. 10.)—This comedy, featuring Billie Ritchie, Alice Howell, Louise Orth and Henry Bergman, was reviewed in a previous issue under another date, which has been changed. It is a very funny picture, quite respectable, and containing several slapstick innovations.

"Hearts That Are Human." (Big U. Three reels. Thurs., Nov. 11.)—This is a melodrama made by an outside company. The cast is quite competent and the direction noticeable for its attention to detail and human interest touches. It depicts the rapid rise of a girl with a talented voice to a position of great popularity.

"Actors from the Jungle." (Powers. Thurs., Nov. 11.)—This interesting subject was compiled by Paul Bourgeois, chief animal trainer at Universal City. It shows practically all the inmates of the studio jungle, together with interesting happenings in their day's work. Undoubtedly a reel that everyone will enjoy.

"Honor Thy Husband." (Powers. Two reels. Tues., Nov. 12.)—In which a gentleman farmer tames his butterfly wife by feigning poverty. Harvey Gates wrote the scenario, which has been produced in an attractive style by Lynn Reynolds, with Sydney Ayres and Doris Pawn playing the leads. The photography and scenes are very good, while the pleasant nature of the story makes the two reels thoroughly enjoyable.

"Promissory Notes." (Victor. Fri., Nov. 12.)—A strong drama with the eternal triangle as its basis, written and produced by Jacques Jaccard and labeled "Little Stories of Real Life, No. 1." With a simple and familiar plot, Jaccard has deftly managed to make a very fine picture. Its climax is surprising and well introduced. No familiar faces appear.

"Father's Lucky Escape." (Nestor. Fri., Nov. 12.)—A familiar but popular plot, enacted with a good appreciation of its comic possibilities by a cast including Ray Gallagher, Billie Rhodes and Harry Rattenberry, causes this comedy to appear very enjoyable.

"What the River Foretold." (Bison. Three reels. Sat., Nov. 13.)—One of Joe Franz's Western dramas, from a story by Peter B. Kyne. Franz's knowledge of the relative values of thrilling action and homely realism serve him in good stead in these three entertaining reels, for he has mingled the two properties in a skilful way. The picture has a most interesting story, based on an Indian legend, while the photography, scenes and incidental touches are truly excellent. Sherman Bainbridge, Edythe Sterling and Jack Holt have the important parts.

"The Masked Substitute." (Laemmle. Two reels. Sun., Nov. 14.)—This drama has originality and convincing action. It is filled with a number of pretty scenes, and the varying character of the costumes worn by the players adds greatly to the scenic beauty of the picture. The two romances which the story possesses are woven together in a pleasing style and during the time they run their course they will maintain the interest. William Dowlan, Gloria Fonda and William Quinn have the principal parts.

"Liquid Dynamite." (Rex. Sun., Nov. 14.)—Excellent scenes and photography enhance this simple romance that has a real laugh for its end. It is very light but most pleasing. Cleo Madison and Tom Chatterton are the principals.

"His Twentieth Century Susie." (Joker. Sat., Nov. 6.)—The village sport sees a picture of Susie who is coming to town, but he discovers Susie's pretty picture was taken about fifty years since, and so he receives a terriffic shock. William Franey and Gale Henry in this comedy by Allen Curtis do excellent work. It is one of the best of recent Jokers.

"A Day at Midland Beach." (Joker. Sat., Oct. 30.)—This was made by an outside company. It features a man who is very clever and daring in taking tumbles. The story isn't much but the pranks resorted to by the various characters give it a most funny tone.

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IRVING CUMMINGS

assisted by animals from the North, including polar bears and seals of the

BOSTOCK ANIMAL

collection. Enacted in two reels and released Thursday, November 18, as a

CENTAUR FEATURE

BOOK IT AT YOUR MUTUAL EXCHANGE

DAVID HORSLEY PRODUCTIONS

MUTUAL PROGRAM

Mutual Film Corporation *Announces*

In Its $8,000,000. All-Star, All-Feature Program

A FALSTAFF COMEDY

THE FILM FAVORITE'S FINISH

A REAL REEL COMEDY

featuring

THE VERSATILE COMEDIAN

MR. RILEY CHAMBERLIN

and the Broadway Stars

MISS LOUISE BATES

and

MISS FRANCIS KEYES

RELEASED NOV. 11th

Produced by Thanhouser



MUTUAL MASTERPICTURES

Mutual Film Corporation *Announces*

A STUPENDOUS MASTERPICTURE IN FIVE REELS

THE END OF THE ROAD



A Picturization of the Noted Broadway Dramatic Success

featuring the Popular Stars

Mr. HAROLD LOCKWOOD and Miss MAY ALLISON

A Spectacular Drama of Southern Life

Released Nov. 11th

Book Through Your Nearest MUTUAL EXCHANGE

Produced by American Film Co. Inc.

MUTUAL PROGRAM





American Film Company Inc., Offers

THE CELEBRATED BROADWAY STARS

Arthur Maude *and* **Constance Crawley**

·IN·A·CLIPPER·STAR·FEATURE·

THE ALTERNATIVE

Directed by Mr. Maude

A three-reel production superb in dramatic intensity.

Mr. Maude and Miss Crawley have scored pre-eminent successes on the speaking stage of America and Europe. Their first film offering is "THE ALTERNATIVE" — Book it ***right now!***

Released November 20th

A New Two-Reel "Mustang"

THE WARNING

A stirring drama of the West, with

Helene Rosson and E. Forrest Taylor

Directed by Frank Cooley

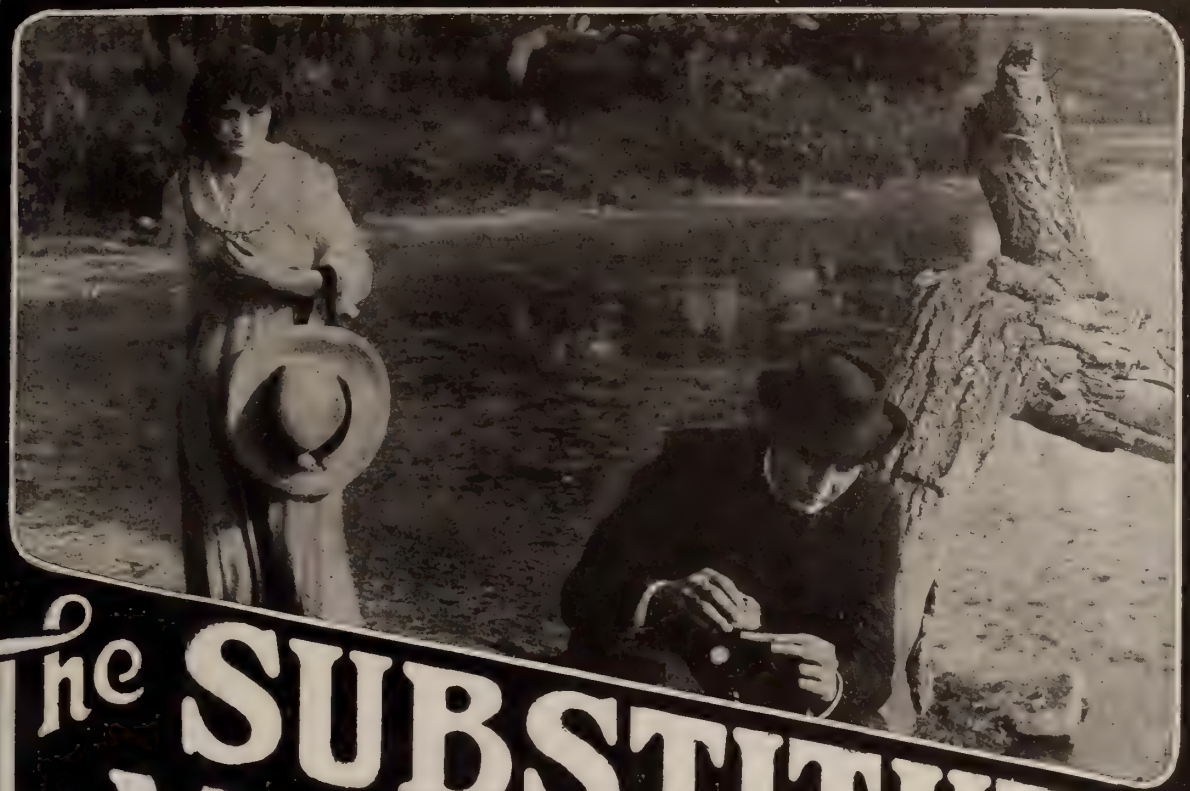
Released November 19th

All "Clipper" and "Mustang" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation

AMERICAN FILM COMPANY, Inc.

Samuel S. Hutchinson, President — CHICAGO, ILLINOIS

MUTUAL PROGRAM



The SUBSTITUTE MINISTER

A "Flying-A" drama
in two picturesque and forceful parts.
A skillful weaving of pathos, love and regeneration
with
Vivian Rich and Alfred Vosburgh
Director—Reaves Eason
Released November 15th.

Drifting

A single reel "Flying-A" drama
with
Winifred Greenwood and Edward Coxen
Director—Charles Bartlett
Released November 19th.

Johnny The Barber

It's a "Beauty" Comedy
with
Carol Holloway and John Sheehan
Director—John Dillon
Released November 16th.

Anita's Butterfly

Another "Beauty" laugh producer
with
Neva Gerber and Frank Borzage
Director—John Dillon
Released November 20th.

"Flying A" and "Beauty" films are distributed throughout the United States and Canada

AMERICAN FILM COMPANY, Inc.
Samuel S. Hutchinson, President
CHICAGO, ILL.

MUTUAL SPECIAL FEATURE

$10,000 FOR—?

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By ROY L. McCARDELL *Directed by W. D. TAYLOR*

Every "movie" fan from white-lighted Broadway to the dimmest country corner is consumed with eagerness over this stupendous prize offer—

$10,000 for a Suggestion!

The man, woman or child suggesting the most suitable *idea* for a sequel to "The Diamond From the Sky" will be awarded this huge cash prize.

You, Mr. Exhibitor: Are you "cashing in" on the tremendous popularity of "The Diamond From the Sky?" It spells S-U-C-C-E-S-S for *you,* week after week.

For booking information, wire, write or see at once the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

North American Film Corporation
JOHN R. FREULER, President
Executive Offices, 71 West 23rd St., New York

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Produced by The American



MUTUAL PROGRAM

BE SURE TO GET THIS FAST AND FURIOUS FARCE AND GIVE YOUR PATRONS A LAUGHING TREAT

"DOES ADVERTISING PAY?"



Introducing to the Screen

MR. & MRS. TOM WATERS

LAUGHMAKERS TO ALL AMERICA

Assisted by "STUFFY" DAVIS as HIMSELF, the great press agent, formerly with Barnum & Bailey.

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Made in America

Released November 7th.

DIRECTION OF WILLIAM F. HADDOCK

Flushing, New York. **GAUMONT CO.** Jacksonville, Florida.

Distributed by the Mutual Film Corporation throughout the United States and Canada.

MUTUAL PROGRAM

THANHOUSER

EDWIN THANHOUSER
PRESENTS

THE LITTLE CAPTAIN OF THE "SCOUTS"



IN TWO REELS-TUESDAY NOV. 9TH

A SNAPPY NOVELTY WITH SOLDIER SPIRIT AND CHILD CHARM PRETTILY MINGLED-GRACE DE CARLTON AND A CAST OF ELEVEN KIDDIES.



IN BABY'S GARDEN

AN OFFERING OF RARELY GENUINE APPEAL- CAREY HASTINGS, KATHRYN ADAMS THOS. A. CURRAN AND HELEN BADGELY IN THIS TREMENDOUSLY TENSE DRAMA..

ONE REEL; SUNDAY, NOV. 14TH

PRODUCTIONS

MUTUAL FILM CORP.-SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO & CANADA.

THANHOUSER FILM CORP.,
NEW ROCHELLE, N.Y.

MUTUAL PROGRAM

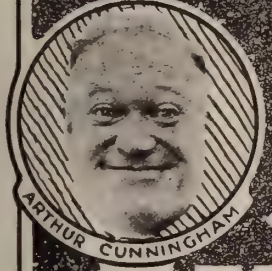
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PRESENTS

FALSTAFF COMEDIES

THE MIRTH OF FALSTAFF FILMS A NATION

THE CONSISTENT KIND OF PRODUCT THAT CAN ALWAYS BE DEPENDED UPON



Hist! Sh-h!

ULUS OST OTHARIOS



SUBURBAN HOMES.
THE FAMOUS DETECTIVE IS ON THE TRAIL -- THERE'S BEEN MURDER DID! WE KNOW THE VILLAIN. BUT HE'S A CONSTABULE, HE IS -- AND WE DASSEN'T TELL! BUT IT'S A TUR-R-R-IBLE TALE!

— ONE REEL —

RELEASED MONDAY, NOVEMBER 8TH



GRACIOUS ME, GIRLS! HERE'S DORINCOURT!
AND THE DEAR OLD THING'S GONE INTO THE MOVIES!
YES, HONEST — T. DORINCOURT WITHERS, HIMSELF -- SO THERE!
AND THAT CHAMBERLIN PERSON! HOW CRUELLY HE PLAGUES POOR DORRIE IN

THE

FILM FAVORITE'S FINISH

— ONE REEL —

RELEASED THURSDAY, NOVEMBER 11TH

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORPORATION SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO AND CANADA.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

Monday, November 8, 1915.

ESSANAY—Twice into the Light, D., 3000..... 19398
KALEM—The Woman of the Sea, D., 3000..... 19391
LUBIN—The Orgy, D., 1000..... 19401
SELIG—The Come Back of Percy, C., 2000 (Third of the Chronicles of Bloom Center)..... 19394
*SELIG—Hearst-Selig News Pictorial, No. 89, N., 1000.. 19397
VITAGRAPH—No Tickee No Washee, C., and California Scrap Book, Split Reel..... 19396

Tuesday, November 9, 1915.

BIOGRAPH—Weaver of Claybank, D., 2000..... 19410
ESSANAY—Wine, Woman and Song, D., 2000..... 19402
KALEM—The Hoodoo's Busy Day, C., 1000..... 19409
LUBIN—Half a Million, C., 1000..... 19408
SELIG—The Chef at Circle G, W. C., 1000..... 19404
VITAGRAPH—For the Honor of the Crew, D., 3000.. 19405

Wednesday, November 10, 1915.

BIOGRAPH—The Laurel of Tears, D., 3000..... 19419
EDISON—Cartoons on a Yacht, 1000..... 19412
ESSANAY—The Fable of Handsome Jethro, Who Was Simply Cut Out to Be a Merchant, C., 1000..... 19415
KALEM—The Dream Seekers, D., 2000..... 19413
LUBIN—The Secret Room, D., 2000..... 19417
VITAGRAPH—Hats Is Hats, C., 1000..... 19416

Thursday, November 11, 1915.

BIOGRAPH—Rosa and the Author, D., 1000..... 19422
ESSANAY—Cupid's Bath, W. C., 1000..... 19423
LUBIN—The Ghost of the Twisted Oaks, D., 3000..... 19424
MINA—An Eye Too Many, C., 1000..... 19429
*SELIG—Hearst-Selig News Pictorial, No. 90, N., 1000.. 19428
VITAGRAPH—Sis, Com.-D., 1000..... 19427

Friday, November 12, 1915.

BIOGRAPH—The God Within, D., 1000 (Reissue)..... 19438
EDISON—The Truth About Helen, D., 4000..... 19430
ESSANAY—The Indian's Narrow Escape, D., 1000..... 19434
KALEM—The Kidnapped Heiress (Third of the "Ventures of Marguerite"), D., 1000..... 19435
LUBIN—A Night in Old Spain, D., 1000..... 19437
VIM—The Midnight Prowlers, C., 1000..... 19439
VITAGRAPH—Romantic Reggie, C., 1000..... 19436

Saturday, November 13, 1915.

ESSANAY—The Second Son, D., 3000..... 19441
EDISON—A Broth of a Boy, D., 1000..... 19440
KALEM—The Girl and the Special (An Episode of the H. of H. Series), D., 1000..... 19447
LUBIN—His Three Brides, C., 1000..... 19444
SELIG—The White Light of Publicity, D., 1000..... 19448
VITAGRAPH—The Woman's Share, D., 2000..... 19445

RELEASES OF COMING WEEK

Monday, November 15, 1915.

ESSANAY—The Undertow, D., 3000.....
KALEM—The Pitfall, D., 4000.....
LUBIN—The Wall Between, D., 1000.....
SELIG—The Vengeance of Rannah, D., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 91, N., 1000..
VITAGRAPH—Sonny Jim and the Great American Game, C.-D., 1000.....

Tuesday, November 16, 1915.

BIOGRAPH—The Chief Inspector, D., 2000.....
ESSANAY—A Bit of Lace, D., 3000.....
KALEM—A Bargain in Brides, C., 1000.....
LUBIN—An Accident Policy, C., 1000.....
SELIG—The Tenderfoot's Triumph, W. D., 1000.....
VITAGRAPH—Gone to the Dogs, D., 2000.....

Wednesday, November 17, 1915.

BIOGRAPH—The Gambler of the West, D., 4000.....
EDISON—His Wife's Sweetheart, C., 1000.....
ESSANAY—Canimated Nooz Pictorial, No. 2, Cartoon, 1000 .....
KALEM—The Night of the Embassy Ball, D., 2000....
LUBIN—In Love's Own Way, D., 3000.....
VITAGRAPH—The Counts, C., 1000.....

Thursday, November 18.

BIOGRAPH—The Eyes of the Soul, D., 1000.....
ESSANAY—Snakeville's Eugenic Marriage, W. C., 1000.
LUBIN—Margie of the Underworld, D., 2000.....
MINA—A Woman for a Day, C., and Shorty C., Split Reel .....
SELIG—The Print of the Nails, D., 3000.....
*SELIG—Hearst-Selig News Pictorial, No. 92, N., 1000..
VITAGRAPH—A Motorcycle Elopement, C., 1000.....

Friday, November 19, 1915.

BIOGRAPH—The Lonedale Operator, D., 1000 (Reissue) .....
EDISON—A Child in Judgment, D., 3000.....
ESSANAY—Too Much Turkey, D., 1000.....
KALEM—The Veiled Priestess (Fourth of the "Ventures of Marguerite"), D., 1000.....
LUBIN—The Death Web, D., 1000.....
VIM—A Pair of Birds, C., 1000.....
VITAGRAPH—Diplomatic Henry, C.-D., 1000.....

Saturday, November 20, 1915.

ESSANAY—The River of Romance, D., 1000.....
EDISON—Black Eagle, D., 1000.....
KALEM—The Girl on the Bridge (An Episode of the H. of H. Series), D., 1000.....
LUBIN—His Wife's New Lid, C., 1000.....
SELIG—Locked In, Animal D., 1000.....
VITAGRAPH—Heredity, D., 3000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

"VIM" COMEDIES

Beginning Nov. 12th—

Pokes and Jabbs

supported by Miss Ethel Burton, that charming ingenue,



Pokes and Runt in "A Pair of Birds"

Set a New Standard in Comedy Films

Nov. 12th: "Midnight Prowlers"
Nov. 19th: "A Pair of Birds"
Nov. 26th: "Pressing Business"
Dec. 3rd: "Love, Pepper and Sweets"

A Vim Comedy Every Friday

on the

General Film Program

Our advertisers tell us when we give YOU the best magazine.

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF CURRENT WEEK

Monday, November 8, 1915.

AMERICAN—Alice of Hudson Bay, D., 2000..... 04124
FALSTAFF—Lulu's Lost Lotharios, C., 1000..... 04126
NOVELTY—Something in Her Eye, C., 1000..... 04127

Tuesday, November 9, 1915.

THANHOUSER—The Little Captain of the Scouts, D., 2000 04128
GAUMONT—Seeing America First, No. 9, and Keeping Up with the Joneses, Split Reel..... 04130
BEAUTY—Her Adopted Father, C., 1000..... 04131

Wednesday, November 10, 1915.

RELIANCE—Father and Son, D., 3000..... 04132
NOVELTY—Love and Bitters, C., 1000..... 04135

Thursday, November 11, 1915.

CENTAUR—Stanley in Starvation Camp, D., 2000..... 04136
FALSTAFF—The Film Favorite's Finish, C., 1000..... 04138
MUTUAL—Mutual Weekly, No. 45, N., 1000..... 04139

Friday, November 12, 1915.

MUSTANG—Man to Man, D., 2000..... 04140
AMERICAN—To Rent Unfurnished, D., 1000..... 04142
CUB—The Double Cross, C., 1000..... 04143

Saturday, November 13, 1915.

MUSTANG—This Is the Life, D., 3000..... 04144
BEAUTY—Almost a Widow, C., 1000..... 04147

Sunday, November 14, 1915.

RELIANCE—The Crest of Von Endhein, D., 2000..... 04148
CASINO—A Tangle in Hearts, C., 1000..... 04150
THANHOUSER—In Baby's Garden, D., 1000..... 04151

RELEASES OF COMING WEEK

Monday, November 15, 1915.

AMERICAN—The Substituted Minister, D., 2000..... 04152
FALSTAFF—Hannah's Henpecked Husband, C., 1000... 04154
NOVELTY—The World's Championship Baseball Series of 1915, Boston vs. Philadelphia, 2000..... 04155

Tuesday, November 16, 1915.

THANHOUSER—In the Hands of the Enemy, D., 2000. 04157
GAUMONT—See America First, No. 10, and Keeping Up with the Joneses, Cartoon, Split Reel..... 04159
BEAUTY—Johnny the Barber, C., 1000..... 04160

Wednesday, November 17, 1915.

RIALTO—The New Adam and Eve, D., 3000..... 04161

Thursday, November 18, 1915.

CENTAUR—A Polar Romance, D., 2000..... 04164
FALSTAFF—A Cunning Canal-Boat Cupid, C., 1000... 04166
MUTUAL—Mutual Weekly, No. 46, News, 1000..... 04167

Friday, November 19, 1915.

MUSTANG—The Warning, D., 2000..... 04168
AMERICAN—Drifting, D., 1000..... 04170
CUB—The Fighting Four, C., 1000..... 04171

Saturday, November 20, 1915.

CLIPPER—The Winning Hand, D., 3000..... 04172
BEAUTY—Anito's Butterfly, C., 1000..... 04175

Sunday, November 21, 1915.

RELIANCE—A Romance of the Alps, D., 2000..... 04176
CASINO—Beauty in Distress, C..... 04178
THANHOUSER—Beneath the Coat of a Butler, D., 1000 04179

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 21), "A Timely Rescue," D., 2000.... 0970

Monday, November 8, 1915.

BROADWAY UNIVERSAL FEATURE—The Frame-Up, D., 5000..... 0954
NESTOR—Those Kids and Cupid, C., 1000..... 0955

Tuesday, November 9, 1915.

GOLD SEAL—On the Level, D., 2000..... 0956
REX—The Parson of Pine Mountain, D., 1000..... 0957
IMP—Getting His Goat, C., 1000..... 0958

Wednesday, November 10, 1915.

L-KO—Silk Hose and High Pressure, C., 3000..... 0959
ANIMATED WEEKLY—Weekly No. 192, News, 1000. 0960

Thursday, November 11, 1915.

BIG U—Hearts That Are Human, D., 3000..... 0961
POWERS—Actors from the Jungle, Animal D., 1000... 0962

Friday, November 12, 1915.

POWERS—Honor Thy Husband, D., 2000..... 0963
VICTOR—"Promissory Notes," D., 1000 (A Story of Real Life, No. 1)..... 0964
NESTOR—Father's Lucky Escape, C., 1000..... 0965

Saturday, November 13, 1915.

BISON—What the River Foretold, D., 3000..... 0966
REX—The Circus, C., 1000..... 0967

Sunday, November 14, 1915.

REX—Liquid Dynamite, D., 1000..... 0968
LAEMMLE—The Masked Substitute, D., 2000..... 0969

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 22), "An American Queen," D., 2000.... 0986

Monday, November 15, 1915.

BROADWAY UNIVERSAL FEATURE—Colorado, D., 5000 0971
NESTOR—A Looney Love Affair, C., 1000..... 0972

Tuesday, November 16, 1915.

GOLD SEAL—Manna, D., 2000..... 0973
IMP—Bill's Plumber and Plumber's Bill, C., 1000..... 0974

Wednesday, November 17, 1915.

VICTOR—Lil' Nor' Wester, Sea Coast D., 3000..... 0975
L-KO—Disguised But Discovered, C., 1000..... 0976
ANIMATED WEEKLY—Weekly No. 193, News, 1000.. 0977

Thursday, November 18, 1915.

REX—The Ring of Destiny, West. D., 2000..... 0978
POWERS—Muscles and Merriment (Vaud) and Ditmar's Educational, Split Reel..... 0979

Friday, November 19, 1915.

IMP—Blood Heritage, D., 3000..... 0980
NESTOR—Wanted a Leading Lady, C., 1000..... 0981

Saturday, November 20, 1915.

BISON—The Heart of a Tigress, D., 3000..... 0982
JOKER—Chills and Chicken, C., 1000..... 0983

Sunday, November 21, 1915.

REX—The Mystery of the Locked Room, D., 3000..... 0984
L-KO—Ready for Reno, C., 1000..... 0985

An Apology To The Trade

Following the publication of numerous news items concerning the acquisition by this company of the AUGUSTUS THOMAS COLLECTION OF STANDARD TWO DOLLAR PLAYS, propositions have been received by wire and letter from a large number of distributors seeking exclusive territorial rights for long periods.

Realizing a false impression has been created we hasten to assure the trade that, contrary to precedent, the Raver-Thomas productions will not be sold until fully completed and offered for review and criticism by the press.

By this method, both buyer, renter, and exhibitor may determine the importance of a Raver offering without being obliged to make a blind investment, as has been the custom in the past.

Fully appreciating the keen interest shown by the flattering overtures already made, we prefer, however, to abide by our own original policy.

HARRY R. RAVER, President.

RAVER FILM CORPORATION
WORLDS TOWER BLD. NEW YORK.

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of October 18, 1915.

The Misleading Clue, D., 2000....Santa Barbara
For the Honor of Bar X, D., 2000.....Ramona
Saved from Disgrace, D., 2000.....Empire
Double Reward, D., 2000.....Navajo
Mistakes Will Happen, C., 1000.....Federal
You Never Can Tell, C., 1000.....Banner
In Wrong, C., 1000.....Atlas
All on Account of a Doughnut, C., 1000 .....Alhambra

Week of October 25, 1915.

The Plaid Coat, Com. D., 1000.....Banner
Love's Old Sweet Song, D., 2000.....Deer
Shot in the Afternoon, C., 1000.....Associated
The Reckoning, D., 3000.....Ramona
Breaking Into Society, C., 1000....Santa Babara
O'Hara of the Mounted, D., 2000.....Federal
The Paradoxical Burglar, Com. D., 1000..Alhambra
Shot at Sunrise, C., 1000.....Monty

Week of November 1, 1915.

Hilary of the Hills, D., 2000.....Santa Barbara
Out for a Billion, C., 2000.....Empire
—And He Came Straight Home, C., 1000...Atlas
In and Out, C., 2000.....Banner
Unexpected Reward, D., 1000.....Liberty
Rosie's Many Thorns, C., 1000.....Federal
Mother-in-Law's Vacation Life in the West, C., 1000.....Alhambra
The Crimson Circle, D., 2000.....Ramona

GENERAL FILM PROGRAM

BIOGRAPH

10—22. Brute Force (Re-issue), D.....2000
10—23. The Banker and the Thief, D.....1000
10—25. Arline's Chauffeur, D.....1000
10—26. A Mystery of the Mountains, D....2000
10—27. Harvest, D.....3000
10—28. A Trick of Fate, D.....1000
10—20. The Coming of Angelo, (Re-issue), D.1000
10—30. The Sheriff's Trap, D.....1000
11— 2. Between Father and Son, D.....2000
11— 3. Dora Thorne, D.....4000
11— 4. The Passing Storm, D.....1000
11— 5. The Musketeers of Pig Alley, D. (Re-issue).....1000
11— 9. Weaver of Claybank, D.....2000
11—10. The Laurel of Tears, D.....3000
11—11. Rosa and the Author, D.....1000
11—12. The God Within, D. (Reissue).....1000

EDISON

10—27. The Seventh Day, C.....1000
10—29. The Mystery of Room 13, D.....40000
10—30. Niagara Falls, Sc., and Yardville Folks, Ed. .....Split reel
11— 3. The Parson Button Matcher, C.....1000
11— 5. Friend Wilson's Daughter, D.....3000
11— 6. Waifs of the Sea, D.....1000
11—10. Cartoons on a Yacht.....1000
11—12. The Truth About Helen, D.....4000
11—13. A Broth of a Boy, D.....1000

ESSANAY

11— 2. Despair, D. 3000
11— 3. The Fable of "The Escape of Arthur and the Salvation of Herbert," C..1000
11— 4. The Night that Sophia Graduated, C.1000
11— 5. Broncho Billy's Mexican Wife, W.-D.1000
11— 6. On the Little Mill Trace, D.....2000
11— 8. Twice Into the Light, D.....3000
11— 9. Wine, Women and Song, D.....2000
11—10. The Fable of Handsome Jethro, Who Was Simply Cut Out to Be a Merchant, C. 1000
11—11. Cupid's Bath, W. C.....1000
11—12. The Indian's Narrow Escape, D.....1000
11—13. The Second Son, D.....3000

KALEM

10—27. By Whose Hand, D.....2000
10—30. Rescue of the Brakemen's Children (No. 51 of H. of H. series), D...1000
11— 1. The Coquette, D. 4000
11— 2. Diana of the Farm, C.....1000
11— 3. The Sign of the Broken Shackles, D.2000
11— 5. The Rogue Syndicate (Second of The Ventures of Marguerite Series), D.1000
11— 6. Danger Ahead (An Episode of the H. of H. Series), D. 1000
11— 8. The Woman of the Sea, D.....3000
11— 9. The Hoodoo's Busy Day, C.....1000
11—10. The Dream Seekers, D.....2000
11—12. The Kidnapped Heiress (Third of the "Ventures of Marguerite"), D.....1000
11—13. The Girl and the Special (An Episode of the H. of H. Series), D.....1000

GEORGE KLEINE

9—20. A Woman's Mistake, D.....2000
9—27. The Mysterious Visitor, D.....2000
10— 4. The Fashion Shop, D.....2000
10—11. Wilful Peggy, D.....2000
10—18. The Village Outcast, D.....2000
10—25. The Price of Ambition, D.....2000

KNICKERBOCKER STAR FEATURES

8—18. Capital Punishment, D.....3000
9— 1. Nancy of Stony Isle, D.....3000
9—15. The Purple Night, D.....3000
9—29. The Girl from Tim's Place, D.....3000
10—13. The Dragon's Claw, D.....3000
10—27. The Morning After, C.....3000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vim, Vitagraph.
Saturday—Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Club.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

LUBIN

10—21. When Youth Is Ambitious, D.....2000
10—22. A Woman Reclaimed, D.....1000
10—23. Playing Horse, C.....1000
10—25. The Inevitable Penalty, D.....1000
10—26. Playing in Tough Luck, C.....1000
10—27. The Man of God, D.....2000
10—28 The Strange Unknown, D.....2000
10—29. The Wonder Cloth, D.....1000
10—30. His Body Guard, C.....1000
11— 1. The Sacred Bracelet, D.....1000
11— 2. Up Against It, C.....1000
11— 3. A Western Governor's Humanity, D.3000
11— 4. When War Threatened, D.....2000
11— 5. The Urchin, D.....1000
11— 6. The Cellar Spy, C.....1000
11— 8. The Orgy, D.....1000
11— 9. Half a Million, C.....1000
11—10. The Secret Room, D.....2000
11—11. The Ghost of the Twisted Oaks, D...3000
11—12. A Night in Old Spain, D.....1000
11—13. His Three Brides, C.....1000

MINA

8—26. How Wifey Won Out, C.....1000
9—23. When Husbands Go to War, C.....1000
9—30. Why the Boarders Left, C.....1000
10— 7. The Honeymoon Roll, C.....1000
10—14. Alone in the City of Sighs and Tears, C. 1000
10—21. Beached and Bleached, C.....1000
10—28. Kidding the Goats, C.....1000
11— 4. The False Hair, C.....1000
11—11. An Eye Too Many, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

10—26. The Race for a Gold Mine, W. D...1000
10—30. When California Was Wild, D.....1000
11— 1. Hearst-Selig News Pictorial, No. 87, N. 1000
11— 1. The Flashlight, D.....2000
11— 2. Athletic Ambitions, C.....1000
11— 4. Hearst-Selig News Pictorial, No. 88, N. 1000
11— 4. Their Sinful Influence, D. 3000
11— 6. The Lost Messenger, D.....1000
11— 8. The Come Back of Percy (Third of the Chronicles of Bloom Center), C....2000
11— 9. The Chef at Circle G, W. C.....1000
11—11. Hearst-Selig News Pictorial No. 90, N..1000
11—13. The White Light of Publicity, D....1000

VITAGRAPH

10—21. On the Turn of a Card, D.....1000
10—22. A Safe Investment, C.....1000
10—23. The Woman in the Box, D.....2000
10—25. The Prince in Disguise, C.....1000
10—27. Itsky, the Inventor, C.....1000
10—28. The Unforgiven, D.....1000
10—29. A Case of Eugenics, C.....1000
10—30. The Shabbies, C. D.....2000
11— 1. Between Two Fires, C.....1000
11— 2. The Sultan of Zulon, C.....2000
11— 3. A Family Picnic, C.....1000
11— 4. The Ebony Casket, C.....1000
11— 5. Beautiful Thoughts, C.....1000
11— 6. Anselo Lee, D.....3000
11— 8. No Tickee No Washee, and California Scrap Book, C. .....Split reel
11— 9. For the Honor of the Crew, D.....3000
11—10. Hats Is Hats, C.....1000
11—11. Sis, Com.-D. 1000
11—12. Romantic Reggie, C.....1000
11—13. The Woman's Share, D.....2000

INDUSTRIAL MOVING PICTURE CO.

TRIBUNE ANIMATED WEEKLY

Issued Every Monday.

KRITERION PROGRAM

Week of November 1, 1915.

Crystal Globe, D., 2000.....Paragon
Percy Got Married, C., 1000.....Santa Barbara
Birth of Emotion, Allegorical, 2000.....Alhambra
Boob's Racing Career, C., 1000.....Thistle
Goaded by Jealousy, D., 2000.....Santa Barbara
The Tattooed Man, C., 1000.....Monty
Call of the Sea, D., 2000.....Monty
Blown Upon, C., 1000.....Punch
Eliza's Fairy Prince, C., 2000.....Trump
Zoological, Ed., and Accidents Will Happen, Cart., Split reel.....Pyramid
Joe's Partner Bill, D., 2000.....Navajo
Beating Father to It, C., 1000.....Alhambra

MUTUAL FILM PROGRAM

AMERICAN

10— 4. Just as It Happened, D.....2000
10— 8. The Sting of It, D.....1000
10—11. Let There Be Light, D.....2000
10—15. Profit from Loss, D.....1000
10—18. The Blot on the Shield, D.....2000
10—22. Visitors and Visitees, D.....1000
10—25. Out of the Ashes, D.....2000
10—29. The Smuggler's Cave, D.....1000
11— 1. The Wasp, D. 2000
11— 5. On Secret Service, D.....1000
11— 8. Alice of Hudson Bay, D.....2000
11—12. To Rent Unfurnished, D.....1000

BEAUTY

10—16. Aided by the Movies.....1000
10—19. Alias James. Chauffeur.....1000
10—20. Deserted at the Auto.....1000
10—26. Touring with Tillie, C.....1000
10—30. An Auto Bungalow Fracas, C.....1000
11— 2. One to the Minute, C.....1000
11— 6. Billy Van Deusen's Campaign, C....1000
11— 9. Her Adopted Father, C.....1000
11—13. Almost a Widow, C.....1000

CASINO

10—24. The Reformer, C.....1000
10—31. Zabisky's Waterloo, C.....1000
11— 7. Does It Pay to Advertise? C.....1000
11—14. A Tangle in Hearts, C.....1000

COUNT J. VON BERNSTORFF PRAISES THE CHICAGO TRIBUNE'S WAR PICTURES

Kaiserlich Deutsche Botschaft, German Embassy, Washington, D. C., Sept. 30.—[Editor of The Tribune.]—This afternoon I had the great pleasure of seeing the moving pictures presented by The Chicago Tribune, which give the German side of the war. I remember very well the visit you kindly paid me when you started this undertaking and I wish to congratulate you on its great success. Thousands of people have seen the pictures and enjoyed them, so that you have really done very good work. Very sincerely yours,

J. BERNSTORFF.



PATRIOTISM APPEALS

All good Americans must see this picture to realize the necessity of preparedness. If you have pro-German sympathies, you want to see what Germany is doing. If your sympathies are with the Allies these pictures show you the terrific war machine the Allies have to fight. There are no other pictures like these in existence. 6,000 feet of startling truth of this terrible war.

Fifty per cent. of the proceeds to the Blinded and Crippled Soldiers Fund.

WARNING!

$100 REWARD FOR THE ARREST AND CONVICTION OF INFRINGERS

WHAT'S CHEAP IS COSTLY

THE SENSATIONAL SUCCESS AT THE 44th ST. THEATRE, NEW YORK CITY, OF THE

CHICAGO TRIBUNE'S

GERMAN BATTLEFIELDS

HAS BROUGHT INTO EXISTENCE A NUMBER OF SO-CALLED "OFFICIAL" WAR PICTURES.

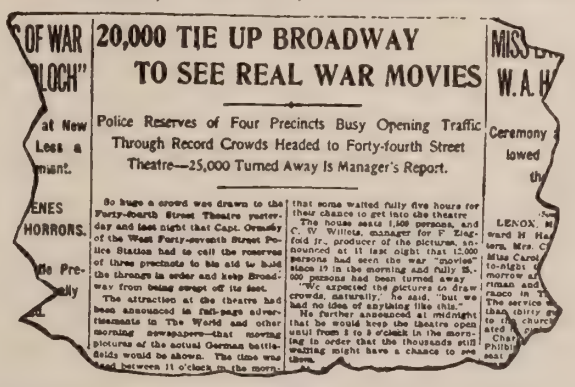
DO NOT BE DECEIVED

IF YOU ARE READY TO MAKE MONEY BE SURE TO GET THE RIGHT ARTICLE TO DO IT WITH.
YOU MUST GIVE YOUR PATRONS THE REAL THING.
SUBSTITUTES WILL NOT DO. YOU CANNOT GET AWAY WITH IT VERY LONG.
THERE IS NO DOUBT THAT ALL OTHERS ARE CHEAPER.
BUT THE PUBLIC IS WISE AND KNOWS THAT

"THE CHICAGO TRIBUNE'S GERMAN SIDE OF THE WAR PICTURES"

Are a Sensation Everywhere They Are Shown

NEWS ITEM FROM
N. Y. WORLD, TUESDAY, SEPTEMBER 21, 1915:



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20,000 TIE UP BROADWAY TO SEE REAL WAR MOVIES

Police Reserves of Four Precincts Busy Opening Traffic Through Record Crowds Headed to Forty-fourth Street Theatre—25,000 Turned Away Is Manager's Report.

So huge a crowd was drawn to the Forty-fourth Street Theatre yesterday and last night that Capt. Ormsby of the West Forty-seventh Street Police Station had to call the reserves of three precincts to his aid to hold the throngs in order and keep Broadway from being swept off its feet.

The attraction at the theatre had been announced in full-page advertisements in The World and other morning newspapers—that moving pictures of the actual German battlefields would be shown. The time was fixed between 11 o'clock in the morning and 1 o'clock in the afternoon.

that some waited fully five hours for their chance to get into the theatre.

The house seats 1,400 persons, and C. W. Willets, manager for F. Ziegfeld jr., producer of the pictures, announced at 11 last night that 12,000 persons had seen the war "movies" since 10 in the morning and fully 25,000 persons had been turned away.

"We expected the pictures to draw crowds, naturally," he said, "but we had no idea of anything like this."

He further announced at midnight that he would keep the theatre open until from 2 to 3 o'clock in the morning in order that the thousands still waiting might have a chance to see them.

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NEW YORK NEW JERSEY PENN.

PUBLIC SERVICE FILM CO.

Suite 910, 1482 Broadway, New York, N. Y.

New England — Massachusetts, Maine, Vermont, Connecticut, Rhode Island, New Hampshire, Ohio.

HUDSON FILM SERVICE CO.

141 West 44th Street, New York, N. Y.

FOR TERMS———WIRE—WRITE OR CALL———FOR TERMS

RELEASE DATES FOR READY REFERENCE

CENTAUR

10—14. Stanley's Close Call.....2000
10—21. Vindication 2000
10—27. The Blood of Our Brothers, D.....3000
10—28. The White King of the Zaras, D....2000
11— 4. When Avarice Rules, D.....2000
11—11. Stanley in Starvation Camp, D.....2000

CLIPPER

9—18. The Great Question, D.....3000
10—30. The Idol, D.....3000

CUB

10— 1. The Oriental Spasm, C.....1000
10— 8. A Change of Luck, C.....1000
10—15. Taking a Chance.....1000
10—21. The Little Detective.....1000
10—29. Jerry to the Rescue, C.....1000
11— 5. Twin Brides, C.....1000
11—12. The Double Cross, C.....1000

FALSTAFF

10—11. Capers of College Chaps, C.....1000
10—14. Bing Bang Brothers, C.....1000
10—18. Busted But Benevolent, C.....1000
10—21. Hattie the Hair Heiress, C.....1000
10—25. Tillie the Terrible Typist, C.....1000
10—28. The Soap Suds Star, C.....1000
11— 1. Freddie, the Fake Fisherman, C.....1000
11— 4. "Clarissa's" Charming Calf, C.....1000
11— 8. Lulu's Lost Lotharios, C.....1000
11—11. The Film Favorite's Finish, C.....1000

GAUMONT

10— 7. In Leash, D.....2000
10—12. Seeing America First, No. 5, Sc., and Keeping Up with the Joneses, Cart., C. .....Split Reel
10—19. Seeing America First, No. 6, Sc., and Keeping Up with the Joneses, Cart., C. .....Split Reel
10—26. Seeing America First, No. 7, Sc., and Keeping Up with the Joneses, Cart., C. .....Split Reel
11—2. See America First, No. 8, and Keeping Up with the Joneses, Cartoon..Split reel
11— 9. Seeing America First, No. 9, and Keeping Up with the Joneses.....Split reel

MUSTANG

10—29. Playing for High Stakes, D.....2000
11— 5. The Trail of the Serpent, D.....2000
11—12. Man to Man, D.....2000
11—13. This Is the Life, D.....3000

MUTUAL

9—26. Kidnapped at the Church, C.....1000
9—29. Love's Strategy, C.....1000
10— 6. Just Like His Wife, C.....1000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

10—25. Hobo Nerve, C.....1000
10—27. Love and Artillery, C.....1000
11— 1. Putting Papa to Sleep, C.....1000
11— 3. The Fortune Hunters, C.....1000
11— 8. Something in Her Eye, C.....1000
11—10. Love and Bitters, C.....1000

RELIANCE

10—13. The Bread Line, D.....3000
10—17. The Ever-Loving Isle, D.....2000
10—24. The Penalty, D.....2000
10—31. The Cass-Janey Feud, D.....2000
11— 7. The Law of Duty, D.....2000
11—10. Father and Son, D.....3000
11—14. The Crest of Von Endhein, D.....2000
11—21. A Romance of the Alps, D.....2000

RIALTO

10— 6. Sunshine and Tempest, D.....3000
10—20. The Card Players, D.....3000
11— 3. The Devil's Darling, D.....3000

THANHOUSER

10—10. The Has-Been, D.....1000
10—12. The Scoop at Belville, C.....2000
Down on the Phoney Farm, Cart C..1000
10—17. John T. Rocks and the Flivver, C. D..1000
10—19. The Spirit of Audubon, D.....2000
10—24. At the Patrician's Club, D.....1000
10—26. The Conscience of Juror No. 10, D..2000
10—31. The Fisherwoman, D.....1000
11— 2. The Commuted Sentence, D.....2000
11— 7. Mistake of Mammy Lou, D.....1000
11— 9. The Little Captain of the Scouts, D..2000
11—14. In Baby's Garden, D.....1000

THANOPLAY

10—15. The Long Arm of the Secret Service, D. 3000
11— 6. Mr. Meeson's Will, D.....3000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of October 25, 1915.

New Adventures of Wallingford, No. 4, C., 2000 .....Pathé
Police Dog to the Rescue, Cart., and Intimate Study of Birds., Ed., No. 10, Split reel .....Pathé
The Eleventh Hour, D., 3000.....Victory
Whiffles Woos and Trouble Brews, C., 1000 .....Pathécolor
Neal of the Navy, No. 9, D., 2000.....Panama
Comrade John, D., 5000.....G. R. Play
Dough Nuts, C., 1000.....Starlight

Week of November 1, 1915.

New Adventures of Wallingford, No. 5, C., 2000 .....Pathé
Giving Them Fits, C., 1000.....Phunphilms
Children of the Netherlands, Col. Sc...Photocolor and Human Movements Analyzed, Ed....Globe
Adventures of a Madcap, Col. D., 4000..Pathécolor
Neal of the Navy, No. 10, 2000.....Panama
Whiffles Futile Flivver, Col. C., 1000..Pathécolor
The Menace of the Mute, D., 5000.....G. R. Play
Flats and Sharps, C., 1000.....Starlight

Week of November 8, 1915.

New Adventures of Wallingford, No. 6, D., 2000 .....Pathé
Bughouse Bell-Hops, C., 1000.....Phunphilms
Bolt from the Sky, D., 3000.....Balboa
Neal of the Navy, No. 11, D., 2000.....Panama
Nedra, D., 5000.....G. R. Plays
Bungling Burglars Burgle, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

9— 2. Tam O'Shanter, D.....3000
9— 9. The Finest Gold, D.....1000
9—16. In the Heart of the Hills, D.....1000
9—30. The Sheriff of Red Rock Gulch, D...2000
10— 7. The $50,000 Jewel Theft, D.....2000
10—14. No release this day.
10—21. The Greater Courage, W. D.....2000
10—28. The Flag of Fortune, D.....2000
11— 4. The Marks woman, D.....1000
11—11. Hearts That Are Human, D.....3000

BISON

9—25. A Message for Help, D.....2000
10— 2. The Ghost Wagon, D.....3000
10— 9. The Queen of Jungle Land, D.....3000
10—16. The Yellow Star, D.....3000
10—23. A Fight to a Finish, D.....3000
10—30. The Superior Claim, W. D.....3000
11— 6. The Mettle of Jerry, D.....2000
11—13. What the River Foretold, D.....3000

BROADWAY UNIVERSAL FEATURES

9—13. Business Is Business, D.....6000
9—20. Under Southern Skies, D.....5000
9—27. Judge Not; or The Woman of Mona Diggins, D. 6000
10— 4. Fatherhood, D.....4000
10—11. The Man of Shame, D.....5000
10—18. The Campbells Are Coming, D.....4000
10—25. The College Orphan, D.....6000
11— 1. The Long Chance, D.....6000
11— 8. The Frame-Up, D. 5000

GOLD SEAL

9—14. The Queen of Hearts, D.....3000
9—21. The Tenor, D.....3000
9—28. Her Prey, D.....2000
10— 5. The Silent Battle, D.....3000
10—12. The Kiss of Dishonor, D.....2000
10—19. The Fair God of Sun Island, D.....3000
11— 2. The Measure of Leon Dubray, D.....3000
11— 9. On the Level, D.....2000

IMP

9—29. An All-Around Mistake, C.....2000
10— 1. The Wolf of Debt, D.....4000
10— 5. The Unnecessary Sex, C.....1000
10—12. Bashful Glen, C.....1000
10—22. The Meddler, D.....2000
10—26. By Return Male, C.....1000
10—29. The Craters of Fire, D.....3000
11— 2. When Beauty Butts In, C.....1000
11— 5. The Reward, D.....3000
11— 9. Getting His Goat, C.....1000

JOKER

8—28. The Bravest of the Brave, C.....1000
9— 4. When Hiram Went to the City, C...1000
9—11. At the Beach Incognito, C.....1000
9—18. He Couldn't Fool His Mother-in-Law, C. 1000
9—25. He Couldn't Support His Wife, C....1000
10— 2. An Innocent Villain, C.....1000
10— 9. No Babies Allowed, C.....1000
10—16. A Millionaire for a Minute, C.....1000
10—23. Pete's Awful Crime, C.....1000
10—30. A Day at Midland Beach, C.....1000
11— 6. His 20th Century Susie, C.....1000

LAEMMLE

9—19. No Release this week.
9—23. The Cry of the First Born, D.....3000
10— 3. Her Three Mothers, D.....3000
10—10. Marianna, D. 1000
10—14. The Girl of the Dance Hall, W. D...3000
11— 4. A White Feather Volunteer, D.....2000
11—14. The Masked Substitute, D.....2000

L-KO

10—13. Under New Management, C.....2000
10—17. Does Flirting Pay?, C.....1000
10—20. Room and Board—a Dollar and a Half, C. 2000
10—24. Poor But Dishonest, C.....1000
10—27. Tears and Sunshine, C.....1000
10—31. Father's First Murder, C.....1000
11— 3. The Idle Rich, C.....2000
11— 7. Cupid and the Scrub Lady, C.....1000
11—10. Silk Hose and High Pressure, C....3000

NESTOR

9—27. Snatched from the Altar, C.....1000
10— 4. When a Man's Fickle, C.....1000
10— 8. Eddie's Little Love Affair, C.....1000
10—11. Some Fixer, C.....1000
10—15. And the Best Man Won, C.....1000
10—18. A One Cylinder Courtship, C.....1000
10—22. Almost a Knockout, C.....1000
10—25. An Heiress for Two, C.....1000
10—29. The Frame-Up on Dad, C.....1000
11— 1. A Circumstantial Scandal, C.....1000
11— 5. Father's Helping Hand, C.....1000
11— 8. Those Kids and Cupid, C.....1000
11—12. Father's Lucky Escape, C.....1000

POWERS

10—16. The Vengeance of Guido, D.....1000
10—21. The Prankful Ponies, Vaud. Act. and Insect Oddities, Ed.....Split reel
10—23. A Pure Gold Partner, D.....1000
10—28. Lady Baffles and Detective Duck in The Lost Roll, C.....1000
10—31. The Man from Argentine, D.....2000
11— 4. The Thinking Cockatoos, Vaud., and Insect Celebrities, Ed.....Split Reel
11—11. Actors from the Jungle, Animal D...1000
11—12. Honor Thy Husband, D.....2000

REX

9—16. Joe Martin Turns 'Em Loose, Animal C. 2000
9—19. The Pine's Revenge, D.....2000
9—26. The Fascination of the Fleur de Lis, D. 3000
10— 8. The House with the Drawn Shades, D. 2000
10—10 Alas and Alack, D.....1000
10—17. A Mother's Atonement, D.....3000
10—19. Lon of Lone Mountain, D.....1000
10—24. The Springtime of the Spirit, D.....3000
10—26. The Millionaire Paupers, D.....3000
11— 7. Such a Princess, Juv. D.....3000
11— 9. The Parson of Pine Mountain, D.....1000
11—13. The Circus, C.....1000
11—14. Liquid Dynamite, D.....1000

VICTOR

9—10. The Country Circus, C.....1000
9—15. A Shriek in the Night, D.....2000
9—22. Not a Lamb Shall Stray, D.....1000
10— 6 The Woman Who Lied.....4000
10—15. A Kentucky Idyll, D.....2000
10—22. The Magic Bon-Bon, C.....1000
10—27. A Life at Stake, W. D.....2000
11—12. Promissory Notes, D (A Story of Real Life, No. 1).....1000



Millions of people know and will want to see the World's most famous dancers

MR. and MRS. VERNON CASTLE

in the new thrilling, melodramatic six part film story of their actual romance and vivid career—

THE WHIRL OF LIFE

Story by VERNON CASTLE **Adapted for screen by CATHERINE CARR**
Produced by OLIVER D. BAILEY

pronounced a film sensation by the New York dramatic critics, and now scoring a triumph at the Globe Theatre, New York. The fame of the Castles alone will book this picture; the excellence of the picture will *rebook* it. This is the experience of every state rights buyer who acted quickly and now has the picture in action.

Some territory left. Wire for yours quickly.

WONDERFUL LINE PRINTING BY MORGAN LITHO CO.



THE CORT FILM CORPORATION

807 Longacre Bldg. NEW YORK CITY
John Cort, Pres.

Greater New York and New York State, Pennsylvania and New Jersey, already acquired by the Authors Film Co., Inc., Empire Theatre Bldg., New York City. Illinois and Wisconsin by the Celebrated Players Film Co., Chicago, Ill. Michigan by A. Caille & Co., Majestic Theatre, Detroit, Mich.

FEATURE RELEASES—CURRENT AND COMING

FOX FILM CORPORATION

9— 6. The Two Orphans.....5 reels
9—13. The Song of Hate.....5 reels
9—20. Regeneration .....5 reels
9—27. The Wonderful Adventure.....5 reels
10— 4. Sin .....5 reels
10—11. The Little Gipsy.....5 reels
10—18. The Soul of Broadway.....5 reels
10—25. The Family Stain.....5 reels
11— 1. Carmen .....6 reels
11— 8. The Blindness of Devotion.....5 reels
11—15. A Woman's Past.....5 reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE

9— 1. The Woman Next Door.....5 reels
9— 8. The Money Master.....5 reels
9—15. The Fixer .....5 reels
10—20. The Green Cloak.....5 reels
11— 3. The Sentimental Lady.....5 reels
11—17. The Politicians .....5 reels

EDISON

10— 6. Vanity Fair .....7 reels
10—13. The Magic Skin.....5 reels
11—10. Children of Eve.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

8—16. A Royal Family.....5 reels
9—27. An Enemy to Society.....5 reels

POPULAR PLAYS & PLAYERS

8— 9. Vampire .....5 reels
8—30. Her Great Match.....5 reels
10— 4. The Song of the Wage Slave.....5 reels
10—25. My Madonna .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

8— 2. Sealed Valley .....5 reels
8—23. When a Woman Loves.....5 reels
9— 6. The Soul of a Woman.....5 reels
9—20. The Bridge or The Bigger Man...5 reels
10—11. Emmy of Stork's Nest.....5 reels
10—18. The Final Judgment.....5 reels
11— 1. Tables Turned .....5 reels
11—15. The Woman Pays.....5 reels
11—22. One Million Dollars.....5 reels

QUALITY PICTURES

9—13. The Silent Voice.....5 reels
11— 8. Pennington's Choice .....5 reels

MUTUAL MASTERPICTURES

37. The Wolf-Man (*Reliance*).....4 reels
38. The Man from Oregon (*American*)....5 reels
39. The House of a Thousand Scandals (*American*) .....4 reels
40. The Price of Her Silence (*Thanhouser*) .....4 reels
41. Bred in the Bone (*Reliance*).....4 reels
42. The Brink (*N. Y. Motion*).....4 reels
43. The Miracle of Life (*American*).....4 reels
44. His Wife (*Thanhouser*).....4 reels
45. The Seventh Noon (*Mutual*).....4 reels
46. The End of the Road (*American*).....5 reels
47. Inspiration (*Thanhouser*).....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

9— 2. The Incorrigible Dukane.....5 reels
9— 6. Esmeralda .....5 reels
9—20. The White Pearl.....5 reels
9—30. The Fatal Card.....5 reels
10— 4. Zaza .....5 reels
10— 7. The Girl of Yesterday.....5 reels
10—11. The White Pearl.....5 reels
10—28. The Masqueraders .....5 reels
11— 4. Still Waters, C.-D.....5 reels
11— 8. Madame Butterfly, D.....5 reels
11—11. The Mummy and the Humming Bird, D.....5 reels
11—15. Bella Donna, D.....5 reels
11—29. The Prince and the Pauper.....5 reels

BOSWORTH

9—23. 'Twas Ever Thus.....5 reels

JESSE LASKY COMPANY

9— 9. Out of Darkness.....5 reels
9—13. The Case of Becky.....5 reels
9—27. The Explorer .....5 reels
10—14. Blackbirds .....5 reels
10—18. The Chorus Lady.....5 reels
10—21. The Secret Sin.....5 reels
11— 1. Carmen, D.....5 reels
11—18. Armstrong's Wife .....5 reels
11—22. Chimmie Fadden Out West, C.....4 reels

MOROSCO PHOTOPLAY COMPANY

8—26. Majesty of the Law.....5 reels
9—16. Peer Gynt .....5 reels
10—25. The Yankee Girl.....5 reels

PALLAS

11—25. A Gentleman from Indiana, D.....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

11— 7. The Iron Strain (Dustin Farnum)..5 reels
11—14. The Coward (Frank Keenan).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

11— 7. The Lamb (Douglas Fairbanks)....5 reels
11—14. Old Heidelberg (Dorothy Gish)....5 reels

KEYSTONE-SENNETT PRODUCTIONS

11— 7. My Valet (Raymond Hitchcock)...4 reels
11— 7. A Game Old Knight (Charles Murray) .....2 reels
11—14. Stolen Magic (Raymond Hitchcock) .2 reels
11—14. A Favorite Fool (Eddie Foy).....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH

Week of
9—20. Playing Dead .....5 parts
10— 4. Dust of Egypt .....5 parts
10—18. The Man Who Couldn't Beat God..5 parts
11— 1. The Turn of the Road.....5 parts
11—15. Heights of Hazard.....5 parts
11—29. The Caveman .....5 parts

LUBIN

8—30. Ring Tailed Rhinoceros.....4 parts
9—10. The Great Ruby.....5 parts
9—20. Tillie's Tomato Surprise.....6 parts
10—25. The Rights of Man.....5 parts

SELIG

8—23. House of a Thousand Candles....5 parts
9—20. The Circular Staircase.....5 parts
10—18. A Black Sheep.....5 parts
11—15. Sweet Alyssum .....5 parts

ESSANAY

8—16. A Bunch of Keys.....5 parts
9—13. The Man Trail.....6 parts
10—11. In the Palace of the King.....6 parts
11— 1. The Crimson Wing.....6 parts
11— 8. The Raven .....5 parts
12— 6. The Alster Case.....5 parts

WORLD FILM CORPORATION

ARMSTRONG

9—27. The Lure of Woman.....5 reels

BLANEY

11— 8. The Little Church Around the Corner .....5 reels

BRADY

9— 6. The Imposter .....5 reels
9—13. The Ivory Snuff Box.....5 reels
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10—11. Blue Grass .....5 reels
10—18. The Bludgeon .....5 reels
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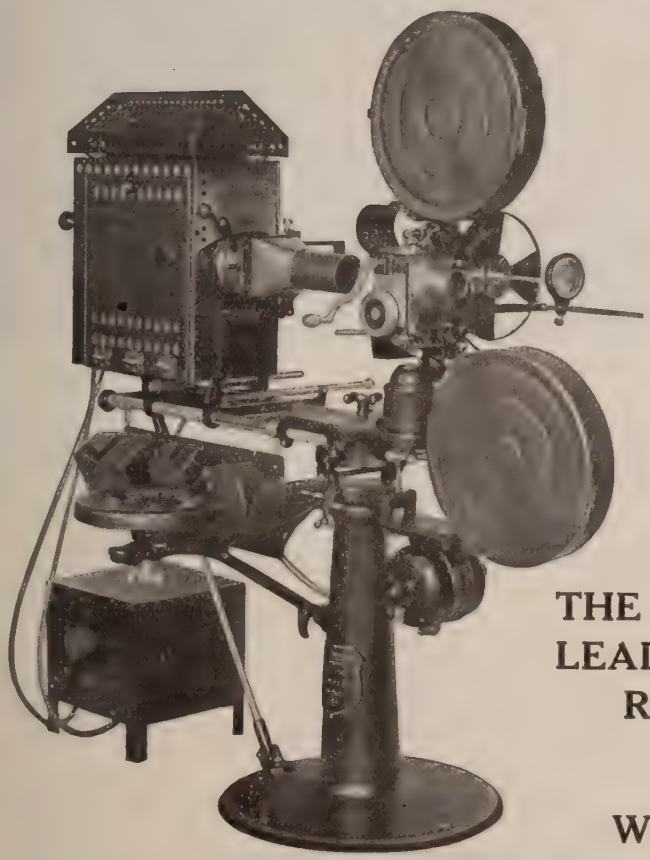
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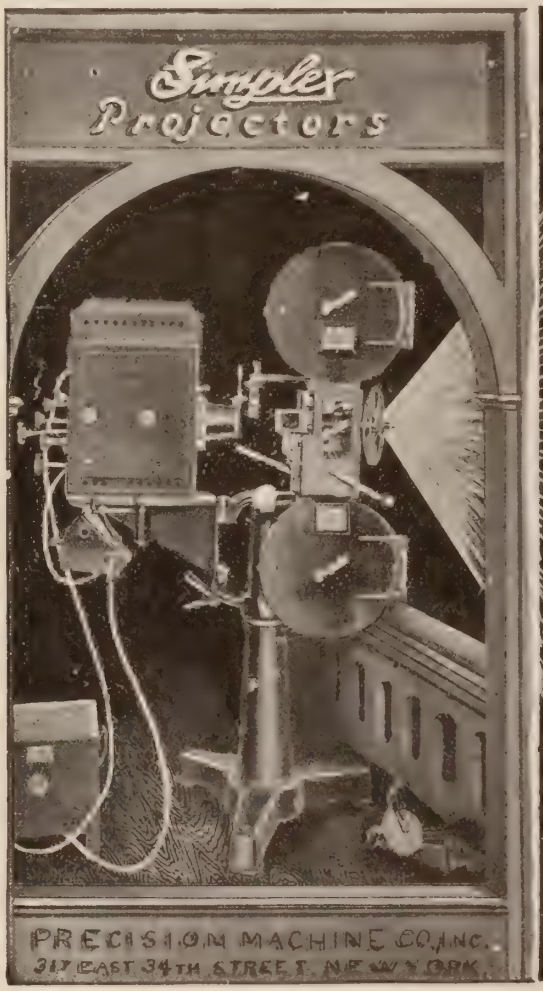
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33—Suppose an extra rheostat equal to a 35 volt drop at 50 amperes which is the current flowing on 110 volts through a rheostat as in Fig. 20, is not at hand, and it is necessary to connect both sections of the rheostat in series with an arc on 220 volts, as illustrated in Fig. 25, what will be the increase in amperes over 50?

Ans.—We know from the foregoing that we are shy 35 volts in resistance drop; if the line is 220, subtract from this 35 which leaves 185 volts which could be the line voltage with two arcs operating at 60 to 65 volts with 50 amperes flowing. We now discover by simple arithmetic that if 50 amperes are forced through a given circuit with a potential of 185 volts, then through the same circuit a potential of 220 volts will force slightly under 60 amperes through the circuit.

In other words, if you should take the ordinary 110 volt, 25 ampere rheostat, put it in water and connect it in series with an arc maintained at 60 to 65 volts on a 220 volt line, you will have a current flow of about 60 amperes. This might be considered satisfactory for an emergency.

34—What would be the effect on the rheostat when operating it as illustrated in Figs. 23, 24 and 25, as compared with the conditions when operating as illustrated in Figs. 20, 21 and 22?

Ans.—It must be appreciated and understood that by using the connections as illustrated in Figs. 23, 24 and 25 the rheostat has to do practically double the work: therefore, it will have to dissipate double the energy in the form of heat.

This condition will increase the temperature of the water which, if already at the boiling point, will evaporate faster and will require more frequent renewal or displacement.

This is about the only effect the increased load on the rheostat will have.

The trouble of renewing the water which is evaporated, due to boiling in a rheostat of this kind, is not very troublesome, but if running water should be at hand, you can understand that such a scheme as this will work very nicely because all you have to do is to let the hose play fresh, cool water into the container and the warm water will rise to the surface and spill over the edge of the bucket or container, thus keeping the rheostat nice and cool without any injury or danger whatsoever.

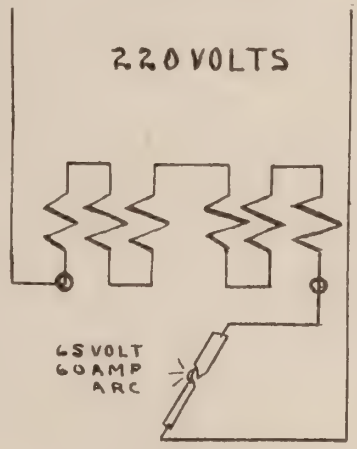


FIG 25

BRYSON TAKES 90-DAY LEAVE OF ABSENCE

AFTER arranging with Carl Laemmle, as president of the Laemmle Film Service, of Minneapolis, for a ninety-day leave of absence, to take a much-needed rest. J. V. Bryson expects shortly to leave that city for California, where in all probability Mrs. Bryson and he will spend the winter. Mr. Bryson's leave of absence took effect October 29.

His plans upon his return from the coast are undecided. He expects, however, to give some of his time to the advancement of the Northwestern Motion Picture Equipment Company, which has received the northwestern distributing agency for Powers and Simplex machines. The company will also carry a complete line of supplies.

J. V. Bryson is one of the best-known and most popular film men in the Northwest, and the good wishes of the trade go with him in whatever work he undertakes.

IDAHO COMPANY, FORMED TO OPERATE THREE BOISE THEATRES

THE Idaho Amusement Company was recently incorporated in Boise. Its officers are: Ernest Noble, president; Theo Johnson, secretary and treasurer, and Dave Farquhar, vice-president. Mr. Johnson is manager of the company and personally looks after the operation of the three theatres, the Isis, the Strand and the Comic.

The total capacity of the three houses is 1,700, and in the past month there were several occasions when the theatres were all filled. At the Comic, the Pathé service is used; at the Isis, the Paramount service exclusively; and at the Strand, the Metro and Triangle

Notes on the Theory and Nature of Light

By H. W. ANDEM

Converging and Diverging Lenses Are Here Discussed with Their Own Sub-Divisions—the Human Eye and Its Lens Construction—The Eye a Projection Machine, with the Retina Playing the Part of the Screen—What Is Necessary for a Perfect Image and Why the Image on the Retina Is Always Inverted

EDITOR'S NOTE.—This is the fifth installment of the series on Light, by Mr. Andem, and contains information of value to every operator. The articles are based on the lectures of the English scientist, Professor Tyndall, who was probably the greatest authority on the subject in Europe during his life. The views of the English investigator in natural science are accepted today without practically any modification by later scientists.

LENSES divide themselves into two classes, one of which renders parallel rays convergent, the other of which renders such rays divergent. Each class is divided further into three kinds of lenses, which are named as follows:

Converging lenses.—First, double convex, with both surfaces convex. Second, plano-convex, with one side plane and the other convex. Third, concavo-convex (meniscus), with a concave and a convex surface, the convex surface being the most curved.

Diverging lenses.—First, double concave, with both surfaces concave. Second, plano-concave, with one surface plane and the other concave. Third, convexo-concave, with a convex and a concave surface, the concave surface being the most strongly curved

A straight line drawn through the center of the lens and perpendicular to its two convex surfaces is the principal axis of the lens.

When a luminous beam falls on a convex lens, parallel to its axis, its refracted rays will meet at a point in the axis behind the lens. This point is the principal focus of the lens. The principal focus is the focus of parallel rays.

The rays from a luminous point placed beyond the focus intersect at the opposite side of the lens, an image of the point being formed at the place of intersection. As the point approaches the principal focus its image retreats from it and when the point actually reaches the principal focus, its image is at an infinite distance.

Divergent Rays

If the principal focus be passed and the point come between the focus and the lens, the rays after passing through the lens will be divergent. Producing them backward, they will intersect on that side of the lens on which stands the luminous point. The forcus here is virtual. A body of sensible magnitude placed between the focus and the lens would have a virtual image.

When an object of sensible dimensions is placed anywhere beyond the principal focus, a real image of the object will be formed in the air behind the lens. The image may be either greater or less than the object in size, but the image will always be *inverted*.

The positions of the image and the object are always convertible.

A spherical lens, from its nature, will not bend all the rays that fall upon it to the same focus. The rays which pass through the lens near its circumference are more refracted than those which pass through the central portions and they intersect earlier. Where perfect definition is required it is therefore usual, though at the expense of illumination, to make use of the central rays only.

This difference between the central and circumference focus of the rays is called the spherical aberration of the lens. A lens so curved as to bring all rays to the same focus is called aplanatic; a spherical lens cannot be made aplanatic.

Parts of Human Eye

The human eye is a compound lens, consisting of three principal parts: the aqueous humor, the crystalline lens, and the vitreous humor.

The aqueous humor is held in front of the eye by the cornea, a transparent horny capsule, resembling a watch-glass in shape. Behind the aqueous humor, and, immediately in front of the crystalline lens, is the iris, which surrounds the pupil. Then follows the lens and the vitreous humor, which last constitutes the main body of the eye.

When the optic nerve enters the eye from behind, it divides into a series of filaments, which are woven together to form the retina, a delicate net-work spread as a screen at the back of the eye. The retina rests upon a black pigment, which reduces to a minimum all internal reflection.

By means of the iris the size of the pupil may be caused to vary within certain limits. When the light is feeble the pupil expands, when it is intense the pupil contracts; thus the quantity of light admitted into the eye is, to some extent, regulated. The pupil also diminishes when the eye is fixed upon a near object, and expands when it is fixed upon a distant one.

The pupil appears black; partly because of the internal black coating, but mainly for another reason. Could we illuminate the retina, and see at the same time the illuminated spot, the pupil would appear bright. But the principle of reversibility, so often spoken of, comes into play here.

The light of the illuminated spot in returning outward retraces its steps, and finally falls upon the source of illumination. Hence, to receive the returning rays, the observer's eye must be placed between the source and the retina.

But in this position it would cut off the illumination. If the light be thrown into the eye by a mirror pierced by a small opening, then the eye of the observer placed behind the mirror, and looking through the small opening, may see the illuminated retina The pupil under these conditions glows like a live coal. This is the principle of the instrument used by eye specialists and termed an ophthalmoscope by which the interior of the eye may be scanned, and its condition in health or disease noted.

Eye a Projection Machine

In the case of albinos, or of white rabbits, the black pigment is absent, and the pupil is seen red by light which passes through the sclerotica or white of the eye-ball. When this light is cut off, the pupil of an albino appears black.

In some animals the black pigment is displaced by a reflecting membrane. It is the light reflected from this membrane which causes a cat's eye to shine in partial darkness. The light in this case is not internal, for when the darkness is total the cat's eyes do not shine.

The eye may be said to be a projecting machine with the retina playing the part of the screen. For perfectly distinct vision it is necessary that the image upon the retina should be perfectly defined; in other words, that the rays from every point of the object looked at should be converged to a point upon the retina; to have the object in perfect focus on the screen.

A strange but a true statement is the fact that the image upon the retina is inverted.

If the letters of a book held at some distance from the eye be looked at through a gauze veil, placed nearer the eye, it will be found that when the letters are seen distinctly, the veil is seen indistinctly; conversely, if the veil be seen distinctly the letters will be seen indistinctly. This demonstrates that the images of objects at different distances from the eye cannot be defined at the same time upon the retina.

Principal Refraction

Were the eye a rigid mass, like a glass lens, incapable of change of form, distinct vision would only be possible at one particular distance. We know, however, that the eye possesses a power of adjustment for different distances. This adjustment is affected, not by pushing the front of the eye backward and forward, as when focusing the objective lens of a projector, but by changing the curvature of the crystalline lens. In other words, by substituting another objective lens of a different focus according to the distance of the screen.

The principal refraction of the rays of light in crossing the eye occurs at the surface of the cornea, where the passage is

(*Continued on page* 148.)



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Projection

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Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

LIGHT TROUBLES THOUGH MACHINE IS EQUIPPED WITH GOOD CONDENSERS

H. B. Cavalier, N. D.:—*I have been a reader of Hallberg Helps in* Motion Picture News *and they certainly are a great help to operators.*

We are using an Edison Model B machine and just got it overhauled, as it flickered a lot. It is better now, but still flickers more than it should. We are using a two-wing inner shutter. The light is poor. It varies too much, dark and bright all the time in the first show. The second show is better. I have no way of telling ampere used. We have direct current. We get our light from the electric light plant.

We are using the best condensers on the market, the Meniscus bi-convex, and still these condensers throw a light which is blue in the corners, although I have fetched the lamp up pretty close. But one thing I am sure of, and that is that the light is not very good at times, and if I want to put on more current the light jumps.

Now, if you could let me know what the trouble is, through your Hallberg Helps, I would be very much obliged to you.

Ans.—The Edison Model B uses an inside shutter operating between the film and the motion picture lens. The shutters for this type of machine are always of the two-wing type, and if you desire to reduce the amount of flicker, you may decrease the illumination on the screen by increasing the width of the shutter blades. However, a properly adjusted shutter, that is one which is so set that one of the blades, usually the wider one, interrupts the light during the entire period the film is in downward motion, ought to give you a fairly flickerless picture.

On some of the older type machines, the inside shutter has one wide and one narrow blade. If yours is so equipped try to widen the narrow blade only by riveting or by other means; fasten cardboard or thin metal to both edges of the narrow blade so as to make the width of the anrrow blade more nearly or like the wider one.

Your lighting trouble is evidently due to the use of inferior quality or too small carbons. I understand you are supplied with direct current from the electric light plant. Perhaps the voltage on the line is lower than it ought to be at certain times, but from your description I am rather of the opinion that either your carbons are of inferior quality or they are too small or in other ways unsuitable to the particular conditions you have to meet, or your rheostat may be defective or overloaded.

It would not matter how good the condensers are that you put in as long as your light at the crater of the upper carbon is not maintained brilliant and steady. You cannot expect a perfect field of light on the screen with an unsteady or imperfect crater or source of light. However, when you have a good light, there should be no reason why you should not be able to focus the light from the arc on the aperture in such a way that you will secure a flat and uniform field of light on the screen.

If, as you describe, you cannot put the arc forward enough or pull it back far enough to overcome either the crown corners or the ghost in the center, I would suggest that you make a few tests with the carbons temporarily set in such a way that you will have the arc as far forward or as far back as you want it for the test.

Another matter, which you may have overlooked is the position of the lamp house which carries the arc and the condensers relative to the aperture plate.

My experience with the Meniscus bi-convex condenser combination is that in most instances the foci of these combinations has been higher than for the usual plano-convex condenser combinations; therefore, it would seem that the arc would have to be farther away from the condensing lenses than under ordinary conditions.

But, without knowing the length of your throw and the size of the picture and the focus of the condenser combination which you are now using, I cannot give you definite advise as to the position of the lamp house, relative to the aperture plate on the mechanism.

I have an idea that when you make a few experiments along this line, and perhaps change the size of carbons, and maybe the style, that you will secure much better results. However, I shall be glad to answer further questions, but I must have more detailed information.

CURRENT TO IGNITE GAS CHARGE IN GASOLINE ENGINES WHEN STARTED ON DRY BATTERIES

Colonel Yochem, Pepin, Wis.:—*In October I received an inquiry from this gentleman for information as to the possibility of using the current from a direct-current generator to ignite the gas charge in a gasoline engine after it had once been started on dry batteries.*

In the issue of October 16 of Hallberg Helps, the question and my answer, in which, however, certain questions were answered, appeared. I herewith print another letter giving more information

"Your answer in Motion Picture News *of October 16 at hand. Have a 60-bolt direct-current generator, compound wound; 4 horsepower standard 6-inch batteries."*

Ans.—After due consideration of your problem, I have come to the conclusion that it would not be practical to use the power from your 60-bolt direct-current generator for the jump spark ignition.

The only way in which this could be accomplished would be for you to purchase a storage battery of the three-cell type, giving about 6 volts, to be used in place of the dry batteries. A battery of approximately 50-ampere-hour capacity would be about the right size.

If your electric generator is constructed on the principle of constant current regulation, such, for instance, as is employed in generators made exclusively for motion picture projector arcs, or for the charging of storage batteries, where as a general rule no rheostat is required between the arc and the generator, then you could charge your battery directly from the generator which would automatically reduce its voltage from 60 to about 7 or 8 volts, which is the required potential for charging a 6-volt battery.

If, on the other hand, your generator is of the constant potential type, using a rheostat between the arc and the generator, then the charging of the battery would have to be done through a rheostat which might have a capacity for 10 amperes or so, which would be about the right charging rate for a 50-ampere battery. You understand, there would be considerable waste in charging this way, because the rheostat would consume the difference between 60 volts and 8 volts, which is about 52 volts, and at 10 amperes this would mean 520 watts.

Looking at the proposition from all points of view, I would say that unless you put in a storage battery, to be charged by a special small generator made for the purpose, which may be driven from the pulley of the gasoline engine, I would suggest that you stay on your dry batteries as the cheaper and safer proposition

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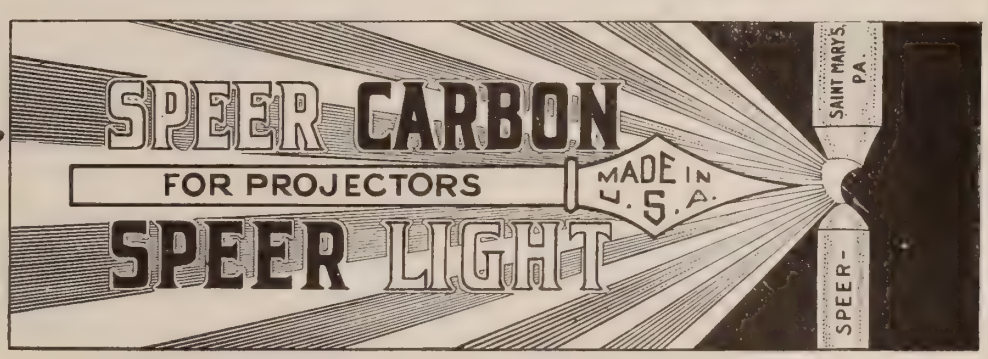
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(Signed) HARRY B. HARRIS, Prop.

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1x12, cored, pointed one end, $150.00 per M. (500 in a case)

We will fill sample orders in standard bundles of fifty each in sizes ½, 9/16, ⅝ and ¾ inch and in bundles of twenty-five each of the ⅞ and 1 inch at pro rata prices, providing cash accompanies the order in full.

Our Speer Carbons are absolutely guaranteed to give SATISFACTION OR MONEY BACK

SPEER CARBON COMPANY, "Dept. N." Saint Mary's, Pa.

(Makers of Carbon for Electrical Purposes During the Past 25 Years)

J. H. HALLBERG, 36 East 23rd Street, New York City, Eastern Distributor

Use the Best Lens to Make Performance Equal Promise

The banners outside your theatre promise wonderful pictures. Are you delivering the goods on the screen? You cannot be unless you are using

Bausch and Lomb Projection Lenses

the standard of the moving picture world.

Our objectives and condensers are unequalled in giving the even, sharp-cut brilliancy that reproduces vividly to the corners of the picture. Exacting operators do not fear for results when our lenses are used—then, too, they bring more money to the box-office.

You will find Bausch & Lomb lenses supplied as regular equipment with Edison and Nicholas Power Machines. Procurable by you through any film exchange.

Bausch & Lomb Optical Co.
569 ST. PAUL ST., ROCHESTER, N. Y.

Largest Manufacturers of Photographic Lenses, Microscopes, Projection Apparatus, Ophthalmic Lenses and other high grade Optical Products in America.

CONVINCING TESTIMONIALS

from leading exhibitors are the strongest recommendation

Dreamland Theatre, Oklahoma City, July 21, 1914.

S. H. Jones, Altus, Okla.

Dear Sir:—We received picture screen O. K. and have it installed. Am pleased to state that your screen is a good one. Had heard a good deal about it but had no idea it would give such results. I am frank to say that we produce as good a picture as I ever saw on a screen.

Yours truly, L. C. GISH, Mgr.

The Pythian Theatre, Cleveland, Okla., March 27, 1915.

S. H. Jones, Altus, Okla.

Dear Sir:—New curtain came today and is in nice shape. Since installing your screen my house has the reputation of having the best projection in the state, and I am sure a booster for the GOLD KING. Enclosed find check to cover your bill.

Yours very truly, H. H. NALEY.

The Luna Theatre, Fostoria, Ohio, U. S. A., April 13, 1915.

Gold King Screen Co., Altus, Okla.

Gentlemen:—Your screen is a marvel, the best thing in this line I ever saw.

Yours very truly, H. E. MICKEY, Mgr.

Majestic Theatre, Tulsa, Okla., Jan. 28, 1915.

S. H. Jones, Altus, Okla.

Dear Sir:—Last April we purchased a screen from you and our opinion of it is indicated by the fact that we are ordering another just like it to replace the original, which was badly damaged by some careless workmen while remodeling our theatre.

Yours very truly,
McCARTY & ROTHSTEIN, by B. F. Rothstein.

GOLD KING SCREENS

will positively save money on your light bill and give you the top notch of perfection in your projection.



Over Five Hundred in Daily Use from Maine to California

Our great ten day free trial offer gives you absolute protection. Write for information and samples

ONE QUALITY, "the best" ONE PRICE, Fifty cents per sq. foot
STANDARD SIZES READY FOR IMMEDIATE SHIPMENT.

GOLD KING SCREEN CO.

S. H. JONES, Prest. OFFICE AND FACTORY, ALTUS, OKLA.

While on the subject, I may say that the reason for not using the 60-volt current for the spark coil, is that the spark coil requires only about 6 volts. Therefore, you would have to have a resistance in series which would consume about 54 volts, and the delicate make-and-break devices for a jump spark coil would not be able to break this high voltage current without undue sparking with consequent overheating and destruction of the make-and-break contacts.

MAJOR INVENTS LENS FOR PROJECTOR ARCS

During the past week I have had the pleasure of making tests on a new one-piece condenser. The results are a great improvement and I predict that before long all modern machines and all up-to-date operators will use only one-piece condensers. The illumination on the screen during the test was remarkably uniform and of a very agreeable soft kind. There was absolute absence of the usual light and dark spots, and one thing which I noticed in particular was that the lamp house may be moved back and forth or the lamp house may be brought close or further away from the condenser without affecting the results on the screen more than a very small percentage as compared with the ordinary condenser combination.

This invention I consider of greatest importance at this time, because it is long ago since improvements were made in the lens system for projectors. The inventor and patentee of this new one-piece condenser is Milton Major, and in co-operation with Mr. Major is the glass expert, C. E. Morine, who has produced a non-breakable glass for the purpose.

The following points are given in favor of the one-piece condenser:

First.—It eliminates the waste of light by having light rays traveling through only one piece of glass, ground to a peculiar shape to give the same results as the method now in use with two or more condensers.

Second.—It eliminates the waste of light on account of the number of surfaces which the rays of light come in contact with, and have to pass through, which causes a retarding effect or refraction of considerable light, and also the waste of light in the space between two or more condensers in use with the present methods.

Third.—The ordinary two or three piece condenser has two surfaces for each lens exposed, upon which dust or silica from the carbons can be deposited. The retardation or loss of light due to this deposit which is in some instances of a white opaque kind and in other instances is almost black, can be estimated to be in some instances as much as 50 per cent. where the operator does not clean the condensing lenses every day.

It is not generally known, but it nevertheless remains a fact, that particles of dust and silcia not only retard the light, but, due to reflection, interferes and distorts the light. On this account especially when we consider that some of the machines have the condensers mounted within the lamp house where the dust deposit is much greater than if the condensers were set in a dust-proof case this one-piece condenser is of great value and benefit.

The inventor states that he will produce the same effect as with the Miniscus bi-convex combination in a one-piece condenser within a short time. This will further improve the results which I think are already very satisfactory.

Fourth.—On account of the peculiar tint in the glass this new one-piece condenser throws off sun rays which do not strain the eyes of the audience while looking at the picture.

Fifth.—Another feature is that the arc does not have to be so close to the condenser in order to produce the proper field of light, thereby eliminating considerable blistering on the surface of the condenser, which is caused by the sputtering of the arc, which is usually found after usage of condensers as used at present.

The new one-piece condenser is not ready for the market as yet, but will be very soon. The sales policy and the price at which it will be sold will be announced in the pages of MOTION PICTURE NEWS within a short time.

BAIRD MACHINE INSTALLED IN ISIS THEATRE. DENVER, WITH $5,000 ORGAN

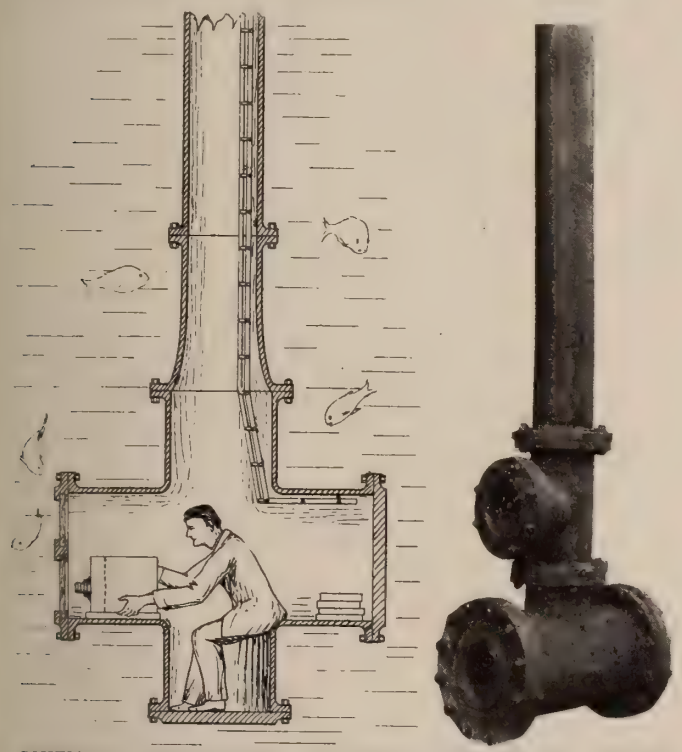
S. L. BAXTER, owner and manager of the Isis theatre, Denver, Colo., has just installed a Baird motion picture machine. This, in connection with the $50,000 full orchestra organ, recently installed, will make it one of the most modern theatres in the West.

JENKINS' UNDERSEA CAMERA WILL TAKE PICTURES OF MARINE LIFE ANYWHERE

MOTION pictures under water have a scintillating, semi-mystic appearance of striking fascination for most of us. Not only the beauty of these pictures attract but the strangeness of the surroundings have a compelling interest.

The machine shown in the accompanying cut was designed for the easy production of pictures under water. The device is one of two types recently patented by C. Francis Jenkins, of Washington, D. C. The particular one shown contains the camera and the inverted periscope, whereas the other one, illustrated by the line sketch, is intended to contain the operator as well as the camera.

Such a machine, of either type, sunk in the clear water of a sheltered bay, of which there are hundreds on the west and southern coasts of the United States and contiguous islands, would constitute a playground equipment for the production of a great variety of wonderfully interesting pictures.



SCHEMATIC CROSS-SECTION AND PHOTOGRAPH OF THE JENKINS "UNDER WATER CAMERA"

The machine illustrated is made up of two chambers, each with a heavy plate glass window. The lower chamber contains the camera, which looks out through its window, and is electrically driven by suitable leads up the vertical shaft of the machine to the operator's hand where an electric switch controls the camera, starting and stopping it at the will of the operator.

The operator looking down through the long tubular body of the machine into an inverted reflecting perioscope behind the upper of the two windows is able to observe the action being photographed, and by that means keeps the camera on the object or objects of the picture.

The device may be lowered from the side of a vessel and used at any depth desired; or the larger type, which furnishes a work-chamber for both the operator and his camera, can be arranged as a fixed installation in some sheltered spot along the seacoast in such a position as to cover the white, pebbly, underwater floor, which latter is used in exactly the same way that the studio floor of a land installation is used.

A director gifted with an imaginative mind will fit this undersea studio with furniture, fixtures and surroundings, and people it with clever artists for the making of pictures of compelling attractiveness to the motion picture fan.

We understand that it is Mr. Jenkins' intention to arrange for the exclusive use of this machine by some one of the large producers, and it would seem that such an arrangement would give the producer an advantage over his fellows not lightly to be dismissed.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

The best pictures are transverted by a

HERTNER
TransVerteR
TRADE MARK

Coming



NO "TIRED EYES" AFTER *THIS* SHOW!

INDEED NOT, these "bright eyed" happy people have seen some corking good pictures on a corking good "Minusa Gold Fibre Screen," which has been scientifically "BUILT BY BRAINS" to fit the particular theatre they came from.

You never hear any "Grumbling" from the patrons after the show where a "Minusa" is used because the "Picture Light" is so natural that their eyes NEVER GET "TIRED."

If you want a FULL HOUSE of satisfied "regulars" EVERY DAY, send us your specifications NOW.

MINUSA CINÉ PRODUCTS COMPANY

MINUSA | SAINT LOUIS BROADWAY AT CHESTNUT. | CHICAGO SAN FRANCISCO | PITTSBURGH CALGARY, ALBERTA | NEW YORK 19 WEST TWENTY-THIRD ST. | SCREENS BUILT BY BRAINS

Permit us to present—

Speedco Arc Controller

—THE NEW GIVEN NAME OF OUR PRODUCT THAT HAS "MADE GOOD" FOR EIGHTEEN MONTHS

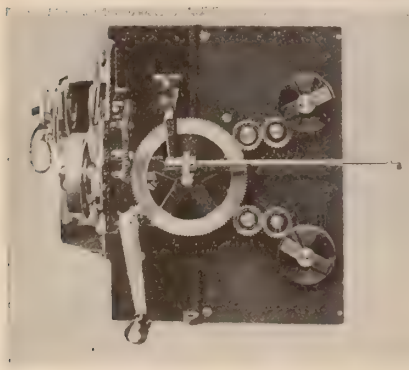
Let us send you booklet "B"

SPEED CONTROLLER COMPANY, Inc.
257-259 William Street New York

The Universal Camera

For Motion Photography

A ONE PIECE MACHINE



The Universal Camera is so constructed that every moving part is directly connected to one main casting, which insures perfect operating mechanism and protection against disarrangement through rough handling or climatic change.

Demonstrational Catalogue on request

The Universal Camera Company

24 N. Wabash Ave.
Chicago, U. S. A.
1209 Times Bldg., New York
Represented by Atlas Educational Film Company
821 Market Street
San Francisco, Cal.

NOTES ON THE THEORY AND NATURE OF LIGHT

(*Continued from page* 142.)

from air to a much denser medium. The refraction at the cornea alone would cause the rays to intersect at a point nearly half an inch behind the retina. The convergence is increased by the crystalline lens, which brings the point of intersection forward to the retina itself.

A line drawn through the center of the whole eye to the retina is called the axis of the eye. The length of axis, even in youth, is sometimes too short; in other words, the retina is sometimes too near the cornea; so that the refracting part of the organ is unable to converge the rays from a luminous point so as to bring them to a point upon the retina.

In old age there is a flattening of the refracting surface of the eye causing the rays not to be able to be brought to a point on the retina, in both these cases the image would be formed *behind* the retina, instead of upon it, and hence, the vision is indistinct.

This defect of vision is remedied by holding the object at a distance from the eye, so as to aid in bringing the convergence of the refracted rays nearer to the retina. In this case the lens for correcting the vision would be of the convex-surface shape.

The eye is also sometimes too long in its axis. The rays entering the pupil are converged so as to intersect *before* reaching the retina. This defect is remedied either by holding the object very close to the eye, so as to augment the divergence of its rays, thus throwing back the point of intersection; or, by placing in front of the eye a concave lens, which produces the necessary divergence.

Distance for Horizontal and Vertical Objects

The eye is not adjusted at the same time for equally distant horizontal and vertical objects. The distance for distinct vision is greater for horizontal lines than for vertical ones. Draw with ink two lines at right angles to each other, the one vertical the other horizontal: see one of them distinctly black and sharp; the other appears indistinct, as if drawn in lighter ink. Adjust the eye for this latter line, the former will then appear indistinct, as if it was drawn in lighter ink.

The spot where the optic nerve enters the eye, and from which it ramifies to form the net-work of the retina, is insensible to the action of light. An object whose image falls upon that spot is not seen. The image of a clock-face, of a human head, of the moon, may be caused to fall upon this "blind-spot," and, when this is the case, the object is not visible.

To illustrate this point, proceed thus: Lay two white discs on black paper; or, two black ones on white paper, with an interval of about 3 inches between them. Bring the right eye at a height of 10 or 11 inches exactly over the left-hand disc, so that the line adjourning the two eyes shall be parallel to the line adjoining the two discs.

Closing the left eye, and looking steadily with the right eye at the left-hand disc, the right-hand one ceases to be visible. In this position the image falls upon the "blind-spot" of the right eye. If the eye be turned in the least degree to the right or left, or, if the distance between it and the paper be increased or decreased, the disc is immediately seen.

Preserving these proportions as to size and distance, objects of far greater dimensions than the small disc may have their images thrown upon the blind-spot, and be obliterated.

EROS AMUSEMENT COMPANY INSTALS FEASTER MACHINES IN ITS HOUSES

BYRON CHANDLER, president of the Feaster Film Feed Company, is at present in Chicago for the purpose of closing the Middle Western territory agency for its non-rewind machine.

The Eros Amusement Company, having used the Feaster non-rewind system in the New Amsterdam theatre, 229 Eighth avenue, New York, with absolutely satisfactory results for the past three months, has now ordered the installation of the machine in the Morningside and Regent theatres, and the new Forty-fourth street theatre is to be equipped as soon as it is completed.

It is persistently rumored that two of the strongest financial combinations in the moving picture trade are making strenuous efforts to effect an affiliation with Byron Chandler, Inc., United States distributors of the Feaster non-rewind machines. The Feaster device eliminates rewinding of film in the projection booth and has created intense interest wherever it has been shown.

DISAGREEMENT BETWEEN OPERATORS AND OMAHA THEATRE GIVE PUBLIC WRONG IMPRESSION OF PICTURES

TROUBLE between the operators' union and the motion picture exhibitors of Omaha has reached a critical stage, with daily squabbles in police court and the wrong sort of an appeal to public interest.

In front of the Princess, Fourteenth and Douglas streets, in the heart of the city, during the last two weeks, men have taken shifts marching up and down the sidewalk in front of the theatre, wearing banners, inscribed with the words "Do not patronize this theatre. Unfair to organized labor."

And all because the managers have in their employ an operator who at one time had trouble with a union elsewhere, is prejudiced against the unions, and is too good an operator for the management to release.

The pickets at times have buttonholed passersby, talking to them about the injustice being done by the theatre management. When they first began their march they were arrested. Since then, off and on, they have been taken to court.

The law gives them the privilege, they claim, of walking the sidewalk. But it does not permit them to buttonhole people.

In a recent parade a big float, representing the motion picture operators' union of the city, bore the advice not to patronize certain theatres because they were unfair to organized labor. The Central Labor Union never meets but that the operators have a story of trouble to tell.

What the ultimate outcome is, no one knows. But everyone knows the public, through it all, is getting the wrong impression of the motion picture business.

16,000 SCHOOL CHILDREN, TEACHERS AND PARENTS SEE PICTURES PROJECTED BY A MOTIOGRAPH, 1916 MODEL

M. H. LIVINGSTON of Peoria, Illinois, in a letter to O. F. Spahr, vice-president and general manager of the Enterprise Optical Company of Chicago, makes the following statement:

"Recently in Peoria, Illinois, 16,000 school children, teachers and parents were shown certain motion pictures under the auspices of the National Safety-first Society. It was necessary to run four complete shows in order to handle this vast assemblage. In order that absolute safety should be assured, a complete investigation of various machines was made, the choice being finally sifted down to a Motiograph, 1916 model.

"This machine was then set up in the middle of the balcony with a throw of one hundred and thirty-five feet from the stage.

"Mr. Brownell, who conducted the entertainment personally, endorses this model Motiograph for its wonderful efficiency and absolute satisfaction which it gave. It was also endorsed by the local business men and by the Peoria Railway Company officials."

FEASTER CHICAGO OFFICE OPENS

THE Feaster Film Feed Company has opened an office at 945 First National Bank Building, Chicago, under the management of E. R. Gaderer, who reports an excellent outlook for business in Feaster machines in his territory.

An Exhibitor Is Judged by the Screen He Uses

If there's a glare to the picture you are showing in these later days when good projection is the rule and not the exception, that glare tells a perfectly clear story to every patron of your show shop.

It tells that you are not giving your patrons the best that lies within your power.

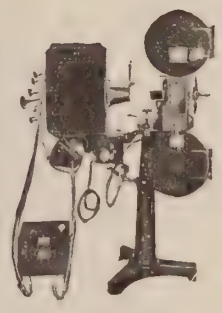
There's no glare or eye-strain to pictures projected on a

Radium Gold Fibre Screen

You might just as well have the best—it's cheapest in the long run!

Write today for Sample, Price, and Details of Our New Sales Plan.

Radium Gold Fibre Screen, Inc.
No. 220 W. 42d St., New York City


SIMPLEX

Machines—Simplex
Indicator Compensarc B & H
Novelty Slides
Underwriters Fire Extinguishers
SCREENS
Asbestos Booths

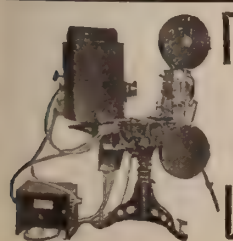
R. M. SHAW COMPANY
Knoxville, Tenn.

M. P. EXHIBITOR—Look this over, it may interest you.

3—No. 6A Complete machines at	each	$140.00
1—No. 6A Complete with 110 A. C. Motor and all attachments		180.00
1—No. 6A with 220 D. C. Motor and all attachments		185.00
2—No. 6 Machines complete	each	110.00
2—No. 5 Machines, at	each	70.00
1—110-V. A. C. Sirocco Blower, 1—110-V. D. C. Sirocco Blower for your booth	each	$22.00
2—220 Ft. Wayne Compensares, 60 cycle, at	each	40.00
1—220 and 2—110-Volt Hallberg Economizers, at	each	30.00

All of the above are used machines, but are guaranteed perfect in every way. Shipped privilege of examination on receipt of 25% payment on account.

THE STERN MANUFACTURING COMPANY, 109 N. 10th Street, Philadelphia, Pa.



WHY THE "MASTER MODEL"?

Because hundreds and hundreds of American Standard Motion Picture Machines are being operated in practically every state of the union. From Maine to California, from Canada to the Rio Grande, and in foreign countries, too, where ever used, the American Standard is the exhibitor's friend, the operator's favorite and the public's delight. It is not what we promise but what the MASTER MODEL does that counts.

For interesting particulars, write to the

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY
One Hundred Ten and Twelve West Fortieth Street, New York

Building and Furnishings

Edited by Nathan Myers

Lobby Is the Eye of the Theatre to Passing Public

And to Hold Patronage by Its Gaze Must Possess Magnetic Qualities in Its Architectural and Decorative Treatment, the Placing of the Booth, the Brass Work, the Distribution of Easles and Photographs, the Floor Covering, and Its Size for Receiving Crowds

MOTION PICTURE NEWS has in its various issues presented articles on the subjects of the lobby as a whole; the architectural treatment of the lobby; the placing of the booth; brass railings; display; the floor covering, and so forth. An article on this subject must of necessity be somewhat in the nature of repetition and will therefore also be brief, being rather suggestive than detailed.

There is no greater adjunct to a successful picture house than a large lobby wherein a crowd of people might wait for friends or for the turn of the show. If the lobby is large, the public is not adverse to waiting. They rather enjoy the use of the place to meet their friends and neighbors. But if it is too small they will not come for the second show, or coming and seeing it crowded they will pass on to your competitor or make for their homes, disappointed patrons.

The emergency exits to side alleys and to rear streets cannot be depended upon for use as the general exit. The people will insist upon returning to the street from whence they came. Therefore the entrance and waiting lobby must not be used as the general exit, but additional one or two-exit lobbies must be provided, at least for use at the turn of the show. It is, however, better to use the same at all times in like manner.

Importance of Lobby Floor

The flooring of the lobby is of vital importance. It must be a sanitary floor, non-slipping, easily washed, and a good resistant to wear.

Vitrified porcelain tile and clay tiles of various kinds have been used to great extent. They are most serviceable and in themselves absolutely non-absorbent, but if the lobby has any grade, they will be found dangerously slippery in wet weather, especially to persons wearing rubber heels.

Marble and terrazzo floors have the same qualities as tile floors, but are not quite as slippery.

There are upon the market a number of floors that are more serviceable.

There is nothing better and none more expensive than tiles made of rubber. They have a wonderful wearing quality, are made up in various colors and designs, and have all the required qualities.

There are a number of makes of cork floors which are supplied in any shape desired and in any colors. They are even softer in tread than rubber tile and present a nice appearance. They do, however, show the dust quicker.

There are a number of makes of tile floors made of battleship linoleum, of compounds of cork and other material. They are generally much less expensive and have great sanitary and wearing values.

Battleship Linoleum for Lobby

In the lobby where expense is a very serious item, a high quality battleship linoleum may be laid. The material comes in great widths and it can be glued down to the under floor.

Such floors do not present artistic surfaces. They do not lend any interest to the lobby. Such floors might be brightened by a border of the same material laid in pattern.

Brass railings brighten up a lobby, but should be placed with much judgment. They must be kept polished every day, and if a large amount of brass work exists about a house, there will be quite an expense attached to keeping it clean. A brass rail in front or about the ticket booth is ornamental as well as useful. They are necessary to separate the lobby into entrance and exit aisles in case the lobby is used for both purposes. They may be used to separate the entrance from the exit lobbies, if such arrangement is planned.

What can we say to the exhibitor about the placing of ticket booths that is new?

It is an indisputable and established fact that the only advantageous place is right out on the street sidewalk or as near thereto as the law or the exigencies of the plan will permit.

THE STRAND IS THE FIRST THEATRE ON LONG ISLAND TO MAINTAIN A 25-CENT ADMISSION PRICE

THE Strand, Hempstead, N. Y., one of the most up-to-date motion picture houses on Long Island, is one of a chain in the O'Connor-Radin Circuit, comprising the Arcade, Lynbrook, the Lyric, Magnet and the Century, in Mineola.

The theatre measures 100 by 150 feet, is ventilated by the exhaust system, and is thoroughly heated by steam in the winter. It is a six-hundred-seat house and the chairs were supplied by the



EXTERIOR OF STRAND, HEMPSTEAD, L. I., M. RADIN, GENERAL MANAGER

American Seating Company. A Silveroid screen is in use at the theatre, and the length of throw is 100 feet. A Simplex machine has been installed for the projection of the pictures.

A seven-piece string orchestra furnishes the music, and a Steinway piano is part of the musical equipment. The lobby has been made a source of striking publicity with its brass and easel frames. Three shows a day are given by the management, and ten cents for children and fifteen cents for adults are the admission prices afternoon or night.

The theatre uses the Associated and Mutual programs with a selection of features from Paramount, Fox, Equitable and V-L-S-E. Six people are in the employ of the Strand. The theatre is located on the principal business street.

Mr. Radin believes in extensive advertising, making use of three thousand programs distributed at a time through the mail, and taking out space in the local newspapers and the Brooklyn *Times*.

The theatre is patronized by the elite of the neighborhood. It is nothing to see ninety or a hundred automobiles in front of the Strand on an average night, many families from the exclusive Garden City section driving over for the performances.

Matthias Radin, manager of the Strand, and junior member of the O'Connor-Radin Circuit, was a member of the New York bar, practicing law for about ten years. When he took charge of the house it was known as Karl's theatre, and was not in condition to attract the better patronage of the surrounding country. It had uncomfortable wooden benches and played cheap vaudeville once or twice a week at five and ten cents.

Mr. Radin laid a sidewalk, replaced the benches with cosy chairs from the American Seating Company, installed an orchestra and put on the productions of feature companies, charging as high as twenty-five cents at times.

"The Eternal City," "Hypocrites," "Cabiria" and features of similar importance were exhibited to gain the best clientele. It was in the nature of an experiment, and he became known as the pioneer of Long Island in running Broadway features. But his plan soon proved a success.

Harry Davenport, of the Vitagraph, presented the management with three hundred feet of the American flag, which in conjunction with President Wilson's picture, is shown at each performance, and elicits applause.

At a recent run of Neilsen's "Guarding Old Glory," Manager Radin inaugurated a clever advertising stunt. This consisted of stacking guns in conspicuous places, and having children march at a bugle call of fifty regulars whose camp was located on Hempstead plains. The flag was saluted, the orchestra played "The Star Spangled Banner," and then the picture was presented upon the screen.

Mr. Radin expects to close for the Triangle service, and his theatre has the distinction of being the first on Long Island to charge twenty-five cents admission.

MICHIGAN EXHIBITORS NOTIFIED OF POSTER-TIME EXTENSION FROM FIRE MARSHAL

EVERY Michigan exhibitor is being sent the following letter from A. J. Moeller, secretary of the Michigan Exhibitors' League:

"We wish to inform you of some of the things accomplished by the league. No doubt many have felt the injustice of the law governing the use of mounted paper, and possibly some have wondered why steps were not taken to have the ruling on this subject modified.

"At a meeting of the league, recently held in Detroit, a commitee was appointed to wait upon the State fire marshal and see what arrangements could be made towards having him change his rulings. Through the efforts of this committee an extension of ninety days was granted for the use of mounted six-sheets and the privilege of using mounted paper on cloth from one sheets up to and including three sheets was secured.

"The subject was then taken up with the film exchanges and more than half of the managers agreed to mount such paper as the fire marshal had consented to allow them to use. Other subjects are being taken up by the league and while it requires both time and money everything is moving along nicely.

"Mr. Exhibitor, we want you with us. We need your help and co-operation. Are you not willing to join us and help us fight your battles? Kindly give this your immediate attention and let us hear from you."

B. L. Converse, of Owosso, is president of the league. Mr. Moeller, secretary, lives at Howell, Mich.

EQUITY COMPANY LEASES, NOT PURCHASES, GUNBY STUDIO IN NEW JERSEY

GUNBY BROTHERS, New York City, have issued a statement to the effect that an error was made in the report that the Equity Motion Picture Company had purchased the studio at Ridgefield Park, N. J.

The Equity Motion Picture Company has leased the studio at Ridgefield Park and has no connection with the laboratories in the same building.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

Archer Avenue and Lime Street
CHICAGO, ILL.



McCauley's Theater, Louisville, Ky.

THE PUBLIC APPRECIATES SAFETY AND BEAUTY IN YOUR THEATER

Berger's Classik Steel Ceilings do not crack, break, or fall. They are easily cleaned, sanitary and fire retarding. Designs that add beauty and dignity to your house.

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ALDOUS OF INDUSTRIAL MAKES TOUR OF INSPECTION IN EAST

W. C. ALDOUS of the technical division of the Industrial Moving Picture Company, has returned to Chicago after a four weeks' tour of observation of film manufacturing conditions in the East. The Industrial Moving Picture Company desires to express its appreciation of the courtesy extended Mr. Aldous by: A. F. Gall, technical director motion picture division of the Thomas A. Edison laboratories at Orange, N. J.; W. S. Sistrom of the Universal Film Manufacturing Company; Tom Harding of the Universal, Bayonne, N. J., plant; Mr. Carleton of the Duplex Company, and Herbert Carleton of the Rolph studios, Pathescope Company, of Boston.

Mr. Philippi of the Service Department of the Industrial Moving Picture Company, departed from Chicago Sunday, October 24, on a tour of observation to cover Ohio and Indiana.

It is Mr. Philippi's purpose to study exhibiting conditions in that territory.

BOSTON OPERATORS' BALL SET FOR NEW YEAR'S EVE IN CONVENTION HALL

ALL out for the Motion Picture Operators' Ball, New Year's Eve is the time and Convention Hall, on St. Botolph street, is the place. The committee includes John Spence, William Benoit, Nat Max, John Sweetman, Arthur Foley, John W. Charns, Edward Hoyt and James Burke.

Local 182 is doing good work for its members. Organized in 1910, the union has grown steadily until now it has more than 130 members. It has rooms in Edgar Allen Poe square, Boston, in the motion picture exchange district, and its officers are: James F. Burke, president; Robert R. Johnson, vice-president; Axel Birkolm, treasurer; Prescott J. Young, financial secretary; Morris Rothenburg, recording secretary; John J. Sweetman, business agent.

NOVELTY SLIDE COMPANY ABSORBS AJASEE MANUFACTURING COMPANY

THE Novelty Slide Company announces that it has taken over the Ajasee Manufacturing Company (A. J. Clapham), 123 Liberty street, New York City.

This amalgamation includes the negatives, original designs, stock, as well as all records which have been the property of the Ajasee company.

All goods heretofore purchased from this company can now be obtained from the Novelty Slide Company, which is prepared to fill orders immediately.

OPERATORS IN TORONTO SEEK RECOGNITION OF THEIR UNION

THE Operators' Union in Toronto is conducting a vigorous campaign to secure recognition for their association among the theatres in that Canadian city.

They are inserting small advertisements in the weekly papers, and the results have been so encouraging that they are seriously considering appropriating a much larger amount and educating the general public, as well as the trade, regarding their problems.

COMPLETE PLANS TO RESTORE OLD PATERSON, NEW JERSEY, OPERA HOUSE

AN agreement was entered into recently between the Reynolds-Mason Iron Company and Peter Adams, a Paterson moving picture promoter, for the completion of all steel work in connection with alterations and additions to the old Opera House, Paterson, N. J., which was destroyed by fire in the winter of 1913.



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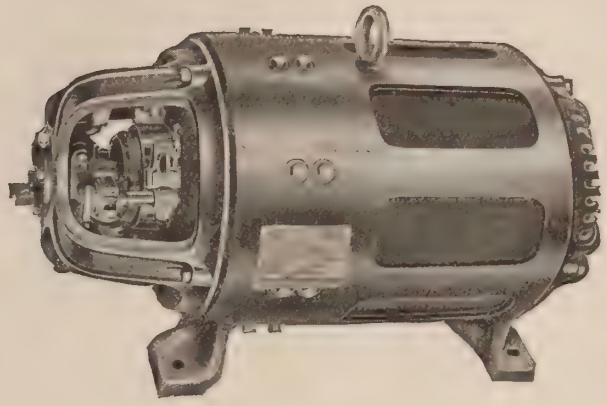
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Weight, 450 lbs.
Length, 28 inches
Width, 15 inches
Height, 15 inches
Operates noiselessly
(1) Arc 30 to 70 amp.
(2) Arcs 30 to 35 amp. each

Can give 100 amp. for 15 minutes

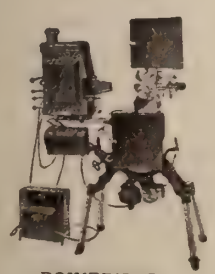
60 to 130 AMP. SIZE

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Length, 38 inches
Width, 20½ inches
Height, 20½ inches
(2) Ball bearings
(1) Arc 50 to 130 amp.
(2) Arcs 60 to 70 amp. each

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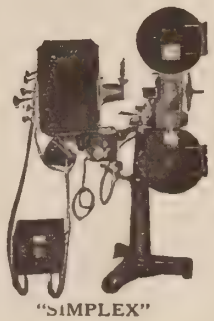
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"SIMPLEX"

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

CONSTRUCTION work has been commenced on a brick theatre building on Twenty-fourth street, near Castro, San Francisco, for H. Stewart. The house will have a seating capacity of more than one thousand.

Alterations are being made to the Poppy theatre, Sixteenth street, between Valencia and Mission streets, San Francisco, and when these are completed it will be conducted under a new policy at an increased admission price.

Preparations are being made to open the old Broadway theatre, on Broadway, Oakland, as the Republic theatre, with vaudeville and moving pictures. It will be managed by F. Hesse.

The Rink theatre at Lindsay is now under the management of F. Hyde, who is making a number of improvements in preparation for the winter season.

Contracts have been awarded for the construction of the new theatre at Oakland, for the Turner & Dahnken Circuit, and work is under way.

The Crystal theatre, at Wilmington, has been leased by H. S. Taylor, formerly manager of the Columbia theatre at Long Beach, and George V. Barrett, who opened the house on Monday, October 25.

Miss Dixon, who with her mother owns and conducts the Dixon theatre at Ventura, recently spent several days in Los Angeles making future bookings. Miss Dixon is one of the few women in California to own and operate a motion picture theatre.

CANADA

J. R. Muir, controlling the Dominion theatre here, as well as the Dominion theatre and the Dominion Film Exchange in Vancouver, has taken over the Majestic theatre, Victoria, B. C., and will use second-run features. J. M. Robertson, resident manager of the Dominion, will also have charge of the new house.

P. Pitner, of the Strand theatre, Vancouver, B. C., is having the interior of the house redecorated.

Mrs. Dore has taken over the Rose theatre, Vancouver, B. C., formerly conducted by Ball & Goddard.

Al W. Gillis, manager of the Columbia theatre, Vancouver, B. C., showing vaudeville and moving pictures, is now in charge of the local Pantages theatre, replacing E. D. Graham, who has been transferred to another house on the circuit.

The National Amusement Company, operating ten moving picture theatres in Vancouver, B. C., and neighboring cities, has just taken over the lease of the Princess theatre in Vancouver, B. C. This was one of the early successful houses here, but the attendance lately has dwindled down a considerable extent. W. P. Nichols, general manager of the National company, states that he will immediately inaugurate a feature policy.

The Maple Leaf theatre in Vancouver, B. C., one of the National Amusement Company's houses, which was recently closed for alterations, is again open, vastly improved by the changes which have been made. A second projection machine (a new Simplex) has been installed in the operating room.

W. A. Smythe, manager of the Empress theatre, and Charles E. Couche, of the Rex, Revelstoke, B. C., have combined their interests and are now conducting the houses on a partnership basis. Caspar Van, who has just given up the Lonsdale theatre in North Vancouver, B. C., has assumed the management of the Rex.

The stock company playing at the Regina theatre, Regina, Sask., is using one-reel pictures between the acts of the plays presented.

INDIANA

The Crystal theatre at Columbus, which has been repaired and remodeled, will shortly reopen.

The exhibitors of Elwood are planning to open their theatres on Sunday, because an evangelistic campaign has made such serious inroads in their receipts.

Because of a diphtheria epidemic at Carlisle all picture shows and public gatherings were forbidden by the authorities.

Frank Forrest has rented the opera house at Boonville, because his lease on the Hepp building has expired and his new theatre is not completed. The Hepp building is being remodeled and will be opened as a picture show.

A new Simplex machine and a fireproof booth have been added to the Nickelo theatre at Greensburg. The seating capacity also has been increased by 100 seats.

The Royal theatre at New Castle has started an advance sale of reserved seats for the Tuesday and Thursday night shows.

The opera house at Tell City has been rented by Will Metcalf, who will operate a moving picture show.

IOWA

A new $20,000 moving picture theatre for Grinnell is contemplated.

It is to be built early next spring by G. W. and W. H. Mart, comprising the firm of Mart & Son, proprietors of the Star moving picture theatre and managers of the Colonial theatre.

The new building is to be located on the lot fronting on the west side of Main street, between Fourth and Fifth avenues, where a frontage of 30 feet has been secured.

Rube McFerren has taken over the Princess, Webster City, and is making an ideal house of it.

J. E. Bryant, head of the Plaza Theatre Company, which owns a number of theatres throughout the state, has announced that his company has closed a deal for a three-story house in Sioux City, on Pierce street, near the business center. The theatre will be in a remodeled building, on which he has secured a ten-year lease. St. Elmo Bateman will help him in managing it. A feature of the new house will be three pipe organs, one on either side of the big screen arch, and the third, an echo organ, on the third floor, in a sort of loft above the audience. Rebuilding will cost about $40,000 and is under way already. It will seat 1,200.

George W. Christy has disposed of his Electric theatre at Maquoketa, a motion picture house, to Messrs. Morrison and Hadley, of North English. The house will be remodeled, during which time it will be closed.

MAINE

The motion picture theatre on the second floor of the Imperial block, Eastport, was recently opened to the public. The seating capacity is 300.

The Strand theatre in Ellsworth, formerly owned by Mrs. Imogine Pettingill, has been sold to F. O. Smith, of Attleboro, Mass., and will continue under the new management.

Work has commenced on the erection of a new motion picture theatre for Bucksport, where a $100,000 fire destroyed part of the business section and burned the town's only theatre, Emery Hall.

D. Roy Craig has leased the Grand theatre in Dexter, and opened after making alterations.

From Lewiston comes the word that Stephen J. Bogrett, director of the Lewiston theatre, the largest in the state, is meeting with gratifying success. He was succeeded in Bangor by A. P. Bibber, who was formerly in Lewiston.

MARYLAND

Baltimore's newest photoplay theatre, the Parkway, on North avenue, near Charles street, opened on October 23. The theatre is under the management of Bernard Depkin.

Sparklin & Childs, architects, are completing plans for a motion picture theatre at 404-406 North Howard street, Baltimore, for the Howard Amusement Company. Bids will be taken soon.

MASSACHUSETTS

Two theatres have recently been closed in Lowell. Both the Academy of Music and the Playhouse have been darkened.

The Colonial theatre in Andover is having a successful season under the direction of Manager Charles S. Warden.

The New Empire theatre, Lawrence, on the site of the old Nickel theatre, was opened recently. The first performance was before a crowded house at the matinee, but the formal opening did not take place until evening.

A moving picture theatre is soon to be erected at City Square, Quincy, by a syndicate. The structure, which is to be known as the Alhambra theatre, will have a seating capacity of 2,000. It is to be built on the site of what is known as "The Central," now owned by Col. Henry L. Kincaide. The present building will be razed. The lot, which is of irregular shape, contains 14,930 square feet, having a frontage on Hancock street.

MICHIGAN

E. J. Sorg has been appointed manager of the Fine Arts theatre, Woodward and Watson streets, Detroit. He succeeds L. Hennessy, who will manage the Duplex theatre, now in course of erection.

At a meeting of the board of directors of the Maxine theatre, Detroit, held October 27, it was voted to pay a two per cent. dividend on October business and to pay a similar dividend each month hereafter. The Maxine opened last February, under the management of Ed V. McGrath, and has proven a successful venture. At the above meeting it was also voted to at once enlarge the seating capacity by the installation of 250 seats. The total seating capacity will then be 1,200. The Maxine has no balcony.

George A. Harrison has resigned as manager of the Miles Detroit theatre and has purchased the Jefferson theatre, 2424 Jefferson avenue, east Detroit. Mr. Harrison is a well-known vaudeville manager. Twice a week he has several acts of vaudeville in connection with his photoplays.

Col. W. S. Butterfield, of Battle Creek, who operates a chain of theatres in Michigan, has been elected a member of the board of directors of the United Managers' Protective Association of America. This association comprises the united theatrical interests of the United States and Canada, including the legitimate stage, vaudeville, burlesque and motion pictures.

The Fine Arts theatre, Detroit, recently taken over by A. Arthur Caille and Henry J. Guthard, has declared a one per cent. dividend and will continue to pay this amount every month. The new owners purchased the Fine Arts from Chris J. Pudrith. Since that time the seating capacity has been increased to 1,000 and many other improvements made.

Ypsilanti's latest theatre, the Martha Washington, opened last week. It is owned and managed by Mrs. Florence Signor.

Frank Farrington Company, Detroit, has been awarded the contract for the new Palace theatre, to be erected in Saginaw. It will be 60 by 90 feet, and will cost $30,000. C. A. Hoffman and Mortimer Hoffman are at the head of the new Palace. They make their headquarters at the Palace theatre, Detroit.

The Silver family has purchased the Bates theatre, Greenville, and has changed the name to the Silver Family theatre. Bert Silver, the manager, states that the Crystal theatre, owned by the same people, has been closed for the winter and will reopen in May as a motion picture house, to be run four months during the resort season.

The Arbor theatre, Woodward and Harper avenues, Detroit, is to be remodeled.

F. E. Stetler, of Reading, Pa., was a recent visitor in Detroit, his purpose being to locate a site for a theatre.

It is reported that a new theatre, seating 1,000 people, will be erected at Belvidere and Kercheval avenues, Detroit.

MISSOURI

The Novelty theatre, at Grand and Easton avenues, St. Louis, has been purchased by Harry Koplar from the Crawford interests. This is the sixth theatre to pass under the control of Mr. Koplar and his three brothers, real estate men in St. Louis, within the past few months, the others being the King's, the Montgomery, the Mikado, the Gravois and the Cherokee. The Novelty has been dark for several months, and work will be begun immediately on repairs, alterations and decoration.

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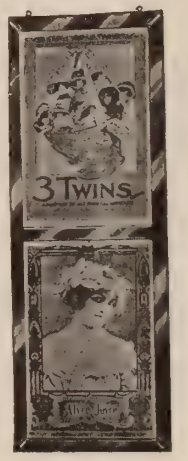
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Bulletin No. 14

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"(Signed) Wm. Anderson, Mgr."

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1482 Broadway New York

J. J. Shubert, connected with the Shubert and Garrick interests throughout the country, spent a few days in St. Louis recently, looking after his theatrical enterprises. Mr. Shubert is interested in a west end theatre which he may possibly buy.

Another St. Louis theatre is under construction at 12th and Clinton streets. The house will be thoroughly modern, with the latest improvements in equipment and furnishings. The intention is to show only motion pictures, and to open about Christmas.

The Ritz, on Sixth, near Olive street, St. Louis, is nearing completion and advertises to open early in November. The Ritz will be one of the high class down town theatres.

The Lorelei theatre, formerly the big natatorium of the same name on Olive street, near Taylor avenue, St. Louis, opened on October 30, with a program of features. The Lorelei has been converted into a handsome showhouse, with 1,400 seats and wide promenades at the sides that will accommodate a much larger crowd.

The Palace theatre, at 1310 Franklin avenue, St. Louis, was robbed of $1,200 on Sunday night, October 24. Scherrer Brothers, who operate both the Palace and the Mikado, 5999 Easton avenue, and kept the receipts from both houses in the strong-room of the Palace theatre Building. It is supposed that the thief was in the building while the show was going on. The theatre carried $1,000 burglar insurance.

The Empress theatre, of Kansas City, that has been making good with moving pictures, was sold at public auction on October 23, to J. A. Stringer, for $30,250. The sale came after the refusal of Judge Burney, of the circuit court, to entertain a motion to hold up the sale. The motion was filed by attorneys for the United theatres, who declared that if the sale was held up the theatre could be leased to advantage. The theatre had been in the hands of receivers for several months prior to the sale. It is located at 12th and McGee streets, in the heart of the city.

NEBRASKA

H. W. Cowduroy has sold the Elite No. 2, Fourteenth and Douglas streets, Omaha, to O. W. Chapin. Chapin is specializing in features.

H. H. Dimmitt, of Wymore, is improving his theatre, recently installing a new 1916 model Motiograph outfit.

G. B. Gilbert has now taken active charge of the Gilbert theatre at Beatrice. Ben Johnson was manager. This is a new theatre.

Eddie Monahan will open a new theatre at Thirty-seventh and Leavenworth streets, Omaha, about December 1.

H. B. Watts is shortly to open a motion picture theatre in the residential district of Omaha.

D. A. Gehrke, manager of the Ravenna house, has installed a Motiograph.

M. Shirley has completed plans for a theatre at Twenty-fourth and Farnam streets, Omaha. It will seat 700. Mr. Shirley's elaborate plans are indicated by the fact he intends to spend at least $200 a week for service, which is unusually large in Omaha. His son, George, was to be the manager, but he and his young wife suffered a tragic death last week from gas asphyxiation.

James Haire has taken over the Rex theatre at Albia. He has also leased the opera house, gaining control of every show house in the town.

Hugh McCaffrey is having a new theatre built at Thirty-third and Leavenworth streets, Omaha, at a cost of $10,000. It will be 42x100 feet in size. Another new house is being constructed at Sixteenth and Locust streets.

NEW YORK

William H. Brelsacher and A. I. Wolf leased for the Kalvit estate the Jones theatre, in Fulton street, Brooklyn, for ten years, at an aggregate rental of $100,000, to Nathan Bernstein. After extensive alterations the theatre will be devoted to vaudeville and moving pictures.

The new B. S. Moss theatre, which is being erected in Bay Ridge, Brooklyn, will be known as the Park, and not the Washington, as originally planned. It will be ready for occupancy about December 1 and will present a policy of minor vaudeville and feature pictures. The seating capacity is two thousand.

The Park will be the sixth playhouse controlled by Mr. Moss in Greater New York.

The Star, Cooperstown's only moving picture theatre, has been

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UNIFORMS

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purchased of George C. Carley by Albert Cooke, who for the past two years has been the manager of the theatre.

PENNSYLVANIA

The brick motion picture theatre at 809 to 1819 South Seventh street, the northeast corner of Seventh and McClellan streets, Philadelphia, has been conveyed to Wolf & Lanin by Arthur J. Berlin for a nominal consideration and a mortgage of $20,600.

Architect Frank P. Keller has prepared plans and bids have been taken for the erection of another large moving picture playhouse in Main street, Monongahela.

TENNESSEE

A. M. Lusk and Frank Dowler, proprietors of the Alcazar and Picto theatres, Chattanooga, have combined their business interests

The Bijou theatre, Chattanooga, one of Jake Wells' houses, has been sold to John Twinam, a local capitalist, for a small sum, and will be placed under the management of Howell Graham, one of the pioneers of the picture business in that city. Five nights a week will be devoted to Triangle and Fox films, while road shows will occupy the house on the remaining days. A Bartola Grand is being installed and the entire house completely renovated. The admission is twenty-five cents.

The Royal, a 1,200 seat house, is being erected in South Chattanooga on East Main street, to be managed by Bloch and Weiner, two young business men of the south. A Photoplayer is to be installed to supplement the orchestra. Two Powers 6A machines are to be purchased, while the art work is being done by the Decoration Supply Company, of Chicago, Ill. The house is expected to be opened by the first of December.

Max Alper is remodelling a building on East Main street, South Chattanooga, making it suitable for the installation of a motion picture theatre. It will be known as the Strand and will seat 500.

TEXAS

Austin's new Majestic theatre was opened October 11 under the management of F. Gale Wallace. The theatre was erected by Austin capital and cost $10,000. It is built of steel and concrete and is modern in every respect.

The "Six-Day" Moving Picture theatre, which was opened on West Broad street, Texarkana, recently, under the auspices of the Texarkana Pastors' Association, has changed hands, the manager announcing that the new venture was not receiving sufficient patronage to pay expenses.

VIRGINIA

The Trenton theatre, Lynchburg, now offering a picture program, is in charge of James F. Jackson, former manager of the Savoy and Alcazar theatres in Atlanta. J. Bruffey Trent, owner and general manager, has decided to take a rest and turn over the house to Mr. Jackson to operate along such lines as he sees fit. Mr. Jackson is a theatrical man of wide experience, and in Lynchburg he is no stranger, as he managed the Trenton theatre several years ago before he went to Atlanta.

THEATRE BUILDING BOOM UNDER WAY IN MILWAUKEE IN DOWNTOWN DISTRICT AND THE OUTSKIRTS

MILWAUKEE is experiencing a building boom in downtown photoplay houses that has seldom if ever been equalled in the history of the city. One 1,200-seat house, the Merrill, is now rapidly nearing completion, while work will soon be started on another house seating 1,500 in a few weeks.

This is the house to be erected by Otto Meister of the Vaudette theatre. In addition to these, three others are said to be contemplated. One of these, it is understood, is to be located on Grand avenue, directly east of Sixth street, within a few hundred feet of the Strand theatre.

Another is expected to be erected on Grand avenue, near Fourth street, opposite the Alhambra theatre. The third is the long proposed theatre on the Plankinton site, on which work is expected to start in the near future. It is understood that the rental on this last named theatre, which will seat well over two thousand, is set at $55,000 a year for a ten-year lease and that it has been taken over by Chicago capitalists.

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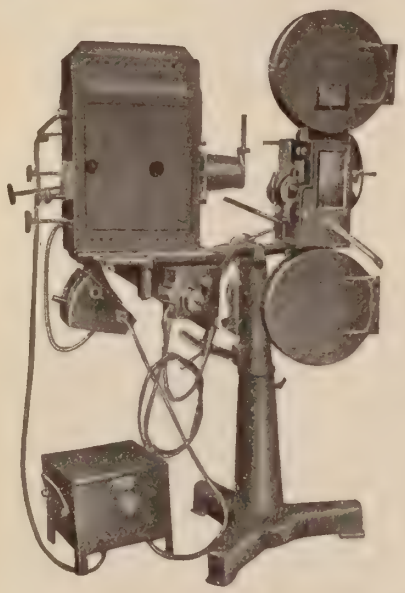
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MOTION PICTURE NEWS

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The outskirts are experiencing a like activity. Architect C. W. Valentine reports that he is preparing plans for the erection of a theatre to be built on Kinnickinnic avenue, near Howell avenue. The house is to have a seating capacity of eight hundred. The new State theatre being erected by M. Rice, on Twenty-seventh and State street, is rapidly nearing completion.

When finished it will have cost $45,000. The equipment will include a Kimball organ, oil paintings in the lobby. In addition to these, there are the four new houses recently reported in the News. All in all, it looks as though the coming winter is going to be a record one in photoplay circles.

KENTUCKY COMPANY ADDS ANOTHER THEATRE TO ITS STRING

THE Broadway Amusement Company, of Louisville, Ky., has added another house to its long chain of motion picture theatres in taking a lease of the Capital theatre at Frankfort, Ky.

The theatre is owned by the city of Frankfort, and a lease for three years with the privilege of renewal for two years has been signed by Mayor Ruppert for the city, and Fred J. Dolle, president of the Louisville company.

The rental will be $2,450 a year, the highest ever obtained for this house.

Improvements which are being made on the theatre are nearing completion and possession will be given the lessees on December 1. It is the intention of the Louisville company to give the people of Frankfort the best that can be obtained in motion pictures. The work of exterior decoration will be begun early in November.

Plans call for an elaborate electrical display. The balcony over the sidewalk will be studded with lights while the lobby will be ablaze at all times. Comfortable new chairs are now being installed and an orchestra will be one of the features of the house under the new management.

One of the upper floors will be reserved exclusively for colored patrons.

GETS AN ORDER FOR MINUSA SCREENS FIVE AT A TIME

IT has just been learned that through George W. Armstrong, of the Theatre Specialty Manufacturing Company of Cleveland, an order for five Minusa Screens has been placed with the Minusa Cine Products Company, of St. Louis.

Among these five installations are the Orpheum theatre at Eighty-ninth street and Wade Park, and the New Palace at Seventeenth street and St. Clair avenue.

The Minusa company claims that this is a rule and not an exception in their regular daily business.

OKLAHOMA UNIVERSITY BUYS 40 GOLD KING SCREENS

FROM the Gold King Screen Company, Altus, Oklahoma, the Oklahoma State University bought at one time forty Gold King Screens, to be used in its different institutions and schools throughout the State, the screens to be used for stereo projection and educational purposes.



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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

"Go Easy on Your Effects" Is Safe Rule When in Doubt

Combination of Piano and Drums Is Dying a Sure and Much-Deserved Death—Day Has Passed When Exhibitor Thinks it Is Necessary to Have a Drummer Capable of Imitating Everything from Fly Walking Across a Table to a Falling Mountain

IT should be gratifying to the musician to know that the only reason for the ridiculous combination of piano and drums is dying a sure and much deserved death. Not so long ago the exhibitor thought that his entertainment was lacking if he did not have a drummer who would imitate everything from a fly walking across a table to a falling mountain.

The picture theatre audience of today has very rightfully changed this and is not reluctant in their criticism of all effects which disrupt or are discordant with the music being played. This is a triumph for picture theatre music, for the old piano and drum method was never appreciated, and only tolerated for the want of that which in musical contrast would show the old method in its true and ridiculous light, namely, picture music. Picture effects are still possible and very often necessary for a proper musical portrayal of a feature photo-play, but never so important that good music should be sacrificed to make possible these few necessary effects. In other words, while the drum with its many effects stood as number two in former picture theatre music combinations, it is now relegated to 8, 9 and 10 where it rightfully belongs.

Any exhibitor can conclusively satisfy himself as to this fact by a diplomatic canvass of his audience. When effects can be made a part of your musical program and synchronize with the screen action, it is always appreciated.

When the Drums Are Effective

Care should, however, be taken that the effect does not predominate, but becomes part of the music. For instance, in hunting scenes, when horses gallop on screen, horse hoofs can be very effectively used when the music played is a 6/8 number (light and lively) played in tempo with action on screen. For horses trotting, as is usual in western dramas, a 2/4 lively number, or what is known as a Western Intermezzo, when player, makes horse hoof imitations effective. When done in this manner the effect becomes part of the musical composition, assisting the music as well as creating appropriate screen suggestion. Horse hoofs in country scenes should be made on a pad, for city scenes on a block or marble slab. The latter when continued for any length of time becomes disturbing, it being the more noisy of the two.

In such instances it is better omitted entirely, for when you begin a suggestion it should be carried to the end. Chimes or church bells can always be harmoniously made, and with care in your musical selection they are only disturbing when overdone. Continuous effects of too long duration are never good.

Train effects when well done are always appreciated, but should never be made to music other than gallops, hurries or music illustrating excitement. It is not good in waltzes or any slower tempos. When a train effect is made without music it is very effective and much appreciated. To illustrate: You are playing a slow movement and a train effect is suggested on the screen. You stop your number, the train effect is made alone, after which you make your segue into another number. In other words, you make the train effect your point to segue from one number into the other.

When done in this manner, the effect becomes a solo introduction to the succeeding number, which never fails being appreciated. Doorbells, telephone bells and all quiet effects never disturb the music. Noisy effects of all kinds are bad, unless the music is lively and noisy and the screen action very exciting and tumultuous.

Be Sure Effects Are Correct Imitations

Always be sure that your effects are correct imitations; otherwise it matters little how or when you use them, they will be ridiculed and instead of assisting the picture you in reality burlesque it. No matter how important an effect may be, it is better omitted than imitated imperfectly.

The most important in effect playing is their placing in the picture. There are two unfailing rules that govern this.

The first is to use them when they become a part of your music at any time when suggested on the screen.

The second: Avoid all distinct euphonious effects unless they are positively essential to the picture thought, or when it accentuates the succeeding action on the screen.

To illustrate the second rule, the screen may show a character ringing a doorbell, after which we are shown an interior scene, showing the action interrupted by this doorbell.

In this instance the imitation is essential to both picture thought and the succeeding action. Had the door been immediately opened by a servant the effect, while permissable, would have had no picture value and should have been omitted, saving the effect for better opportunities. Picture effect playing requires a great amount of forethought and should be properly plotted in advance, if it is expected thereby to assist the picture, for it seldom assists the music. Until your advance information gives you correct picture points for their use, it is a safe rule to "Go easy on your effects."

MUSIC FOR "TRILBY"

F. J. M., Augusta, Ga.—*I am very sorry but I have no program for "Trilby" such as you ask for, as I have only seen a very short part of the picture. There are music suggestions for the picture "Trilby" furnished by the World Film Company.*

Never having used them I cannot tell you how good they are; nevertheless, all suggestions should assist to some extent.

PLAYING IMPROVES BY USING MUSIC PLOTS

N. J. S., Greenville, Pa.—Not having made a music plot for the feature you mention, I could not send it to you. Glad to hear that you find an improvement when playing from music plots. We are always glad to hear from our readers and are willing to help at all times when possible.

MUSIC ADAPTED FOR TRIANGLE PLAYS IN SAME WAY LIBRETTOS ARE THEMED FOR OPERATIC MUSIC

ARRANGING music for a great five-part film drama such as "The Coward," the Civil War play produced by Thomas H. Ince for the Triangle, is a most difficult task. William Furst, general director for the Triangle music, believes it has been accomplished with a great deal of skill and, in fact, marks a revolution in the accompaniment of screen drama.

The scenes of the play are laid in the South, the source of many beautiful melodies that have found a permanent place in the heart of a nation. Many of these melodies, however, are time worn and if not appropriately introduced would detract from the dramatic value of the story.

Mr. Ince therefore instructed J. E. Nurnberger, the Inceville musical director, to arrange the score that would carry the theme of the story and still retain the rare values to be found in the Southern songs.

Mr. Nurnberger then adopted the plan of thematic music for the several hundred scenes of the piece, exactly as librettos are themed for operatic music. He spent more than two weeks in the projecting room and worked out the themes carefully.

WURLITZER IS AWARDED TWO GRAND PRIZES AND TWO GOLD MEDALS AT PANAMA FAIR

THE Rudolph Wurlitzer Company has just been awarded two Grand Prizes and two gold medals at the Panama-Pacific Exposition for the Wurlitzer piano, Wurlitzer player piano, Wurlitzer unit orchestra and Wurlitzer harp. This is an honor of which the company is proud, since, to them, it shows what has been accomplished by the company since its inception by Rudolph Wurlitzer, Sr., in 1856.

At this time Mr. Wurlitzer descended from a long line of musical instrument manufacturers, founded the business which has grown steadily until now the Wurlitzer warerooms are to be found in twenty-four large cities. The factory, located at North Tonawanda, New York, occupies sixty acres.

It is worthy of note that the "One Price—No Commissions" selling plan is absolutely adhered to throughout the sales organization.

The Wurlitzer unit orchestra, which is the most popular instrument manufactured by this company, among the motion picture theatre owners, is controlled entirely by one man and contains the various elements found in a full symphony orchestra.

BEN ALI THEATRE, LEXINGTON, KY., DESERTS LEGITIMATE FOR MOTION PICTURES

THE Lexington Opera House, Lexington, which has been renovated, has opened with legitimate attractions, and the Ben Ali theatre, which formerly booked all road shows in Lexington, will in the future show motion pictures exclusively.

The Star theatre has opened at Hartford under the management of E. G. Barrass. The house has been modernly equipped, and an up-to-date screen and machine have been installed.

The Grand theatre on St. Clair street, Frankfort, has changed hands, G. J. Michler, of Lexington, having bought out the former owners. Mr. Michler will make some alterations and improvements.

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THE J. P. Seeburg Piano Company announces that it has shipped one of its $6,500 instruments to one of the most prominent exhibitors in Illinois. This one-man orchestra is to be installed in one of the theatres which he controls.

DRUMMER ROSE CHANGES FROM INDIANA THEATRE TO KENTUCKY HOUSE

JAMES T. ROSE, of Evansville, Ind., who has been playing trap drums for a theatre in Evansville, has accepted a position in the orchestra at the Princess theatre, Hopkinsville, Ky.

Lyon & Healy New Empress 88-Note Electric Player

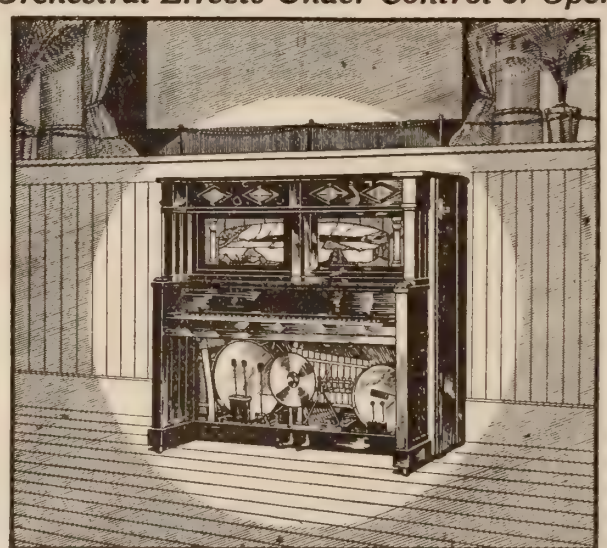
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Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.
Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.
Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.
Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.
Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.
Set No. 9 is a three numbered Storm scene. A. 1 is a Storm Hurry. B. 2 is an Allegro Agitato. C. 3 a Plaintive Andante as an Aftermath.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces. Prices:

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THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
		PART 1.	
1.	Sh. Ens. and Waltz	"Belles and Beaux" (Jos. W. Stern)	Lord Rexford talks to gardener.
2.	Desc. (H. Rom.)	"Evening Bells" (Ditson & Co.)	"The morning of the hunt."
3.	Desc. (Hunt. No.)	"Gay Tally Ho" (Jos. W. Stern)	Red Lion Inn scene. Exterior.
4.	Desc. (H. Dr.) Set No. 2	A. B. C. Dr. Set No. 2—A1 Jos. W. Stern, 112 West 38th St. N. Y. City.	Lord Rexford on screen alone on horseback.
5.	Agitato	A. B. C. Dr. Set No. 2—B2	Gardener pulls Lord from horse.
6.	Desc. (H. Path.)	"Roses" (Whitmark)	Connects 1 and 2.
		PART 2.	
			After gardener leaves his home.
7.	Sh. Andante Intro. and Waltz	"Wilma" (Haviland & Co.)	Men working in subway scene.
8.	Galop (L.)	"Concentration" (Ditson & Co.)	Gardener with electric light down in subway.
9.	Desc. (H. Path.)	"Romance of a Rose" (W. Jacob)	"The outcome of the shipboard flirtation."
10.	Desc. (L. Rom.)	"Love's Message" (Ditson & Co.)	Connects 2 and 3.
		PART 3.	
			Mob scene on street.
11.	Galop (F. P. F.)	"In a Minute" (Ditson & Co.)	Police take mob out of restaurant.
12.	Sh. Rom. Intro. and Waltz	"David Harum" (Jos. W. Stern)	Chain falls down on workman.
13.	H. Dr. Andante	A. B. C. Dramatic Set No. 3—B2	"After some months."
14.	Desc. (S. H.)	"Even Tide" (Ditson & Co)	Rich girl enters sick room.
15.	Desc. (H. Path.)	"Love and Passion" (Joe Morris)	"As time goes on"
16.	Waltz (Len. Leg.)	"Vision" (Jos. W. Stern)	Connects 3 and 4.
		PART 4.	
			"A shadow of the past."
17.	H. Dr. Andante	A. B. C. Dram. Set. No. 3—B2	After vision at wedding.
18.	Desc. (H.)	"Light of the World" (Ditson & Co.)	Autos on screen. QUICK.
19.	Hurry	A. B. C. Dramatic Set No. 3—A1	Chauffeur put in taxi. Abducted.
20.	Desc. (H.)	"Romance and Rondo" (Ditson & Co.)	Connects 4 and 5.
		PART 5.	
			"Election night."
21.	H. Dr. Andante	A. B. C. Dramatic Set. No. 3—B2	Henchford and wife off screen after vision.
22.	Desc. (Path.)	"Three Songs of Eliland (Schirmer & Co.)	"At the performance of Oliver Twist."
23.	H. Dr. Desc	A. B. C. Dramatic Set No. 2—A1	After Governor overcome in theatre box.
24.	Desc. (H. Path.)	"Sweet Revery" (C. Fischer)	To end.

Notes.—This picture is very strong dramatically, having a visualized demonstration of conscience-inspired fear. Nos. 13-17 and 21 are the vision points in question and a short heavy andante movement in minor key should be used as a theme. Nos. 1-7 and 12 should be concert waltzes having a slow introduction with a romantic appeal.

Nos. 2-6-9-15-22 and 24 are slow numbers played legato and must have a positive romantic or pathetic appeal. No. 3 should be a light 6/8 march characteristic of horses galloping. No. 4 and 23 must be short heavy dramatic numbers, somewhat similar to the misterioso. Nos. 8 and 11 should be light gallop movements. No. 10 is best illustrade by a slow 6/8 movement in major key. No. 14 should be a slow number in major key throughout. Nos. 18 and 20 must be very slow numbers having a positive dramatic appeal.

They should have an agitated strain in minor key interpolating the theme. No. 16 must be a slow lento waltz played legato. Nos. 4-5-13-17-19-21 and 23 as suggested, are published by the Photo Play Music Company and sold exclusively by Joseph W. Stern and Company, No. 112 West Thirty-eighth street, New York City.

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Motion Picture News

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NOVEMBER 20, 1915

Motion Picture News

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Known to Millions for her Delightful Characterizations in such Famous Stage Successes as "All of a Sudden Peggy," "Sweet Kitty Bellairs," "Mistress Nell," "Nance Oldfield," and many others.

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"A WORTHY vehicle for a great actress" is the opinion of this fine play expressed by leading film critics at a private showing. The story is that of a wealthy woman interested in the slums, who, through the loss of her fortune is forced to make her home with the poorest of the poor.

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TO ENABLE YOU TO MAKE MONEY WITH THIS FINE PLAY the Universal has placed it on the regular Universal Program at a REASONABLE PRICE—a price you will be glad to pay, because the picture will draw the crowds and the rental figure will allow you a LIBERAL PROFIT. Write or wire your Exchange immediately for booking, before it is too late. DO IT NOW.

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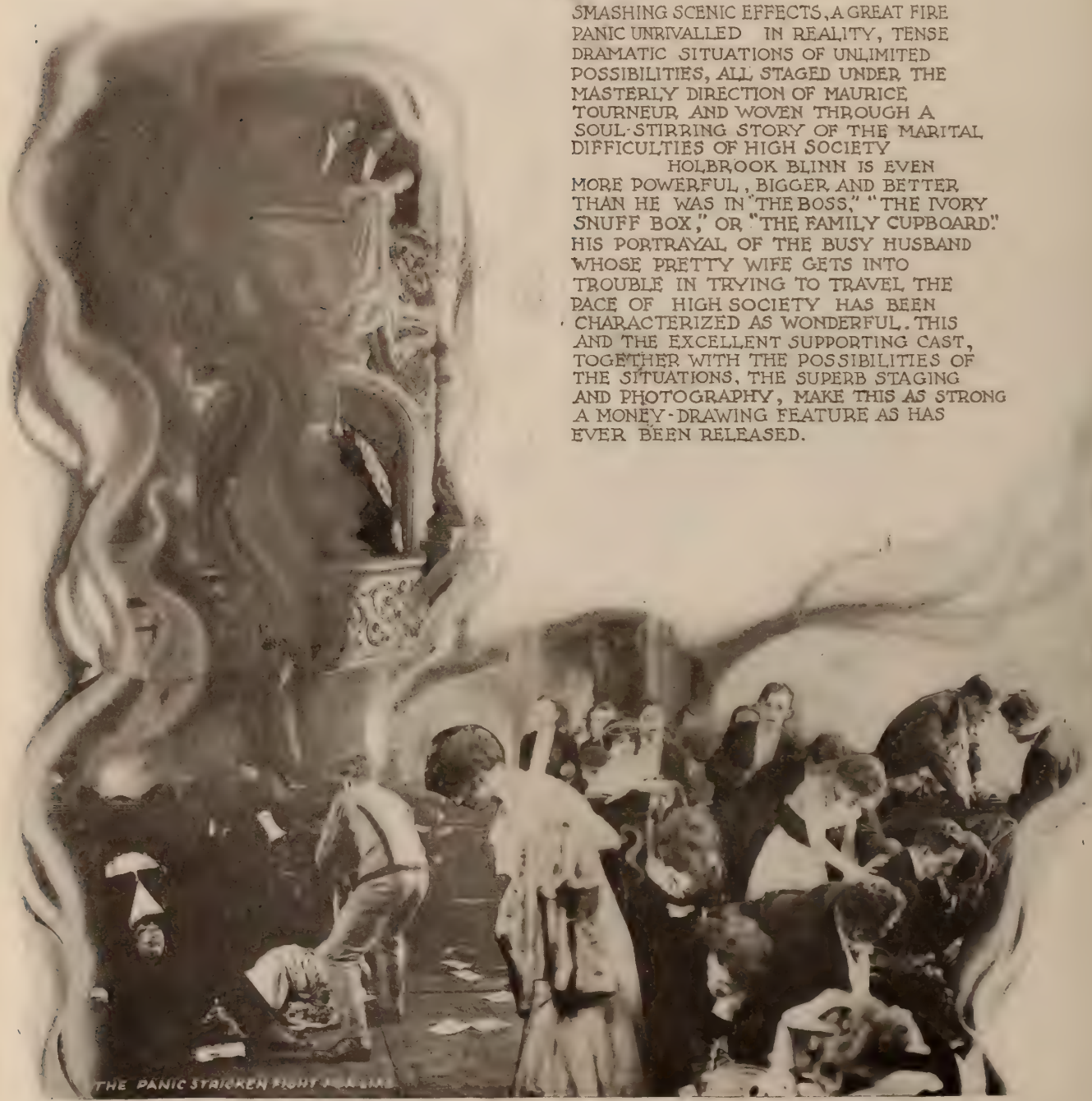
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SMASHING SCENIC EFFECTS, A GREAT FIRE PANIC UNRIVALLED IN REALITY, TENSE DRAMATIC SITUATIONS OF UNLIMITED POSSIBILITIES, ALL STAGED UNDER THE MASTERLY DIRECTION OF MAURICE TOURNEUR AND WOVEN THROUGH A SOUL-STIRRING STORY OF THE MARITAL DIFFICULTIES OF HIGH SOCIETY

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and which in film form is even of greater force



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George Probert

Adapted from GEORGE BARR McCUTCHEON'S famous novel. In five parts.
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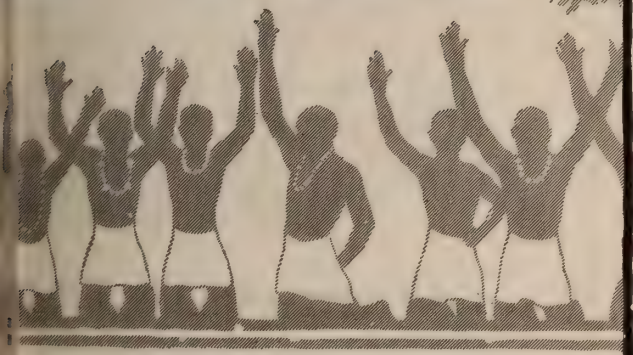
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25 WEST 45th S

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& Craufurd Kent
magnificent
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DRA





Fania Marinoff

Hordes of savages, a typhoon at sea, a stirring battle and a romantic love affair on a tropical isle, make this GOLD ROOSTER PLAY a tremendously strong offering.

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each : each
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under the
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The most famous characters of modern fiction have come to life in

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Max Figman as "Blackie Daw"

Burr McIntosh as "Wallingford"



Produced by Wharton Inc.

The very essence of comedy is here, unaided by slapstick. If you are not showing "WALLINGFORD" you're passing up a mighty good thing!

The PATHÉ EXCHANGE inc.

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25 WEST 45th ST. NEW YORK

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POPULAR SCIENCE MONTHLY.

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ROGER W. BABSON.

A valuable addition to any program. See your exchange at once about bookings.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

24,211 Paid Admissions in One Day to See

GERALDINE FARRAR

in

"Carmen"

At an average admission of 25 cents

Playing at the Strand Theatre in New York on the opening day (Sunday) to 20,000 paid admissions; on Tuesday to 24,211, an increase of 4,211 in two days.

"Carmen," produced by the

Jesse L. Lasky Feature Play Company

by arrangement, Morris Gest,

is the greatest drama ever filmed, and a great money maker for exhibitors. It can be seen only in theatres showing

PARAMOUNT PICTURES

Read what the press says about it:

Evening Mail:

"And now that she has given herself to the screen she seems likely to add all the 'movie' fans to her admirers. For Miss Farrar can act. Act better before the camera in fact than on the stage at the Metropolitan."

New York Tribune:

"It is a pity that Geraldine Farrar can sing, for she is a remarkable movie actress. Undoubtedly Miss Farrar has never acted so well as she does in the screen version of 'Carmen.'"

New York World:

"Miss Farrar makes her part vivid and and red blooded. It is real acting."

New York Times:

"As for Miss Farrar, let it be said that among movie actresses she is one of the best. When, if ever, she appears in another picture, the movie patrons will crowd to see it because they cherish her as one of their own. There is every indication that new millions will soon be calling her 'Our Geraldine.'

"This new movie star 'registers,' as the film folk have it. There is no doubt at all about that. She brings to the richly-colorful performance a degree of vitality that animates all the picture and offers a good illustration of the difference between posing and acting for the camera."

New York Press:

"The Strand Theatre, wherein the film version of 'Carmen' with Geraldine Farrar in the title role, is being shown this week, was the centre of a veritable mob all day yesterday. As a screen actress the beautiful Geraldine leaves little to be desired."

Motion Picture World:

"It goes without saying that such a Carmen as that of Miss Farrar will be enjoyed and admired everywhere. The entrance into the motion picture field of an artist of the renown and talent of Miss Farrar is bound to raise the prestige of the screen; it will benefit the industry generally."

Motion Picture News:

"In 'Carmen' Miss Farrar has estabtablished herself as one of the most remarkable actresses thus far seen in motion pictures."

Every person in your town will want to see this great picture. Released on regular Paramount Program. Arrange at once for bookings.

Paramount Program

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Paramount Pict

ONE HUNDRED and TEN WEST

NEW YORK.

Paramount Pictures

are the best pictures in the world, produced by the best producers, featuring the most famous stars, and playing in the largest and best theatres throughout the United States. The Paramount Organization, System and Service are the most efficient in the film industry. Paramount has spared no expense to accomplish this result for exhibitors. ***These are not promises, but facts.***

Exhibitors who have been using Paramount Pictures for the past fifteen months are prospering and making money.

They are building a permanent, prosperous business, using modern business system and methods, paying prices for service they can afford to pay, and knowing each day where they stand financially. ***They are prosperous, successful men in their communities.***

These exhibitors—the representative leading exhibitors of the country—are continuing with Paramount. They know that Paramount has the money, the facilities, and the intelligence to continue to make Paramount Pictures and Paramount Service, the best the world can offer. ***This means much to you.***

Paramount Program

ures Corporation
FORTIETH STREET
CITY, N.Y.



"Decidedly" Distinctive"

KRITERION PROGRAM

The Advertising department of the Kriterion is being built with as much care and thought as is being given to every other Kriterion move.

Joseph S. Edelman whose work on World Film advertising was widely noted, will direct the Kriterion policy.

Mr. Edelman has made a reputation for himself by his work for Joseph P. Day, Robert H. Ingersoll, World Film Corp., etc.

He is an expensive man—but his direction insures an advertising backing worthy of any big feature organization and unique in regular program activities.

Quality—in men, material and production is the watchword of the new Kriterion.

The men behind it—business men who have succeeded in unusual measures,—know that nothing lasting can be built, except on a QUALITY basis.

Watch Kriterion announcements.

Kriterion Sales Corporation
1600 Broadway, New York

JUST RELEASED

CONCEALED TRUTH

A HIGH CLASS drama of American life in five parts. Written and directed by Ivan Abramson, author of *Sins of the Parents, Should a Woman Divorce? The Unwelcome Wife* and *A Mother's Confession.*

Concealed Truth is enacted by an all star cast featuring *Gertrude Robinson,* supported by James Cooley, Carrey Lee, Frank Whitson, Frank de Vernon, Sue Balfour, artists of fame in the theatrical and screen world.

*The story is a mirror of life—**strong, gripping, vital.** The acting is superb. The scenics are gorgeous. The photography is the best ever made.*

Ivan Stands for Photoplays of Quality—
"The Features That Bring Results."

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STATE RIGHTS NOW SELLING

A few states left for THE UNWELCOME WIFE, A MOTHER'S CONFESSION, SHOULD A WOMAN DIVORCE? and SINS OF THE PARENTS.

IVAN FILM PRODUCTIONS, Inc.

126 West 46th Street, New York, N. Y.

WILLIAM FOX PRESENTS

NANCE O'NEIL

PEERLESS EMPRESS OF STORMY EMOTION IN A SCREEN DRAMA OF BLAZING POWER

A WOMAN'S PAST

ANOTHER SURPASSING WILLIAM FOX TRIUMPH. THRILLS, AMAZES, STARTLES, ASTOUNDS. SENSATION AFTER SENSATION, CLIMAX AFTER CLIMAX.

PRODUCED BY FRANK POWELL

FOX FILM CORPORATION



Our advertisers tell us when we give YOU the best magazine.

The 10th Week Releases

ASSOCIATED SERVICE

available in your territory

THE EXHIBITORS' SERVICE

that is aiming to co-operate with you

Why not investigate?

You need our help, Mr. Exhibitor
The Associated will give it to you

Write to us

Releases 10th week, November 15, 1915

3 Reel Drama	Santa Barbara	The Bond Between	2 Reel Drama	Empire	Where the Roads Meet
2 " "	Ramona	The Sacrifice	1 " Comedy	Atla	The Jitney Submarine
2 " "	Alhambra	Drifting	1 " "	Federal	Ike, the War Correspondent

1 Reel Comedy . . Banner . . . . . Won by a Nose

Associated Film Sales Corporation

ARTHUR BARD, Gen'l Mgr. - 110-112 West 40th Street, New York City

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METRO PICTURES

From Detroit's Finest Theatre

A. ARTHUR CAILLE, PRESIDENT — FRANK A. WESBROOK, VICE-PRESIDENT — HENRY J. GUTHARD, SECRETARY-TREASURER — M. W. McGEE, MANAGING DIRECTOR

The Majestic Theatre Company, Inc.

HIGH CLASS PHOTO PLAYS

THEATRE LOCATION WOODWARD AVENUE AT WILLIS

OFFICE, MAJESTIC THEATRE BUILDING
PHONE CADILLAC 2328

ONE OF THE LARGEST AND MOST COMFORTABLE GROUND FLOOR THEATRES IN THE WEST SEATING CAPACITY 2160

DETROIT MICH November 2, 1915.

Mr. James A. Fitzgerald,
President, Metro Film Service,
Detroit, Mich.

Dear Sir:-

Just a word of acknowledgment of the excellent program your company has provided the Majestic Theatre recently.

Starting with "THE SOUL OF A WOMAN" which we ran an entire week in October, as we do all of our pictures, beg to advise you that this picture broke all attendance records for our house. This week we are presenting ETHEL BARRYMORE in "THE FINAL JUDGMENT", and from present indications this picture will do equally as well if not better than THE SOUL OF A WOMAN.

Our patronage is composed of the very highest class of Detroit's theatre going public and from what we have seen of Metro productions, we believe it is the best and most consistent program for a theatre of this class.

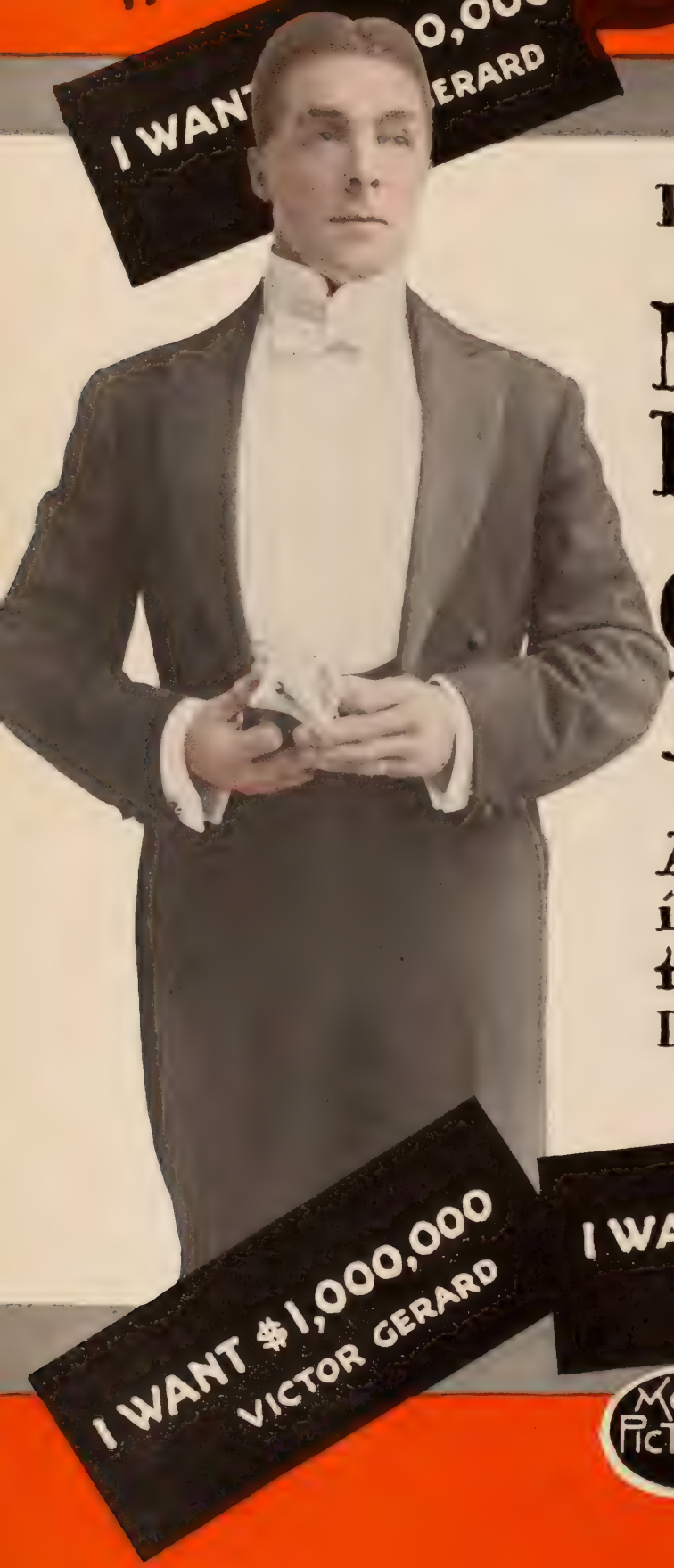
Yours very truly,
Majestic Theatre Company.

MWMc/WS

Mgr.

METRO PICTURES CORPORATION

$1000



Rolfe Photo Plays Inc.
presents

Mr. WILLIAM FAVERSHAM

in

ONE MILLION DOLLARS

by Arnold Fredericks

A METRO wonderplay in Five intense acts of mystery, money and romance.
Directed by John W. Noble.

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VICTOR GERARD

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VICTOR GERARD

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I WANT $1,000,000
VICTOR GERARD
RELEASED
on the
METRO
PROGRAM
NOV. 22nd

COMING METRO EVENTS

METRO PICTURES



The Two Barbaras in Barbara Frietchie

Mary Miles Minter
youngest star in the world and
Mrs. Thomas Whiffen
oldest star in the world in the big war drama that is without a battle scene



This tremendous production will not be released as a special, but will appear on the regular Metro Program

50,000,000 People will see Mrs. Leslie Carter in The Heart of Maryland,

David Belasco's Greatest Triumph, before our goal is reached



Considered Herbert Brenon's Masterpiece

Now Receiving Bookings for Season beginning November 15

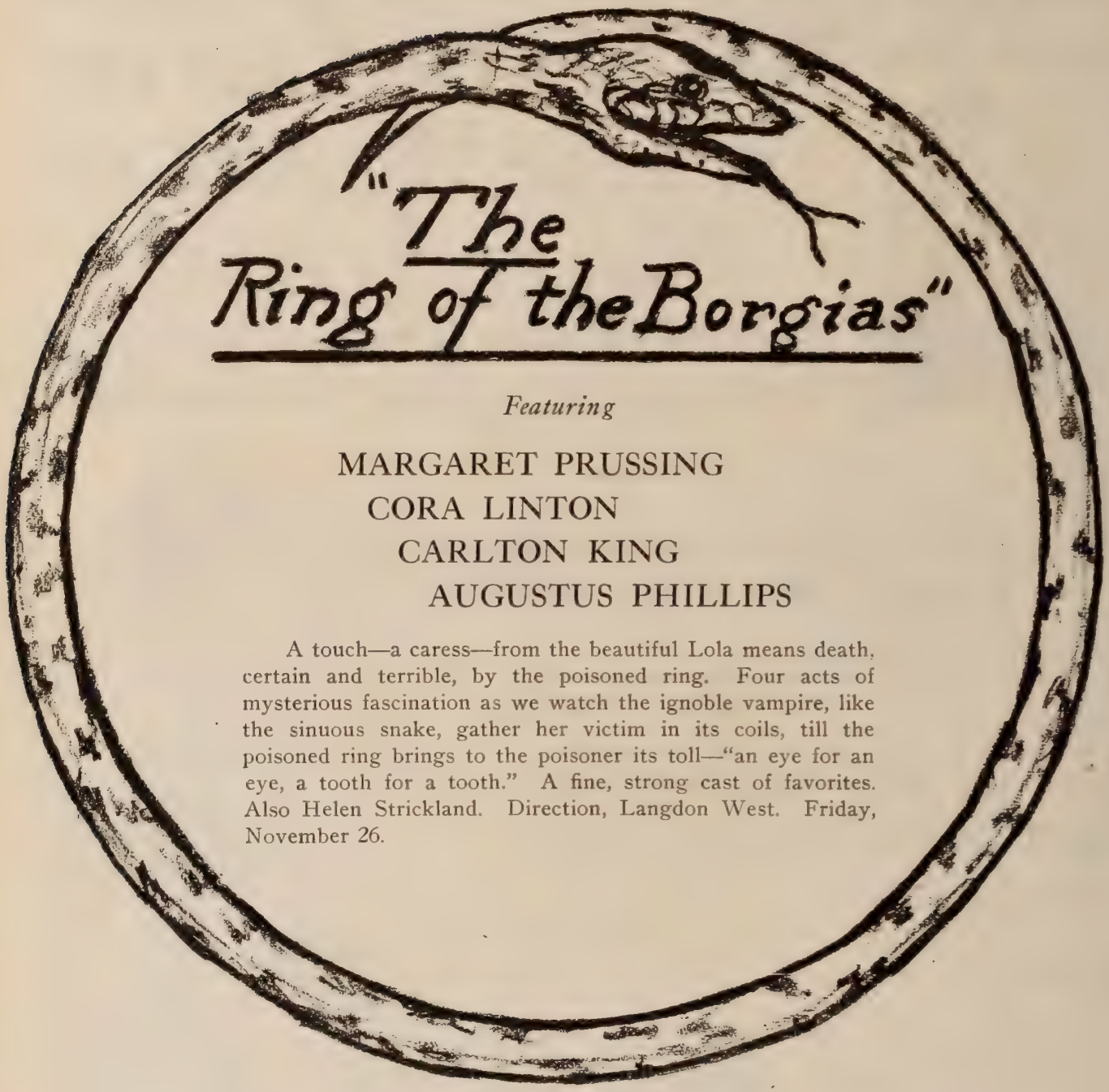
New Prints—New Advertising
Six Divisions of Masterdrama

Let us tell you where you can book this in your territory



TIFFANY FILMS CORPORATION

1465 Broadway
New York City



Raoul Barre's animated "Cartoons in a Sanitarium." 1000 feet. Cartoon-comedy blended. Wednesday, November 24.

Bessie Learn and **Edward Earle** in the one-act drama, "Roses of Memory." Beautiful, appealing, strong. Direction, E. C. Taylor. Saturday, November 27.

GENERAL FILM COMPANY'S

Regular Service

Thomas A Edison

"VIM" COMEDIES

Every
Exhibitor Should
Give the Audience a Chance to
LAUGH AT

Pokes & Jabbs

Natural Comedians Who Put Their Fun Over
in a Clean and High Class Way



A Pulling Scene in "Pressing Business"

Nov. 12:
Midnight Prowlers

Nov. 19:
A Pair of Birds

Nov. 26:
Pressing Business

Dec. 3:
Love, Pepper and Sweets

Released every Friday

Book them from the nearest exchange of the

General Film Company

How can an advertiser continue advertising? By giving YOU value.



An Enemy Of Mankind

Released Monday, November 24th

The first of the series of Twelve Two-Act Episodes, each complete in itself and released through the General Film Company and the Greater New York Film Rental Company, based upon the novel by

E. W. Hornung

Author of "Raffles"

STINCAREE

Striking 1, 3 and 6-Sheet
4-Color Lithographs

KALEM COMPANY

235-39 W. 23rd New York N.Y.

MARGUERITE FOILS A FORTUNE HUNTER



A tiny watch camera brings to Justice a social gangster who seeks to ensnare Marguerite, in

A SOCIETY SCHEMER

RELEASED FRIDAY, NOVEMBER 26th

AN EPISODE OF . . . . . **THE VENTURES OF MARGUERITE**

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Unusually Attractive 1, 3 and 6-sheet 4-color Lithographs

Russek, of Fifth Avenue, is costuming Miss Courtot for this Series

KALEM COMPANY, 235-39 W. 23d St., New York City

LUBIN

THE NATIONS

THE TOPIC



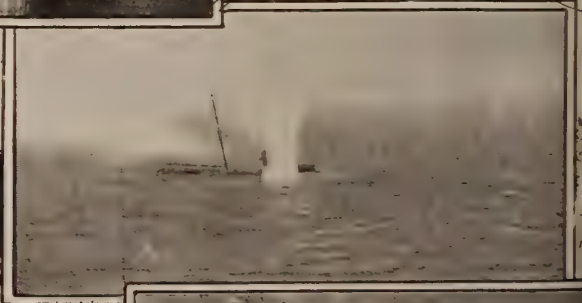
SEC. OF NAVY JOSEPHUS DANIELS
ADMIRAL FLETCHER
ADMIRAL WINSLOW
VICE ADMIRAL MAYO
CAPT. W. S. SIMS.

WITH
EARL METCALFE
ORMI HAWLEY
AND STUPENDOUS CAST



RELEASED
MONDAY
NOV 22ND.







BIG FOUR
V L S E
FEATURE PLAY

LUBIN

OF THE HOUR

5 ACTS FILLED WITH PUNCHES & PURPOSE

PEARL



THOUSANDS OF SOLDIERS, SAILORS AND MARINES.
U.S. ATLANTIC FLEET IN ACTION.
MINE EXPLOSIONS.
WIRELESS STATION.
ACTUAL SINKING OF SHIP BY SHELL FIRE.
NIGHT ARTILLERY ATTACKS.

WRITTEN BY
GEO. TERWILLIGER
& HARRY CHANDLEE.
PRODUCED BY
GEO. TERWILLIGER



BOOK THROUGH
V.L.S.E. INC.
OFFICES







Siegmund Lubin

LUBIN

MONDAY NOV. 22ND

L. C. SHUMWAY

IN

"An Ambassador from the Dead"

ONE ACT DRAMA

TUESDAY NOV. 23RD

D. L. DON

IN

"Limberger's Victory"

ONE ACT COMEDY

WEDNESDAY NOV. 24TH

FRANCIS JOYNER

IN

"The Medolesome Darling"

TWO ACT DRAMA

THURSDAY NOV. 25TH

L. C. SHUMWAY

IN

"As the Twig is Bent"

THREE ACT DRAMA

FRIDAY NOV. 26TH

L. C. SHUMWAY

IN

"Meg of the Cliffs"

ONE ACT DRAMA

SATURDAY NOV. 27TH

BILLIE REEVES

IN "Blaming the Duck"

OR "Ducking the Blame"

ONE ACT COMEDY

GENERAL FILM

LUBIN

RELEASES



BEATRIZ MICHELENA

Most beautiful and versatile artist appearing in motion pictures soon to be presented

AS

KATE WILSON

IN

"THE UNWRITTEN LAW"

as adapted from

the sensational drama

BY

EDWIN MILTON ROYLE

Author of "The Squaw Man"

and prepared in scenario

by

CAPTAIN LESLIE PEACOCKE



AS NELL IN "SALVATION NELL"

California Motion Picture Corporation announces this feature as the second of a new series of master film dramatizations, with Miss Michelena in the stellar roles and produced under the personal supervision of Alex. E. Beyfuss, after the standard par-excellant of

"SALVATION NELL"

Exclusive Service

Last week's issue of "Motion Picture News" carried scores of important news articles which appeared that week in no other publication. We invite comparison.

Also "Motion Picture News" carried **exclusively** the advance reviews of **seventeen** new and prominent productions, all of exceeding interest to the exhibitor.

Also, **exclusively,** release pages **with all** titles reported, **with all** serial numbers, **with all** titles corrected.

The exhibitor, therefore, was **compelled** to turn to "Motion Picture News" for the **complete** information, the **complete** reviews, the **correct** release dates he **must** have.

This is exclusive service. It makes the "News"—

"The Paper That's Read"

Exclusive Advertising

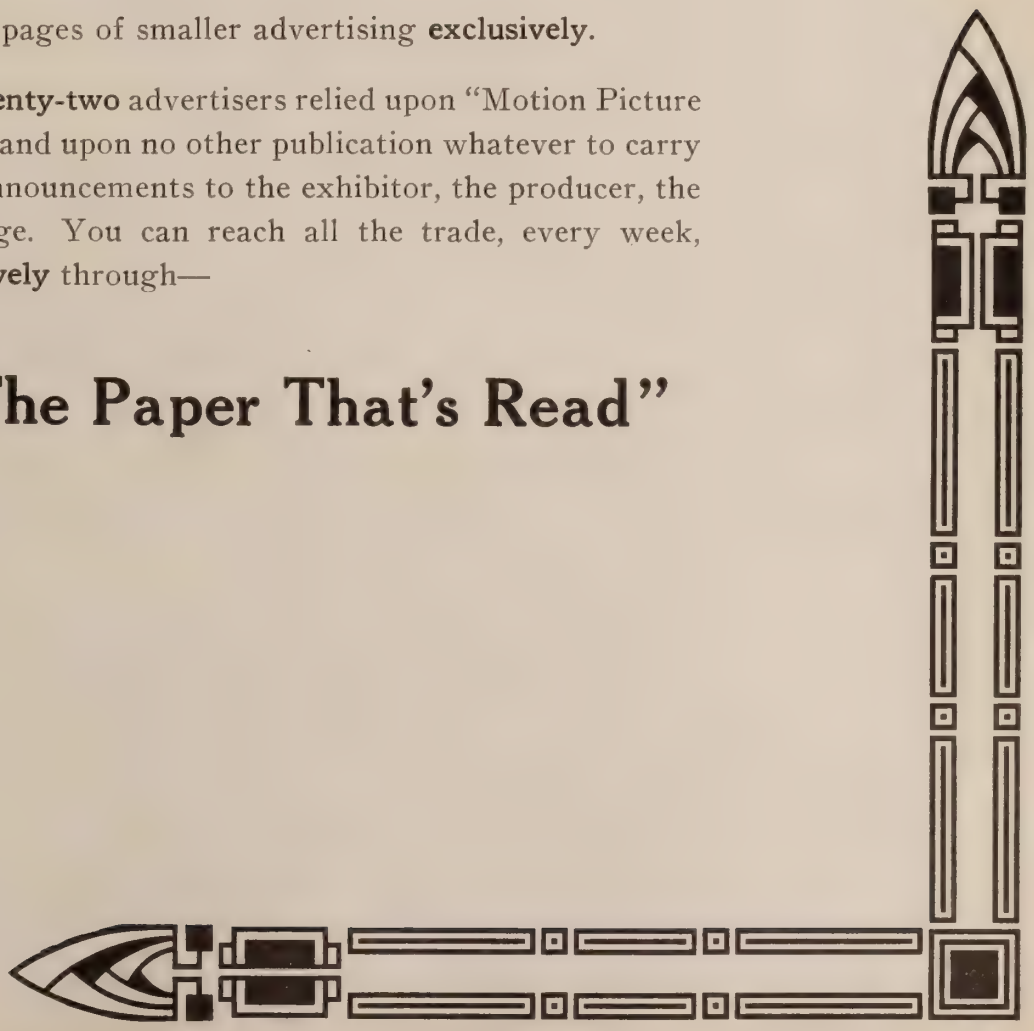
Last week's issue of "Motion Picture News" carried seventy-seven pages of advertising, **of which sixteen and three-quarter pages appeared exclusively in the "News."**

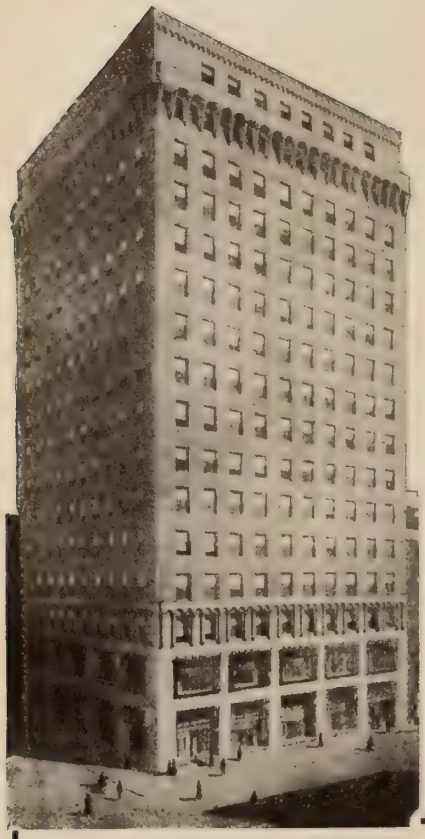
13 full pages **exclusively.**

3¾ pages of smaller advertising **exclusively.**

Twenty-two advertisers relied upon "Motion Picture News" and upon no other publication whatever to carry their announcements to the exhibitor, the producer, the exchange. You can reach all the trade, every week, **exclusively** through—

"The Paper That's Read"





A Building

Designed for the

Film Trade

Meets Every Requirement of the Fire Department

Absolutely Fire Proof — 100% Sprinkler System

4 Passenger Elevators

2 Combination Service and Freight Cars from 49th Street Entrance

Unsurpassed Natural Light

Leases Now Being Made

For a Special Layout, Combining Under One Roof Your

Executive Offices
Exchange
and
Projecting Rooms

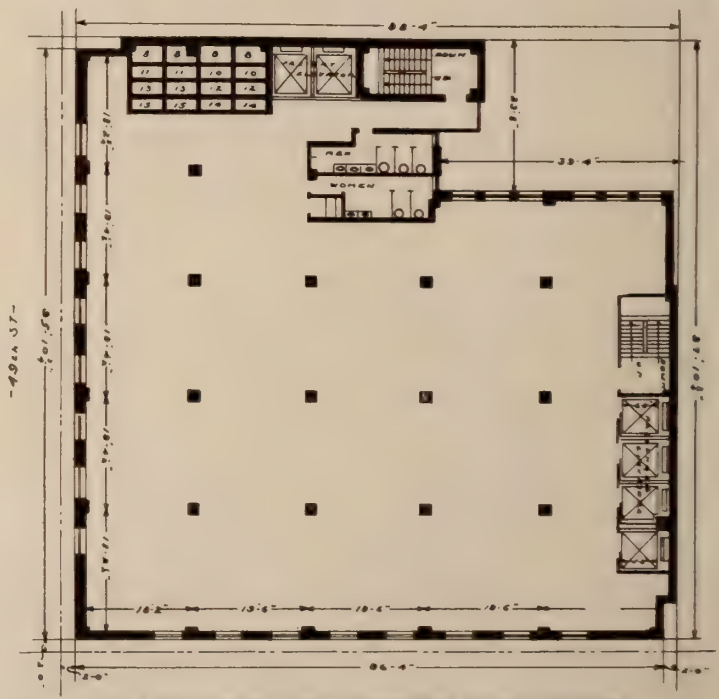
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MANAGING AGENT

18 E. 41st St. N. Y. City

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PLAN OF 16TH FLOOR, SHOWING VAULT FLUES



ESSANAY

PRESENTS

"The Alster Case"

IN 5 ACTS BY RUFUS GILLMORE

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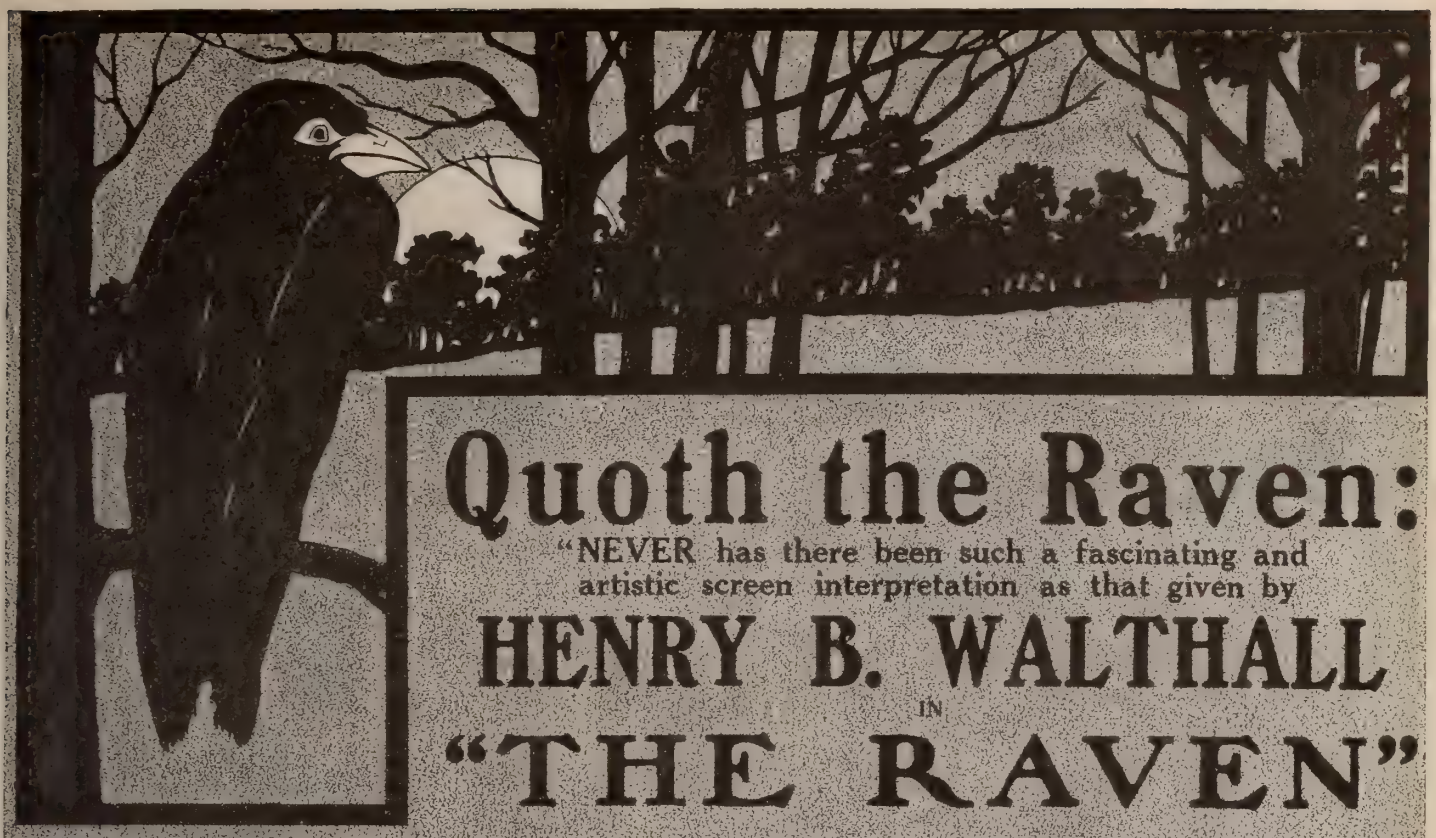
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Featuring Richard C. Travers and June Keith.

"A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

Featuring June Keith, John Slavin and William Burress.

"THE BLINDNESS OF VIRTUE" (in 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten

Featuring Edna Mayo and Bryant Washburn.

"THE WHITE SISTER" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring Viola Allen and Richard C. Travers.

"THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert

Featuring Ruth Stonehouse.

"GRAUSTARK" (in 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright.



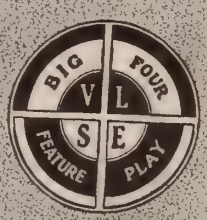
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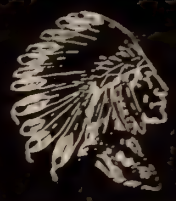
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Motion Picture News

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Volume XII NOVEMBER 20, 1915 No. 20

Specialization

WE have written before of the close analogy between the producing of pictures and the publishing of periodicals.

The more the art and business of the pictures develop the clearer and closer this analogy becomes.

* * *

IT is rather amusing to witness the advent of the new producer in this field. I mean the producer who has no previous and thorough picture experience.

He announces that he is going to make pictures—*just* pictures. And it is concievable of course, that the one magnet which draws him out of other fields, his own, in particular, is a belief that "there are millions in pictures."

* * *

IN the latter connection and to digress for an instant from a serious theme; the following conversation—which actually occurred—is illuminating.

"There's a lot of money in pictures," said a promoter warmly.

"Yes," said his listener, sadly: "There's a lot—of mine."

* * *

BUT to return—the tyro producer starts to make—*just* pictures.

And one is forced to ask—why *just* pictures? Why not *just* shoes, or clothing or anything else? But, for better illustration since they are so closely allied—why not *just* magazines, or newspapers?

The possible profits in magazines or newspapers are probably greater, for crowded as the publishing field is it is not nearly so crowded today as the picture producing field.

* * *

"BUT," says the tyro, "I don't know anything about the making of magazines. That's specialized work."

Fine; and so is—*or rather so should be*—the making of pictures.

Picture production requires—to succeed—the same *specialized* experience and knowledge, and above all the same highly specialized ability to cater successfully *to a public clientele* as is always found in the successful publisher of magazines and newspapers.

* * *

AND now we come to another point of great consequence. Not only is the parallel field of publishing a highly specialized one—like pictures—*but also it is specialized within itself.*

Each of the successful newspapers in New York City has a district publishing policy, a very definite aim, and *therefore* a separate and distinct clientele of readers.

* * *

YOU do not find Mr. Ochs of the *Times* and Mr. Hearst aiming to *turn out just* newspapers or *just* the *same* kind of newspapers. Each of these gentlemen has a very definite policy—to interest a *certain type* of reader. They had these policies years ago, when each started, in fact. That's why they started publishing—because they had policies.

Today their papers have *individuality,* unmistakable in form and content. They have *separate* clienteles, which overlap little if at all. They *specialize*—making special publications for special readers. And they are successful!

* * *

IN the magazine field we have the *Atlantic Monthly,* the *Red Book,* the *Argosy,* the *Literary Digest, Good Housekeeping,* the *Country Gentleman,* etc., etc.—each one of which is a *special* publication, with a special clientele of readers—and each successful!

There are magazines with much larger circulations, non-specialized magazines, nearly all of which are losing money, some very heavily, because *they are all aiming at the very same class of readers.*

The *Saturday Evening Post* has acquired over ten million weekly readers. *Just* so, some picture company will acquire a ten—or more—million circulation *each day* for its pictures—though only because it has the grasp of public taste that Editor Lorimer has and the organization ability possessed by Publisher Curtis.

* * *

BUT we cannot all be *Saturday Evening Posts*—nor is this huge circulation wholly necessary to success.

Just as some magazines and newspapers with small circulations are greater successes commercially than many with large distribution, just so is it possible for the picture producers to specialize—and succeed.

The main thing is to have a *policy,* to *specialize,* to produce some one kind of pictures and *those mighty well*—better than any one else can. Thus will be acquired an individuality to production, a definite purchasing field, and the ability to fix cost of production according to distribution.

* * *

THERE is not an overproduction of pictures today; but rather an overproduction of the *same* kind of pictures. For certain kinds the market goes begging.

Wherever you find successful production you find a definite policy of production; on the other hand, some concerns are producing such varied quality and character of pictures that the latter are actually competing with and hurting each other.

* * *

THIS specialization will come about. It must. Then we shall also have—what we need—namely, specialized picture theatres; distinguished by the character of their bills, just as stage theatres are now, just as magazines and newspapers are now.

But the successful producer then will be the producer who started specializing now. WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Wednesday Every Week by

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Vol. XII November 20, 1915 No. 20

Censorship "On Approval"—To Be Sent Back If Not Found Satisfactory

MOTION picture censors were appointed, ostensibly, to be public protectors and guardians, but they can very easily—and in some notorious instances they have—become public nuisances.

The censor, because he assumes that he stands "in loco parentis" to the theatregoer, is very apt to make the mistake of thinking that he can treat him on all subjects and to any extent he pleases, as a father would a small child.

It is for him to regulate to the smallest detail what the public shall see and what they shall not see, and if there is any protest, the censor puts on a "papa-knows-what-is-best-for-you" attitude, much as though he were dealing with a small urchin who wanted more candy than was good for him.

* * *

THIS is not the first time we have said this. It is not the first time, either, that we have reminded the censors that the public is not in an infantile or juvenile stage of development and that the quickest, as well as the surest way of antagonizing them, is to assume they are.

When a newspaper as representative as the Philadelphia *Public Ledger,* however, thinks it necessary to give the same advice to the Pennsylvania Board of Censors, the advice is worth reprinting.

* * *

HERE it is, in the form of a recent editorial:

A MORAL CODE FOR THE MOVIES

"The State motion picture censors have cut out a rather large job for themselves if they expect to hold the movie producers down to a hard and fast set of specifications on the subject of what is moral and what is not moral. For example, in the code of "standards," which they have just prepared, and by which they apparently believe they can comprehend and apprehend everything that is possibly objectionable, they put a ban on "passionate love" scenes, underworld pictures, opium dens, dance halls, flirtations, questionable resorts, deeds of violence, ingenious crime, and so forth, to much length.

"But any attempt to define what is good and what is bad, with such particularity as to fit every combination of circumstances, must be futile, because it is not practicable. Nor does the situation require it. All that is asked of the Board members is that they shall suppress representations or scenes which, in the light of general experience or normal judgment, would be subversive of the proprieties or harmful to the spectator, and no set of definitions is necessary to detect this sort of thing. Common sense will dictate when action is necessary and the film manufacturers should be forced to recognize this fact, rather than given any list of specific standards.

"The more narrowly the censors try to define their code, the more chance there is likely to be to quibble and evade, and in the end there would be only a confusing mass of decisions leading to interminable argument as to whether or not certain films came under them. The whole question of censorship depends on personal opinion; if the censors are level-headed and reasonable, their work will show it, and if, on the other hand, they are finical and prudishly fussy, the public will not be long in noting it and demanding their removal or the Board's abolition, code or no code."

The Stories That Never Reach the Screen

MOTION PICTURE NEWS has already pointed out that good stories are absolutely essential to good pictures. We have gone further than that. We have said the story is the life blood of the picture.

But there is another angle to this all important question of the picture and the story, and it goes to the very heart of motion picture production:

* * *

MANY good stories never reach the screen.

It isn't because no good stories are written; it isn't because some of these same stories are not accepted for production.

They are accepted. And after they are accepted what happens?

To put the answer in five words: They are mutilated beyond recognition.

The dramatic qualities of the plot are often extracted and large cavities left.

* * *

THE producer decides that the scenario won't meet the popular demand. He forthwith assumes that the popular demand is for some kind of slush or drivel, and proceeds to reduce the plot to one of those two sad states.

That is to say, some producers seem to believe that motion picture audiences don't know a good story when they see it; that they can fool the public with stuff utterly pointless, and without a single reason for existence; in other words, that motion picture audiences are possessed of intelligence only a little higher than the idiot's.

* * *

THIS is wrong. Nothing is more certain in this world than the possession by every sane human being of an instinct for the dramatic—and unless the story on the screen appeals to that instinct the picturegoer will have none of it.

The sooner the producer recognizes this fact the better for the whole picture industry. When he does realize it, he will stop butchering the good stories accepted by him.

The producer is not the final judge of what is a good story and what is not. He should not imagine for an instant that he is; and he also should not permit personal vanity to get him into that attitude of mind.

Ohio Censors Lose Bullock Fight in Cleveland

Jury Disagrees Over Question Involving Right of the Redoubtable Sam to Put on His Screen League President Herington's Classic Characterization of Censorship Law, and the State Board Shows No Disposition to Carry the Matter Further—Some Bright (?) Censor Cuts in Films Make "Moral Supervisors" Ridiculous

Special to Motion Picture News

Cleveland, Nov. 6

THE Ohio censors lost their fight to put Samuel Bullock, Cleveland motion picture theatre manager, in durance vile for daring to ignore their orders about cutting the phrase, "Censorship was born in iniquity, conceived in sin and is dying in disgrace," which appeared on a slide. The jury disagreed, so Sam will have to get arrested again on a new charge before he can test the censor law in the courts.

Attorney George B. Bullock representing the censors, stated that he will not fight the case unless he receives order to do so from the Columbus board. So far no decision has been made and it is presumed that the censors are willing to let the matter rest as it stands. From present indications, it will be impossible to have any jury convict any Cleveland exhibitor for defying the censors, the popular indoor sport in Cleveland right now.

The general public is lined up against the censors. To illustrate how the motion picture theatre patrons regard the state board, one has to cite only one fact—when the "Approved by the Ohio Board of Censorship" is flashed on the screen, there are smiles and murmurs of derision. This indorsement is treated as a joke.

One of the downtown theatres has an operator who ought to be a sign painter, for his spelling is unconscious humor at times. One slide announcing a coming production made this statement: "Approved by the sensers."

"Sensers, huh?" was the comment from a well dressed man. "Sensers? There ain't no sense to the censors!"

Exhibitors Turn Out for Trial

The Bullock trial was attended by many exhibitors. The crowd was so large that Juvenile Judge Adams was asked to allow the case to be tried in a big room at the old court house. This was granted, and even that large space was not enough for the purpose.

The jury was taken to the Avenue theatre, which is near the court house, to get a view of the film of the West End Business Men's picnic at Puritas Springs. They saw the words of Fred. J. Herrington on the screen.

Two witnesses were put on the stand by the prosecution—Chairman Charles G. Williams, of the Ohio Board of Censorship, and Fern Rayburn, both of Colmbus. Miss Rayburn testified that when she came to Cleveland on a visit she, at the request of Mr. Williams, saw the film.

The picture was not being shown at Bullock's theatre when she called, but when she asked for an exhibition, it was run as an accommodation for her. She then reported the result of her investigation to Mr. Williams. Miss Rayburn denied that she was working for the censors, but did the investigating as a favor for Mr. Williams.

Bullock's attorneys presented these facts as the basis of their case:

That the censors, in ordering Bullock to cut out of his film the remarks of Mr. Herrington, attempted to abridge the constitutional right of expression of opinion.

That the censors are not authorized to bar sub-titles or other parts of films, but must accept or reject the film as a whole.

Law a Legislative Tyrant

That Ohio's censorship law is loose and ambiguous, and that under it the censor board has illegally set up its own standard of morals and made of itself a legislative tyrant.

The censors set up the counter-claim that under the law it is given full power in barring in whole or in part any film objectionable in its judgment.

Attorneys for Bullock cited this clause from a decision of the United States Supreme Court decision:

"We need not pause to dilate upon the freedom of opinion and its expression either by speech, writing or printing. They are too certain to need discussion. Nor can there be any doubt of their breadth nor that their underlying safeguard is 'that opinion is free.'"

This supreme court ruling was handed down last February 23, when the court held that Ohio's censorship board was established on a legal basis. Yet the state censors tried to ignore the opinion of the court, which decided that the board was legal. The censors tried to be bigger than the supreme court, the highest tribunal in the country!

In asserting the contention of the censor board that it holds full authority on films, this clause from the Ohio law was presented:

"Only such films as are, in the judgment and discretion of the board of censors, of a moral, educational or amusing and harmless character, shall be passed and approved by the board."

Jury Ready for Acquittal

Chairman Williams was asked to define the different classes of films. According to him a moral film is one that contains nothing immoral. His other answers were in about the same vein—inane. He did not make a good witness and did not impress the jury, which, it was reported, by a majority, was ready to vote for acquittal.

Under the headline, "Why Waste Time Or Money on Censors?" E. Arthur Roberts, motion picture editor of the Cleveland *Plain Dealer*, has this to say:

"Why waste time and money on the Ohio censors?" writes our exhibitor correspondent, who recently made the suggestion that all exhibitors agree upon a date after which they will submit no more films to the Columbus authorities.

"Isn't it a farce to send films to the censors when their orders are being flagrantly disregarded?" the letter continues.

"Cuts were ordered from the West Side Business Men's picnic film. They were not made.

"Cuts were ordered in the Geraldine Farrar 'Carmen.' The order was disregarded.

"Eliminations probably will be ordered in the Theda Bara 'Carmen,' and they will not be made.

"Other motion picture houses are disregarding the orders of the censors. If the cuts are not made when ordered, why should we be put to the expense and trouble of sending the films to Columbus?

"Why don't our exhibitors show themselves men with a little backbone? Every man in the business ought to be back of Sam Bullock in his courageous fight against interference with the rights of free speech and personal liberty."

Eyes of Country on Cleveland

Knowing that the eyes of the country are upon Cleveland, local exhibitors are beginning to realize that they must present a united front against the censorship evil. It is the beginning of the national campaign that must be faced by all engaged in the motion picture industry. A victory here will set a precedent on censorship questions.

Amusing reading can be gleaned from the list of cutouts ordered by the censors which have been ignored by exhibitors. Now for the big laughs:

Lubin film, "Playing in Hard Luck"—Eliminate the caption, "The only way that hussy can get a man is to pay him $100,000."
"The Better Woman"—Cut short all scenes of fights.
"My Madonna"—Scene of murder cut out.
"Mystery of the Mountains"—Cut out all scenes showing illicit whisky still except one cut to five feet.
"Shoo Fly"—Cut out sub-title about flies in raisins and all scenes of man in water trough.
"The Net of Deceit"—Cut out girl smoking cigarette.
"Should a Wife Forgive?"—Cut out girl smoking cigarette; cut kiss to three feet, and cut sub-title, "I'd kill the man who tried to take you from me."
"Affair of Three Nations"—Cut out scene where man is robbed at roadside; murder, scene of fight and where man is bound.
"The Family Stain"—Cut to five feet scene of third degree; cut to five feet last scene where man holds pistol; cut out suicide and death struggle, and cut out scene where man stabs woman.
"The Long Chance"—Cut out scene where girl and men drink at table in dance hall.
"Man o' the Backwoods"—Cut out scene where woman smokes cigarette.
"Montana Blount"—Cut to three feet where snake bites the man.
"A Black Sheep"—Cut out scene where man cheats at cards by placing same in boot.
"The Magic Skin"—Cut scenes of hell to three feet.
"The Soul of Broadway"—Cut to three feet each all scenes of woman on couch.
"A Movie Nut"—Cut out scene where man lies in woman's lap while she sews his trousers.
"No Babies Allowed"—Cut out all scenes of man drinking from baby's bottle.
"Fatty and the Heiress"—Cut out all scenes of policeman being thrown in trough.
Chaplin Comedy Carnival—Cut out scenes where woman falls upon man, scene where man sticks another man with fork, where Chaplin kicks man in head, where Chaplin sits on man, where Chaplin strikes another on head with a mallet, and where Chaplin pulls man's teeth with large tongs.

It will be noted that the state censors are heeding the request of Public Safety Director Benesch that jokes on policemen be barred from films.

Imagine a Chaplin film cut the way it was ordered.

Paul Alwyn Platz.

Edison Lays Cornerstone of U Electrical Studio

Great Inventor Puts in Place Copper Plate Dedicating Building to Production Purposes at the Picture Making City, and Later Sees Himself in "Animated"

UNIVERSAL CITY is an object not only for the millions of people who enjoy seeing moving pictures, but also for many who are actively engaged in the business of making pictures. Some weeks ago Siegmund Lubin, head of the moving picture manufacturing company which bears his name, was entertained at Universal City and was shown all over the plant.

Now it is Thomas A. Edison, who has been attracted to Universal City. Mr.



THOMAS A. EDISON LAYING BRASS CORNERSTONE PLATE AT UNIVERSAL CITY. Left to right in front: Frank Ormston, Technical Director U City; Henry McRae, Director General; H. S. Firestone, President Firestone Tire & Rubber Co.; Mrs. Edison; M. G. Jonas, Publicity Manager U City; and Geo. E. Kann, Business Manager U City

Laemmle, who expected to be present at the laying of the cornerstone of the great electrical studio which is just being started at Universal City, asked Thomas A. Edison if he would do him the honor of laying this cornerstone, and Mr. Edison gladly accepted.

At 6:30 on Friday night last, before an immense audience which cheered repeatedly, Mr. Edison was handed a large copper plate bearing an inscription which chronicled the date, the building, the fact that Mr. Edison laid the cornerstone, and other important data.

The equipment of this studio which has just been ordered by William Sistrom, purchasing agent of the Universal, who went all the way to Universal City for this purpose, promises to be the most important electrification of a single building which the contractors have ever attempted. Representatives of the Kliegel people, the Cooper-Hewitt people, and several other important manufacturers of electrical apparatus were present, and several of them have been commissioned to furnish electrical supplies for the building.

Kneeling on the ground, Mr. Edison placed the copper plate upon the stone, and it was fastened there while the crowd cheered the great inventor to the echo. The Kliegel lights had been arranged in such a way that excellent moving pictures were taken of this interesting event. These will be shown in the "Universal Animated Weekly."

After the ceremony, Mr. Edison entered the beautiful Universal theatre where all of the films taken at the coast are shown to the heads of departments, and there viewed moving pictures made of himself and his party, which consisted of Mrs. Edison and her sister, at Santa Barbara, at one o'clock the same afternoon by the Universal Animated Weekly cameraman.

"Speedy work" was Mr. Edison's comment after the film had been run.

ROTHAPFEL TO RETURN TO OLD FRIENDS IN MILWAUKEE

Milwaukee, Wis., Nov. 6.

Milwaukee exhibitors are displaying great interest in the coming of S. L. Rothapfel, who will be in this city November 17, as he is well known locally, having been in charge of the Alhambra theatre in this city for some time. In fact it was at Milwaukee that Rothapfel made his first bid for fame when he opened the Alhambra theatre as a photoplay house.

Lavish arrangements are being made to entertain him, and when he arrives in this city he will be given a rousing welcome.

Picture People to Help Raise Money for Actors' Fund

Samuel Goldfish of Lasky Is Appointed Chairman of Committee Confining Its Activities in Million Dollar Campaign to Enlisting Film Industry in Speaking Stage Charity

A MOST important step in the million dollar campaign for the Actors' Fund of America was consummated when the help of the motion picture interests of the United States was enlisted this week to aid in the movement.

It was announced at the headquarters of the committee in charge of the campaign, presided over by Dr. William C. O'Donnell and Mrs. Florence R. O'Neil, that Samuel Goldfish, executive head of the Lasky Feature Play Company, had accepted the chairmanship of a special committee restricted to the motion picture industry to assist in raising the million dollars to put the actors' home on a sure foundation and assure the permanency of this very worthy charity.

Mr. Goldfish will organize a general committee on which will be representatives of the leading producing and distributing organizations of the country. This committee will concentrate its energies towards showing the motion picture performers and those closely related to the profession the acute need of responding to the actors' fund.

The headquarters of the committee will be in New York City, but Jesse L. Lasky is expected to supplement the work by organizing the 10,000 motion picture players in and around Los Angeles.

The work of Mr. Goldfish and Mr. Lasky will be the easier for the fact that so many of the legitimate actors and actresses have gone into films this season. Motion pictures have often been accused of having done more to make the actors' home a necessity than any other factor, but they appear to have evened the score by their present voluntary offer to help. It is expected a large sum will be realized for the fund through this method.

There are more than 20,000 motion picture theatres in the United States, according to statistics, and about 88,000,000 persons regularly attend the shows, it has been figured by the experts. The theatres in all parts of the country will be addressed and special headquarters organized in every state to more readily keep in touch with these theatres.

Daniel Frohman is president of the Actors' Fund of America and he personally urged Mr. Goldfish to accept the chairmanship of the motion picture committee of the movement to raise a permanent endowment for the Actors' Fund Home.

Freuler Buys $720,000 Stock of Mutual Company

Its President Acquires Holdings of H. E. Aitken, Former Head of the Corporation, the Majestic and the Reliance, and Plans Inauguration of New Policies

A FINAL step in the realignment of officers in the Mutual Film Corporation is indicated in the announcement made during the week of the purchase of $720,000 of the stock of the corporation by John R. Freuler, president of the concern.

The stock acquired by Mr. Freuler in this deal was that held by H. E. Aitken, former president of the Mutual, and by the Majestic Motion Picture Company and the Reliance Motion Picture Corporation.

This constitutes an important addition to the Freuler holdings in Mutual stock. It is a sequel to the events which culminated in the election of Mr. Freuler to the presidency of the corporation, succeeding Mr. Aitken in June.

Marked changes of policy in the Mutual film service to exhibitors have been instituted by the Freuler administration, with resulting extensions of the business calling for the establishment of seven new branch offices in the United States and renewed activity in Canada.

The Mutual now has a total of sixty-eight branches in the United States and the Dominion of Canada. The field forces of the company have been practically reorganized and the service to the exhibitors all over the country has been placed in direct connection with the home office in New York.

Many of the modifications and readjustments made may be traced to the experience of Mr. Freuler as an exhibitor of motion pictures. He is still an exhibitor, beside holding large interests in the distribution of films. He now controls a number of theatres in important centers.

Mr. Freuler's increased investment in the Mutual is taken by film men to indicate his high degree of confidence in the future of both the Mutual Film Corporation and the picture industry.

West Coast Hears Rothapfel on Film Showmanship

Managers in Los Angeles Get Greater Insight into Requirements for Successful Exhibition of Motion Pictures at Talk by Former Manager of the Strand, New York, Now on Tour Under Mutual Auspices—Representative Assemblage of Downtown, Suburban and Smaller Town Exhibitors at Luncheon

Los Angeles, Nov. 5.

LOS ANGELES exhibitors have been given a new and greater insight into the exhibition of motion pictures, as the result of the address given by the "Belasco of motion pictures," S. L. Rothapfel, former manager of the Strand theatre, New York, following a luncheon given by Manager Johns of the Mutual Film Corporation's Los Angeles exchange, Monday, November 1. The luncheon was attended by a very representative gathering of exhibitors composed of Los Angeles downtown, suburban, and smaller theatre owners.

The address by Mr. Rothapfel continued for more than an hour, and at the conclusion he was asked, and answered many questions. That the exhibitors were interested was shown by the close attention given, and the very frequent interruptions by applause.

His theme was individuality for every theatre, and he made a plea for the open market, which, according to his statements will be the only way of securing the best pictures possible. The exhibitor, Mr. Rothapfel explained, has not advanced with the industry, has not used his brains, and the old attitude of the showman that they are doing a favor to sell one a ticket for admission is all bunk, and must pass out.

He paid a glowing tribute to D. W. Griffith when he said the bane of the industry today is the so-called feature, and that there was more "feature" in one of Griffith's single reel subjects of the days gone by, than there is in nine out of ten of the present day so-called features.

He dealt censorship a blow decrying it as all wrong, and prophesied that it would not live on that account. He outlined what he thought, and what had proven to be in his experience a good program. This consists of a short scenic, a topical reel, a feature and a comedy.

Rothapfel's Prediction

In this connection he prophesied that the industry will return to the one, two and three reel subjects when the industry becomes staple. In the future, Mr. Rothapfel believes, we are to see the five dollar picture and the threatre get on to a normal profit making basis when ingenuity and brains will reap results. Music, according to Mr. Rothapfel, makes a picture, and must be used by the exhibitor to interpret the theme and fill the gaps the director has left, as well as create atmosphere for the subject.

The exhibitors of today are asleep, and when they pay half as much attention to their business as they do to the competitor at the present time, the former manager of the Strand believes the industry will be brought to a near state of excellency.

In concluding his address the speaker told of the plans for the new Rialto theatre, and enumerated the many innovations to be introduced. He urged the exhibitors to advertise in the newspapers, spending all the money they possibly could and a little bit more; pointed out the fact that motion pictures are second in power to the press, and if the two will work together the untold good can be accomplished for the motion picture industry.

Mr. Rothapfel left Los Angeles Tuesday evening for San Francisco where he will speak Wednesday, and from there will go North and then return East. He was accompanied from here by Newton Levi who for the past eight months has been connected with the Mutual Film Corporation's Los Angeles exchange in the capacity of salesman.

Mr. Levi will act as publicity manager for the remainder of Mr. Rothapfel's Mutual tour, going as far East as Pittsburgh. He is a former newspaper man who has made many friends since his connection with the Mutual exchange in Los Angeles. Among those present were:

P. D. Gold, National Drama Corporation, Princess theatre, Santa Ana; H. B. Breckwedel, Palace theatre, Los Angeles; D. S. McCarty, Clunes Comedy theatre, Los Angeles; Maitland Davies, publicity manager, Quinn's Superba; C. L. Theuerkauf, manager World Film Corporation, Los Angeles.

Louis W. Thompson, Progressive Motion Picture Company, Los Angeles; M. H. Lewis, manager Progressive Motion Picture Company, Los Angeles; P. Kehrlein, Kinema theatre, Fresno; G. H. Campbell, Banner theatre, Los Angeles; T. J. Shirley, Portola theatre, Los Angeles; Rod McDonald, Princess theatre, Azusa; W. A. Gaston, San Dimas theatre, San Dimas; M. Whitmoyer, Colonial theatre, Uplands; S. McIntyre, Photoplays theatre, Los Angeles.

D. Bershon, manager California Film Exchange, Los Angeles; Edw. S. Holmes, Triangle Film Corporation, Los Angeles; A. F. Neely, Wigwam theatre, Long Beach; C. J. Marley, manager, Los Angeles Film Board of Trade; R. W. Woodley, Woodley's theatre, Los Angeles; R. M. Campbell, Banner



LUNCHEON GIVEN BY MANAGER JOHNS OF THE MUTUAL EXCHANGE AT LOS ANGELES IN HONOR OF S. L. ROTHAPFEL, AND ATTENDED BY A LARGE GATHERING OF LOS ANGELES EXHIBITORS

Los Angeles; B. E. Lober, Pathé Exchange, Los Angeles; J. M. Goertz, Bijou, Los Angeles; Seth D. Perkins, Garrick theatre, Los Angeles; H. J. Siler, Family theatre, Whittier; S. G. Crickmore, Photoplay, Pasadena; M. W. Swearingen, Ramona City, Los Angeles; S. U. Anderson, La Pictoria theatre, Pomona; T. L. Tally, Tallys Broadway, Los Angeles.

S. N. Robinson, manager Fox Film Corporation, Los Angeles; Fred A. Miller, Miller's theatre, Los Angeles; J. G. Knapp, Lyric theatre, Santa Ana; C. E. Walker, theatre, Los Angeles; Dr. Sam Atkinson, Quinn's Superba, Los Angeles; Harry Leonhardt, manager Fox Film Company.

Edw. Mozart, Academy theatre, Los Angeles; A. P. Tugwell, Globe, Los Angeles; F. J. Croxwell, Apollo, Los Angeles; Henry W. Warner, Warner's Photo Plays, Pasadena; Jos. Moent, Gem theatre, Los Angeles; R. W. McKinney, Lyric theatre, Lakeland, Fla.; E. L. McCrea, Crescent, Colton.

P. T. Davidson, Electric theatre, Los Angeles; C. W. Clake, Electric theatre, Los

Angeles; B. P. Spry, Paramount, Los Angeles; D. K. Reed, Paramount, Los Angeles; Geo. V. Martin, Paramount, Los Angeles; Mrs. C. J. Marley, Liberty theatre, Los Angeles.

J. A. Quinn, Quinn's Superba; Al. Cohn, Los Angeles *Examiner;* M. A. Morrison, Los Angeles *Times;* E. G. Denham, *Express.*

J. C. Jessen, MOTION PICTURE NEWS, Los Angeles; Clark Irvine, *Moving Picture World,* Los Angeles; Monroe Lathrop, dramatic editor, Los Angeles *Tribune;* T. W. Johns, branch manager, Mutual Film Corporation; Mrs. T. W. Johns, Mutual Film Corporation; C. E. Cochard, Mutual Film Corporation, Los Angeles; C. W. Slater, Mutual Film Corporation, Los Angeles, and Newton Levi, Mutual Film Corporation, Los Angeles.

PEGGY COUDRAY, SWEPT AWAY BY HER PART, FAINTS IN A UNIVERSAL SCENE

In "The Awakening of Patsy," in which Little Peggy Coudray plays the role of Patsy, there are six unusually emotional scenes which she had to do in succession.

About the middle of the last scene Miss Coudray began deviating from the line of action outlined by Director Jaccard.



PEGGY COUDRAY

He noticed it, but also noticed that it was better stuff—had "more kick" to it. So he grinned and said: "Go to it, Peggy, wreck the whole joint." As the scene ended, Miss Coudray threw both arms up in the air, held the pose a minute and crumpled in a heap on the floor.

Jaccard ran to her side and found that it had not all been acting. The girl had fainted. They picked her up and laid her on a bed in the scene and called Dr. Mace from the Universal City hospital. Restoratives were administered and within a few minutes the plucky little actress was ready to resume her work.

Nance O'Neil Will Appear in "A Woman's Past" and Farnum in "Broken Law" for Fox



DOROTHY GREEN



RUTH BLAIR



NANCE O'NEIL

FOLLOWING the production of "The Blindness of Devotion," in which Robert B. Mantell and Genevieve Hamper are starred, William Fox announces, in weekly succession, a series of photoplay productions.

"A Woman's Past" will star Nance O'Neil. It is big in dramatic situations of the utmost intensity, a drastic arraignment of the morals of present-day society, say advance reports. It is directed by Frank Powell from the stage success by Captain John King.

Never in her illustrious career has Miss O'Neil had a better vehicle, assurance is given, for the display of her wonderful talent than that afforded her in the character of Jane Hawley.

William Farnum follows in "The Broken Law," a photoplay of mystery, love and tragedy, written and produced by Oscar C. Apfel.

Another William Fox release will introduce Ralph Kellard, a new star of the silent stage in "Her Mother's Secret." Miss Dorothy Green is in the cast. It is described as a pulsating, heart- accelerating document that runs the gamut of human emotions. It was produced by Frederick Thomson.

Ruth Blair, known as one of "the prettiest girls in pictures," has again returned to motion pictures after an engagement on the legitimate stage under the management of the Selwyn company, and has been especially engaged by the Fox company to play the leading role in "The Fourth Estate," under the direction of Frank Powell. Miss Blair left for Chicago last week for her new engagement. Her new role is a "sympathy" part. It requires deep emotional ability and intense dramatic power as well to play the part of the wife of a poor man, who is downed by the political "boss" system.

Miss Blair is well suited to the part. She is tall and graceful, and has a wonderfully sympathetic face.

Madame Ada Dow Currier, the famous dramatic coach, who discovered and made Julia Marlowe, declares that Miss Blair is possessed of a remarkable emotional ability, and that some day she will make another Julia Marlowe.

Miss Blair is also an artist. She designs all of her own clothes. She is always on the lookout for new color combinations, and whenever she has found something which she thinks would make a beautiful garment, she rushes home to her paint box and sketches, then colors designs for her own clothes. Particulars of release on the picture will be announced in due course.

"Inspiration," Thanhouser Picture, Endorsed Unanimously by National Board

"INSPIRATION," the Mutual Masterpicture which has just been issued from the Thanhouser studios at New Rochelle and features Audrey Munson, the famous artist's model, was passed unanimously by the National Board of Censorship when it was shown to that body. Not a single change or cut was ordered, is the statement from the Thanhouser headquarters.

The entire membership of the Board, it is reported, not only approved the picture as it passed before them, but recommended the productions of more films, as this one was conceived by Mr. Thanhouser.

"The film is in no sense a sensational one," said Mr. Thanhouser, in commenting upon the occasion, "and the best proof that I accomplished my purpose is to be found in the prompt recognition by such critics as the National Board, of the serious educational intent of the feature.

"'I wish we could see more such pictures in the same spirit,' said one member after the showing. Another, a woman, congratulated me upon the refined and dignified treatment of the theme."

The story itself is embellished by glimpses of the many works of art for which Audrey Munson has posed.

The Press, Press Representative and the Picture—VI

Editor of Motion Picture Page of Important Middle West Daily Cites Instances of Publicity Opportunities Unnoticed by Exhibitors, Who, If They Took Advantage of Them, Could Increase Their Patronage Several Fold—Decries Lack of Good Press Matter Sent Out by Manufacturers.

BY A MOTION PICTURE PAGE EDITOR

"IF the exhibitors would just show as much sense in this as they do in other things," said the society editor of our newspaper the other day, "they couldn't help but reap the benefits. I'm a woman, but it makes me shudder sometimes to see the opportunities they are missing."

I am the motion picture editor on the principal daily paper in a large, thriving middle western city. I am lucky to have as an associate a society editor who is almost as much of a "movie" fan as I am.

On this particular occasion she was dealing with a question that should, if it is not already, be close to the heart of every exhibitor,—*the free utilization of newspaper space.*

I am, as I said, the editor of a motion picture page, and I know whereof I speak.

One of our best theatres was showing "Jewel," by Clara Burnham, in which Ella Hall takes the leading role. As everyone knows, this is a pronounced Christian Science play. Just as it happened, our society editor is a Christian Scientist.

"I just happened to drop in and see it, I never knew it was a Christian Science play," she said.

Publicity By Word of Mouth

"Of course, I told just as many of my friends as I could, but that was only a very, very small percentage of the many people who would have given their hats to have seen it. They told me so afterward, when I told them about the picture.

"Why didn't that exhibitor, who really and truly looks as if he is a modern, up-to-date business man, even though his actions don't show it, why on earth didn't he put it in the paper that it was a Christian Science play? He advertises, just look at that ad," pointing to a two-inch advertisement on the page, "and of course we would have run a mention of the play free, just as we do the legitimate houses."

Would we? Well, I'm the moving picture editor of our paper and I ought to know. I would have enjoyed playing that story up. Generally I'm so hard up for local motion picture copy I nearly go crazy, anyway.

Then here's another incident.

George Shedd, even if he isn't from our town, is from our state and there are many of us who know him personally, intimately, and he was the author of "The Incorrigible Dukane," a Famous Players piece with Jack Barrymore in the lead.

When I heard that the dramatization of his work had been on the screen in an Omaha theatre and I had never even heard a whimper of it for my page, much less being cheated out of going to see the picture,—well, I almost collapsed. And if I could have had a good, solid kick at that exhibitor, my, how it would have relieved my feelings!

I would have run Shedd's picture, a biographical sketch of him and of course a long feature story about his work and the picture from it.

Why? Not just because I would liked to have read it, I assure you, but because there were many, many others in my city and in my state who would have liked the opportunity, and because the movie fans of my city are hungering for just some such local stuff on which they can feast, and then pack the theatre to see it.

Daily Wants Film Copy

The tragedy of this is that the exhibitor at whose theatre the picture was shown is a persistent advertiser and our paper would be grateful to publish any reasonable amount of free matter he would offer. Of course he advertised this picture, but he left off Shedd's name!

If it hadn't been for our police reporter last week I would have missed a dandy feature item for my page. In a local theatre where they were showing "The Diamond from the Sky" a patron lost a diamond. The loss was reported to the police. Our police reporter, chatting said:

"Funny thing happened out at one of your theatres. Woman watching a play, something about a diamond and a sky, and lost her diamond from her ring. Costly rock, too," he added.

I wrote the item of course. But if the exhibitor, who was an advertiser in connection with the picture, had brought in the story, it would have shown that he was aware of advertising chances. The woman, anxious to recover the stone, would have given the history of it, perhaps, and no doubt would have been glad to add a picture of herself in connection. Then I could have "played it up" as I desired.

Another Chance Lost

One of our local newspapers recently boosted to the sky a contest to find the prettiest girl in the city, who would attend the world's fair, and also play in a motion picture.

Anyway, it came to Omaha and left. No one knew an Omaha girl, and the prettiest girl in Omaha, at that, was being shown in action on a screen. I suppose the paper that boosted her was the worst disgusted, but if it was worse than me it had to go some. I wasn't angry at the exhibitor, but I pitied him. I afterward told him in the kindest way possible that he would have to wear out several pencils if he attempted to figure all he had lost.

At least three of our motion picture theatres specialize in society people. Fine automobiles, from electric broughams to eight-cylinder touring cars, line up in front of their places every night.

They line up in front of the "legit" houses, too, but a real live press agent from these houses brings in to the society editor each day a list of theatre parties. Do we get any from the motion picture theatres? None except those the poor, little society reporters dig up for themselves,' No wonder our society mistress was raving, and continues to rave.

Of course she reads MOTION PICTURE NEWS every week—many loyal movie fans do—and naturally she saw the editorial in the September 4 issue in which the opportunities of exhibitors were pointed out along the lines of utilizing newspaper space.

"Why, that looks just like our city, doesn't it?" she exclaimed.

Yes, and I'll venture to say it looks just like lots of other cities, both great and small. In country towns, even, the motion picture exhibitor could promote neighborhood parties of all kinds, turn the names into the paper, thus delighting the paper editor, those who attended and filling his own pocketbook.

The lesson applies not only to cities!

Nor does it apply only to exhibitors. It makes me shiver every time I see the name of some new person among the stars or the writers, and their address is not given. "Maybe he or she is from my city, or my state," I gasp, thoughts of my poor, bleak looking motion picture page running through my mind. But all I can do is wonder.

Mail Brings Little to Film Editor

Those letters, dozens of them, from film manufacturers and distributors, are so neat, so nicely typewritten, and so deadly dull or so foolishly silly! They have nice, two-cent stamps on them, but every time I open one of them I know just exactly what I am going to find.

And our theatrical page editor, he actually looks forward to receiving mail designed for his page! Therein he often finds jewels that his readers, fewer than mine, by far! gloat over and tell their friends about.

And there is the exhibitor, a close friend of mine, too, who has had two hundred feet of film taken of his baby girl once every year for the last two years and for-

NEWSPAPERMAN ENDORSES "NEWS" CAMPAIGN

Motion Picture News,
New York.
Gentlemen:

The writer has been an interested reader of your publication for several months.

As one on the newspaper side of the fence, I endorse practically everything you have written regarding the co-operation of newspapers and moving picture exhibitors. You understand the newspaper position well, indeed.

HARRY T. WATTS,
Advertising Manager,
Des Moines Register and Tribune.

got to tell me about it on her last birthday. I'll never forget or forgive him.

And the exhibitor who was giving away imitation broken coins to advertise a picture and was arrested by a boob policeman and never told me because, he afterwards said, "It might have looked bad!"

And that in the face of the fact that he was released in court after everybody had a good laugh at the policeman!

Do you want some more! I could give them to you by the dozen, but I hate to think about the opportunities exhibitors are missing. It makes me feel bad.

Syracuse, N. Y., Papers Recognize Importance of Motion Pictures as a Source of News

TWO evening papers and one morning sheet carry news events to Syracuse, N. Y., citizens, and the press recognition of the importance of motion pictures has already been established.

One daily in particular broke down several barriers shortly after the campaign started by Motion Picture News. Through the Motion Picture News representative the press was shown the importance of advertising to the exhibitor, and the rest followed in natural sequence.

The Syracuse *Herald,* a conservative paper, runs nearly a quarter of a page each night under the caption, "Seen on the Screen"—(By the Film Girl).

The column is edited by a young lady of education and refinement who attends the showing of all pictures in the downtown section and gives the public her unbiased criticism of every program. The paper frequently sends her to New York to attend advance showings of the bigger and better pictures, and she in turn comes back and through her columns urges some local exhiibtor to show the feature.

The editor also runs a department on the "Beatrice Fairfax" order in which she answers questions received from the reel fans.

In addition to the "Seen on the Screen" columns, there are of course the regular photoplay readers wherein each manager writes up and submits his own press matter. A new department just added by the *Herald* is one that should find favor in every large city or town in the country. It is a scheme to care for the small exhibitor who could not ordinarily afford to advertise under the high amusement rate.

In the upper right-hand corner of the classified advertisement section of the paper is a two-column-caption quotation on the screens and under a subdivision of North, East, South and West. The little fellow in each section of the town is therefore able to send his message to the people in his neighborhood for the small sum of twenty-five cents.

On Sundays the exhibitor is allowed big cuts, big write-ups, and the pictures are placed in importance above the spoken drama.

Syracuse has the following number of amusement houses: 45 motion picture theatres, two vaudeville houses, two legitimate houses, one house dark.

Syracuse papers are fully awake to the importance of motion pictures, give space freely and are a unit against local, State or National censorship. W. A. V. Mack.

John Lancaster, Will Hutchinson, Lyllian Leighton, "Bloom Center" Players, Score in New Comedies



WILLIAM HUTCHINSON — LYLLIAN LEIGHTON — JOHN LANCASTER

SINCE the inauguration of the Selig rural comedy series "The Chronicles of Bloom Center," much admiration has been expressed for the principals whose adventures furnish the fun in this series. The types are so well played and so true to rural life that thousands have requested more information anent the principals.

Jacob Lancaster assumes the role of Postmaster Pash in "The Chronicles of Bloom Center." His work in this comedy series has won for him thousands of new admirers.

William Hutchinson has made a hit in the character of "Druggist Phil Pickel." His make-up and comical character delineation have made him a film favorite.

Lyllian Leighton enacts the part of "Mrs. Constable Plum" in the Bloom Center Chronicles. Miss Leighton is at her happiest in motion picture comedy and she has proven one of the favorites in this series.

PERCY WINTER, RAVER DIRECTOR, APPEARED WITH BOOTH AND OTHERS

Percy Winter, director of production for the Raver Film Corporation, brings to his new duties a long and varied experience as an actor and stage manager in the legitimate. Mr. Winter is the son of the distinguished dramatic critic, William Winter, who was associated with the New York *Tribune* in that capacity for forty-four years.



PERCY WINTER, DIRECTOR OF PRODUCTION, RAVER FILM CORPORATION

Percy Winter assumed his first role at the age of four and a half, appearing in "Rosedale," a Lester Wallack production. Other juvenile parts essayed by Mr. Winter were the gypsy boy in "Guy Mannering" and little Hendrick in "Rip Van Winkle."

Mr. Winter later on appeared with the majority of the stars of his time: Mary Anderson, Madame Modjeska, Edwin Booth, Joseph Jefferson and John McCullough. Later he established his own stock company at the National theatre, Washington, D. C.

ORDERS FOR "NEW ADAM AND EVE" MAKES DEMAND FOR EXTRA PRINTS

Just on the strength of the advance notices and pictures, the Mutual Film Corporation has received enough orders for "The New Adam and Eve" to warrant the order of extra prints from the Gaumont Company. This multiple reel photodrama, which is released November 21, is a Rialto Star Feature which presents Grace Valentine in a stellar role.

GOLDBURG'S COMPANY MOVES TO CANDLER BUILDING

Motion Picture Manufacturers, 126 West Forty-sixth street, New York, John L. Dudley and Jesse J. Goldburg, has removed from that address to the Candler Building, 220 West Forty-second street, Room 908, Tel. Bryant 3770.

Fox Company Gingers Up Languid Jamaica Natives

Spirit of Hustling Enterprise Characterizing the Movements of the Visiting "Filmers and Filmettes" in Annette Kellermann Production Awakens People Living in the West Indian Island to a Realization of What Can Be Done by Energetic Playerfolk

SPLENDID progress is being made in Jamaica with the picture starring Annette Kellermann, directed by Herbert Brenon for William Fox.

Since the six weeks the William Fox companies, including the one hundred diving Venuses, have been on the island, there has been a complete metamorphosis among the inhabitants from the "manana" (tomorrow) spirit of the tropics. Everyone on the island, from the governor-general to the humblest "coolie," has become fired with the spirit of energy and hustle radiated by Mr. Brenon, his assistant, James McKay, and the technical directors, George Fitch, Joseph T. Turner, and the scenic staff, headed by John D. Bradden and Herbert Messmore.

The activities of the Fox companies practically cover every inch of the wonderful scenery of Jamaica. At Fort Augusta, an ancient and historic fortification, some ten miles by water from Kingston, George Fitch and Joseph A. Turner, under the supervision of Director-General Brenon, have erected ten acres of imposing buildings. These include a huge "slave market," a minaretted palace, mazes of streets, bazaars and shops, revolving stages, upon which 2,500 people will work, battlements, fortifications and coliseums where battles will be waged by hundreds of natives and the "imported" companies.

Mr. Brenon has taken over the entire Osborne Hotel at St. Ann's Bay, sixty-five miles across the island from Kingston, as headquarters for the main company. All day, and every day, cars are flying across the mountains with actors and actresses, representatives of the business offices and auditing departments, with headquarters in Kingston, and massive "props" and segments of especially constructed scenery sent over from the "factories" in Kingston; and government officials for the island (being a British possession, it is of course under strict martial law), maintain a courteous and kindly, though strict, watch upon everything that is done by the William Fox companies.

At St. Ann's Bay and in the vicinity, nearly all of the mermaid scenes have been made in cool, crystalline depths.

It is practically impossible to convey in words all that has been done since—six short weeks ago—the Kellermann "expedition" invaded the island. Palaces have risen over night as if at the touch of a magician's wand, and whole acres have been cleared of raw jungle and work shops and property plants reared themselves practically over night.

A novel bit of motion picture enterprise is the erection of chemical and analytical laboratories under the direction of the kinetic expert, George Schneiderman, who was sent to Jamaica by Mr. Fox to assume direction of the handling and printing of negatives, a delicate operation in a tropical country.

The laboratories and printing shops are built in the rear of the Myrtle Bank Hotel, the company's Kingston headquarters, and an ice plant and chemical storage warehouse adjoin them, the former for use in cooling the developing mixture to the required temperature. Mr. Schneiderman says that the climate of this island is suited to the turning out of the finest class of photography under expert direction.

He is assisted by several men, thoroughly schooled in this delicate art, so that it will be seen that this all-important part of William Fox's project is in capable and energetic hands.

Socially the William Fox companies have captured the island. Dances are given on the warships in the harbor and at the garrison. The army and navy are in keen rivalry over the entertainment of Miss Kellermann and her supporting cast, including Claire Whitney and Violet Horner.

Honors have been showered upon Mr. Brenon and his corps of assistants by the governor-general, Sir John Pringle, and other dignitaries, both civil and official. A great popular keynote has been struck by the action of Mr. Brenon in offering the services of the entire company for the night of November 4, when, under the management of the energetic James R. Sullivan, the husband of Miss Kellermann, an entire variety performance will be given at the Palace theatre, seating 2,500, in aid of the Jamaican War Aeroplane Fund.

This entertainment is under the direct patronage of the governor-general and General Blackden, commander of the army forces now stationed here, and the naval dignitaries. Taking part in it on behalf of the William Fox companies are Miss Kellermann in classic dances, both alone and with a supporting chorus; Claire Whitney; William E. Shay, formerly leading man for Mrs. Leslie Carter and now appearing opposite Miss Kellermann; Hal de Forest in a sketch, "The Middleman"; Grace Weeks and Catherine Gilbert in a singing act; Mlle. Marcelle, the French dramatic artist in an original conception; Walter McCullough and company in a powerful one-act play; and Stephen Gratton, Irene Lee and tiny Catherine and Jane Lee, Betty Allen, Nelson Dean, Mme. Zoura, Theo. Warfield, Charlotte Starbuck, Betty Hamilton, Victor Abrams, and other equally well-known motion picture stars.

The island can hardly wait for the night of "the biggest show ever" to arrive. The entire theatre standing room and orchestra pit is sold out.

Kansas Ready to Shoot First Big Gun in Censor Fight

Association, Representing Exchangemen and Exhibitors, Opens Office and Through Executive Committee Outlines Campaign for Compelling Modification of Unjust Law

Special to Motion Picture News

Kansas City, Mo., Nov. 6.

THE Amusement Association of Kansas, the new combination of exchange men and exhibitors, is busy. The campaign for members has started, likewise its activities for a better censorship law in Kansas.

Offices have been opened in the Bryant Building which is in the heart of the downtown district and in close proximity to all the exchanges in the city. From here the business of the association will be carried on.

That the association is going to be a big success and that the exhibitors are for it strong, is evidenced by the number of applications for membership that are being received from all parts of the state. This also shows that the exhibitors are right in line for the betterment of their business and that they are willing to go into any organization that will fight for their rights.

The executive committee of the Association met on Wednesday, October 27, and outlined a campaign for securing members. The effects of this campaign are already felt. The members of this committee are all big men and capable of handling big problems, and they are working out the plan of campaign on the censorship question here.

A letter and other literature exhorting each exhibitor to join the association has been sent to all exhibitors in the state. All the roadmen traveling in the state are working with a vim to win the gold fob that will be presented to the one securing the greatest number of applications within the next sixty days. Along with the fob will go an honorary membership in the association. The roadmen have been supplied with all the literature of the organization.

A telegram from J. W. Binder, executive secretary of the Motion Picture Board of Trade of America has been received. In it he congratulated those interested upon the organization of the live picture men of the state and said that the national Board wanted to co-operate in any way that it could with the new organization. A copy of this telegram was sent to each exhibitor in the state to let them know that those in the east are also interested.

Since the formation of this new body everyone interested in the business of public amusement in the state of Kansas is talking about it. Likewise ninety per cent. of the newspapers. They are on the side of right and they know that the exhibitors of their state are paying too much to have their films censored.

With the majority of the newspapers of the state, the six hundred screens and the earnestness of the exhibitors and exchange men back of it, the new association is sure to accomplish results, that will mean much to all concerned.

BOARD OF TRADE PROTECTION PROMISED BOSTON EXHIBITORS

Special to Motion Picture News

Boston, Nov. 8.

At a special meeting of the Motion Picture Exhibitors' League of Massachusetts at the Quincy House, Wednesday night, Jacob W. Binder, executive secretary of the Motion Picture Board of Trade of America assured the Bay State film men of the national board's protection against possible legislation in Massachusetts.

Mr. Binder mentioned the possible passage of a censor law. For three years such a law has been proposed in this state, but it has always been defeated. The league insists that such a law would be an infringement on liberty.

Motion pictures, Mr. Binder said, were the impressions of the author's thought, and as such should be given every freedom. The motion picture industry, the fifth largest in the nation, should not be considered as a criminal industry.

The national board of trade, Mr. Binder explained, was the first nation-wide organization of the sort which aimed to assist state organizations in their fight against censor laws.

About fifty members of the league were present. Ernest H. Horstmann, president of the league, presided. Plans were discussed for the third annual ball, to be held at the Boston Arena December 1. Last year 5,000 people were turned away from the doors.

BALBOA CAR OVERTURNED IN COLLISION

Players, directors and the business manager of the Balboa Amusement Producing Company, narrowly escaped serious injury in an automobile collision on the outskirts of Long Beach, Cal., on their return from a filming expedition at a ranch at Haynes, some distance from the city, last month.

Jack Abrams, assistant director; Florence Horkheimer, sister of H. M. and E. D. Horkheimer; Joyce Moore, leading woman of "Beulah"; E. N. Wallock, a director; Norman Manning, business manager; Al Cup, an extra; and the chauffeur; sustained painful injuries when their car turned turtle after colliding with a Ford.

FENWAY, BOSTON, TO SHOW TRIANGLE PICTURES

It is reported on good authority that the owners of the new Fenway theatre on Massachusetts avenue, near Boylston street, in a district covered to some extent by the St. James and Exeter street theatres, have bought the Triangle rights for Boston, and at a price said to be about $3,500.

Whether they will use the first run in the new house, or save it for a downtown house yet to be secured, is not known.

The theatre is fast approaching conclusion and will probably be ready for films by the middle of December.

McDERMOTT JOINS "HAM" COMPANY

Jack McDermott is the newest addition to Kalem's "Ham" comedy forces. Mr. McDermott will assist Director Beaudine in addition to playing the juvenile leads.

Warde Will Help Exporters Keep Down Film Tax

English Film Man Will Undertake to View Subjects with Idea of Eliminating Those Unfit for Exploitation Without Being Subject to Tariff

A NEW link between the American and British film trade was established this week, with the arrival in New York



REGINALD WARDE

of Reginald Warde, one of the best known film men in England, who will spend the winter studying films here, and bringing the two sides of the Atlantic closer together.

Mr. Warde comes to the United States with three separate and distinct objects. He brings with him the film rights to nearly three hundred of the newer copyrighted novels, which are now in circulation all over the world. These include works by Anthony Hope, and other novelists equally prominent, and Mr. Warde will dispose of these rights to motion picture producers on this side.

In addition to this, he comes prepared to purchase the entire European rights to all American film productions, of any length, from one reel upward, but possibly the most important work he will take up will be the systematic reviewing of American productions, with a view to eliminating those which are totally unsuited for exploitation before the British public, thereby saving the duty which such films would be required to pay under the new British war tax.

It was the pressing need for some method of checking a great waste in this direction that resolved Mr. Warde to visit this country at this time, and his knowledge of film affairs across the water, and of the temper of the British film public, should be of great value to producers and distributors here.

Mr. Warde has long been associated with the London firm of Harma and Company, and in this capacity has been brought into personal contact with distributors and exhibitors throughout the kingdom. At present he is temporarily located at 1010 Columbus avenue, New York City.

Work on Pathé's "Who's Guilty?" Is Under Way

Director Hansel of Arrow Film Secures Permission to Use Estate of Samuel Untermyer at Yonkers, N. Y., Greystone, for the Use of Exteriors in "Dross and Diamonds"

THE production of Pathé's new series "Who's Guilty?" is under full swing at the Arrow Film Corporation studios in Yonkers, N. Y. Howell Hansel, director-in-chief, is having his hands full, for in one week he has screened three big mob scenes in as many different sets.

Emmy Wehlen, who was secured by the Arrow Film Corporation through the courtesy of Metro Pictures Corporation, has had to renew acquaintance with a riding habit and a side saddle all this past week. In England she is known as a daring rider to hounds, but in this country she has had no chance as an equestrienne until she took up her "Who's Guilty?" work.

Mr. Hansel did something new last week when he took a number of scenes in City Judge Beall's court room in Yonkers. The judge not only consented to the use of the court room for these scenes, but also agreed to sit on the bench for Mr. Hansel while they were being taken. All the real court attendants also served as members of the cast for the time being, with the result that a really normal and natural court was screened.

In addition to this "coup," Mr. Hansel secured the use of Samuel Untermyer's Yonkers estate, Greystone, for most of the exterior scenes in "Dross and Diamonds," the first episode of "Who's Guilty?" to be released. Mr. Untermyer willingly consented to have some hundred of men and women over-run his fine lawns for the better part of a week.

SELIG EDENDALE PRODUCTION TRANSFERRED TO ZOO STUDIOS

Special to Motion Picture News

Los Angeles, Nov. 4.

Plans are being made for the closing of the Selig Edendale studio in so far as production is concerned. This is located approximately five miles from the Selig Zoo and studio, and the laboratories of the company are located here.

It is the intention of Selig to continue to use these laboratories for the present, but all producing will be done at the Zoo studio beginning about November 15. This plan was decided upon by President W. N. Selig, and announcement of the intentions were made prior to his departure for the East, Sunday, October 31. In many instances this will no doubt prove far more convenient for the members of the producing staff.

J. C. Jessen.

Rowland Views Field With An Exhibitor's Eye

As a Manager Himself, President of Metro Is Qualified to Understand and Provide for the Wants of the Man Confronted by Knotty Problems Every Day in the Management of a Picture House—He Lays Stress Upon Right Kind of Stimulation by Advertising Among Other Things

THREE things are essential to the success of a motion picture theatre under present conditions, according to President Richard A. Rowland of the Metro Pictures Corporation who, as an exhibitor, is qualified to talk to exhibitors.

These three essentials are consistent pictures, a proper price and the right stimulation by advertising in the neighborhoods on which the houses must depend for their patronage. In discussing present conditions Mr, Rowland developed several points which will be news to those who are not owning and running picture theatres.

"The knockout picture, so called," said Mr. Rowland, "is depended upon, under present conditions to pay all the bills and bring in the profits. Many exhibitors today are running their houses at a loss of from ten dollars to fifteen dollars a day for Monday, Tuesday, Wednesday, Thursday and Friday and depending on Saturday's receipts to pay for all these losses and bring the week's income to the profit point.

"This is an unhealthy condition. It is a condition which cannot be permitted to continue if the exhibitor is to receive the profits to which his business entitles him.

More Investment of Capital Today

"Times have so changed that the motion picture business is almost totally dissimilar to its conduct than in the older days. Only a few years ago an exhibitor could equip a small theatre at an outlay of from $5,000 to $10,000 and get the service for twenty-five dollars. His admission price of five cents netted him a good profit because his expense was small.

"Today an investment of from $75,000 to $150,000 is necessary if the house is to meet the demands of the public. In addition to the interest on the larger investment the service costs far more today because the pictures themselves cost more money to manufacture. The public demands big themes, big stars, lavish settings and handsome entertainment. These cost great sums.

"These costs must be borne by the service charges. Further expense is found in the conduct of the present theatres as against the older and smaller houses. Good music is essential, extra janitor service, extra ushers and other house expenses have increased far out of proportion to the increase in income, because prices of admission have not advanced in keeping with the advance of theatre and picture costs.

"Houses that used to charge five cents now charge ten cents, but this advance is way below the equally advanced price that should be charged. I believe that many exhibitors do not raise their admission price to their proper standard because of lack of courage, or lack of confidence in their entertainments.

"In one of the theatres with which I have had personally to deal, we raised our price to twenty cents, and with a consistent service of pictures we have done an even greater business in point of numbers than we did when the price was ten cents.

Uniform Evening Entertainment

"In my opinion the necessities are these. First, consistent pictures that will guarantee to the audience a complete evening's entertainment. Second, the charging of a proper admission price, and third, the continued stimulation of business by advertising in the neighborhood from which the theatre draws its patronage.

"The patrons of a theatre should be absolutely assured that at their playhouse they will be entertained by good pictures no matter when they choose to go. In this the regular patron, the most profitable of the theatre's assets, becomes affixed in his habits and he will go to such a theatre to the exclusion of other houses.

"It is impossible for any manufacturer or any group of manufacturers to put out an unbroken series of knockout pictures. The best that the exhibitor can reasonably expect or demand is consistent pictures of a uniform high standard of excellence, pictures that are bound to be entertaining even if they do not set the world afire.

"Of course there are other elements which enter into the successful conduct of the theatre, such as its ventilation, its music, and the proper presentation of a picture. Of these subjects I shall have more to say at a later time, but I wanted to point out what occurred to me as the immediate necessities for the exhibitor to consider.

"As I have said before, Metro has been concentrating on consistent pictures but no feature program can make money for the exhibitor unaided. A very important part of the success of the theatre rests with the theatre management, and, as I have pointed out, if consistent pictures are provided the admission price and the local advertising are the other two essentials."

Miss Clayton in Leads at Eastern Essanay Studio

Star of Broncho Billy Company Now in Chicago at Work Opposite Calvert, in "Daughter of the City," Five-Reel Feature for V-L-S-E in December

MARGUERITE CLAYTON, who is so well known as leading woman with Broncho Billy, G. M. Anderson at Essanay's western studio, Niles, Cal., now is at the Eastern studios at Chicago, where she is taking leading parts.

Miss Clayton, who is twenty-one years old, has been in motion picture work but two and a half years, but rose rapidly from an extra girl to leads. She joined the Essanay company by answering an advertisement for a position. She is a girl of the western plains, having been born and raised in Ogden, Utah, where her father is a civil engineer.

She spent her time on her pony racing over the plains when she was not in school. When she saw the advertisement for an actress she sent her photograph, which led to an interview, and later an engagement. She showed marked histrionic ability from the first, and in the short time she has been playing has leaped to one of the leading actresses in photoplays.

She is a golden haired, blue eyed girl, but photographs remarkably well. Her winning smile has won her a place in the heart of all photoplay enthusiasts.

Her first play with the eastern company is "A Daughter of the City," a five act feature, which is released on the V-L-S-E program in December. Miss Clayton plays the lead, the part of a daughter of the city. E. H. Calvert plays the leading masculine role, that of the wealthy business man, who has become a vulture. The hero role is taken by John Junior.

Miss Clayton is well fitted for her part, that of a young and innocent girl, poor and beautiful, who easily falls into the clutches of the vulture, but whose inherent goodness and horror of evil finally extricates her from the net set for her.

The play itself is a strong morality drama and one that sounds a note of warning to all girls to keep far from the Primrose path. The play is directed by E. H. Calvert.

Two "Carmens" Create Keen Rivalry in Terre Haute

Indiana City Is Scene of Lively Advertising with Automobiles and Bands by Managers of Grand and American for Drawing Crowds to Lasky and Fox Productions

Special to MOTION PICTURE NEWS

Terre Haute, Ind., Nov. 5

COMPETITION of the keenest sort was displayed within the last week in Terre Haute when both the Lasky and Fox productions of "Carmen" were shown at local theatres. The Fox "Carmen" with Theda Bara was offered by Manager Charles Smith of the Grand for six days beginning Thursday, October 28, while the Lasky production with Geraldine Farrar was shown by Manager Less at the American for four days beginning the same day.

The presence of both versions in the city brought out a small war between the theatres, both engaging in it through the medium of newspaper advertising. Both carried extra large advertisements in local papers and resorted to automobiles carrying advertisements.

Every available place in the city was filled with posters of the Fox "Carmen." Manager Less of the American put an automobile on the streets carrying a band and with banners on the sides.

In retaliation the Grand had a larger

automobile on the street bearing large signs that almost obscured the machine. Both sides of this auto carried signs reading "The William Fox 'Carmen' beats the band." Following one another around the streets of the city, it began to attract the attention of everyone. As a final trump, the American automobile carried signs reading "We lead, others follow," and "We're no pikers, we can afford a band."

The sight that greeted the eyes of Terre Hauteans then was the American automobile and the Grand, which this time carried a sign "We don't need a band." And, the driver of the Grand automobiles had orders to keep ahead of the American at all times, which he did until he forced the rival automobile to stop.

TIFFANY MAKES NEW PRINTS FOR "HEART OF MARYLAND"

New prints and a new campaign are ready for the coming season of Mrs. Leslie Carter in "The Heart of Maryland," the six-reel Belasco play produced by Herbert Brennon for the Tiffany Films Corporation.

The new bookings are now being taken, and it is pointed out that while these bookings can be arranged at the Metro exchanges, the picture is not and never has been on the regular Metro program.

"The Heart of Maryland" played to 139,000 persons in nine days at the New York Hippodrome, and it has been booked continuously ever since. It was because of the drawing power of the feature that new prints were ordered and the new advertising campaign entered into.

Joseph W. Engel, of the Tiffany company, said this week in speaking of this feature:

"The demand for 'The Heart of Maryland' has not been alone due to Mrs. Carter, although her name has a wonderful drawing power, but rather to the size and importance of the drama itself."

The new bookings are being arranged now for time that extends beyond the holidays.

Anna Held's Morosco Film May Be a Fashion Bazaar

French Comedienne, on Way to Los Angeles from New York, Where There Are Whispers of an Engagement with Russian Prince, to Wear $25,000 Sable Coat

ANNA HELD is on her way to Los Angeles, where the French comedienne will make her motion picture debut at the studios of the Oliver Morosco Photoplay Company.

On entering her limousine at the Savoy Hotel, which was to rush her to the Grand Central, Miss Held was confronted by several persistent newspaper reporters who tried to secure a confession of her reported engagement to a Russian prince.

The star cleverly avoided all direct replies to the many questions put to her by the newspaper men and blandly smiled at the determined efforts of her interviewers. The story, which Miss Held neither denied nor affirmed, involves a Russian nobleman who met the star on board the steamer *St. Louis* during her trip to this country several weeks ago.

Since arriving in this country it is stated that the actress and the Russian have been seen together most every evening at the theatres. The Russian has business with his government's consul here and it is confidently expected that an announcement of marriage will be forthcoming when Miss Held reaches Los Angeles.

The famous star did not seem any the worse for her vigorous activities on the battle-front in France since the beginning of the war. That she rendered valuable assistance to her country was demonstrated by the enthusiastic praise which has been accorded her by prominent government officials and other well known figures.

Just before boarding her car Miss Held said: "I have brought over a collection of new gowns which I will wear in motion pictures and which represent an outlay of a fortune. Besides my new gowns I have brought over a new $25,000 Russian sable coat and a $20,000 ermine cloak. Besides its other qualities I think you will find my film a fashion bazaar, as these clothes which I have brought over with me cannot be duplicated in this country and are just fresh from the modiste."

For one motion picture Oliver Morosco will pay her $25,000, it is said.

Premier Will Sell Pictures Outright to Exchanges

Company Expects to Release 55 Features a Year, and Will Have Experienced Men to Judge Quality of Pictures as They Come from the Studios

THE Premier Program Corporation, with main and executive offices at 126 West Forty-sixth street, New York City, announces its entrance into the field of Feature Programs.

Although the name Premier Program, under which this company will release fifty-two features annually, is a new one in the industry, the company is not a newcomer in the field, inasmuch as the five producing companies, who will release on this program, have been established as successful producers of features for years.

Each feature is made under the supervision and subject to the approval of the Premier Program Corporation. It must not only meet the standard set by each producer for his own work, but must also undergo an examination at the hands of the sales company.

Premier pictures will be released through independent exchanges; the attitude of the corporation is that the best interests of both the exhibitor and his patrons demand that the rental, distribution and care of picture plays can best be served by the local exchange.

Premier Pictures will be sold outright to the exchangeman—they will be his property. The plan does not include any percentage or profit sharing scheme.

No franchises or guarantees are a part of the Premier program, as this corporation is amply financed, and ask no aid from the exchangeman.

G. Blake Garrison, secretary of the Premier Program Corporation, said: "Our organization is founded upon the great modern business tendency of co-operation. We are all firm believers in accomplishing the best results by working together. Our success is dependent on and bound up with the success of the exchangeman and the exhibitor."

New Kriterion Engages Expert for Its Publicity

Joseph S. Edelman, Who Made Reputation in Advertising Field by Work for Well-Known Commercial Houses, Will Prepare Helps for Exhibitors

JOSEPH S. EDELMAN, recently director of advertising for the World Film Corporation, has been engaged by the Kriterion Film Corporation to direct its advertising and publicity releases.

The New Kriterion Sales Corporation plans to release a program, featuring well known players of film and stage; one and two reel pictures that will have the strength and drawing power of a feature crowded into one or two reels of interest and action.

It is in line with the policy of quality that Kriterion has outlined that they have engaged a man of Mr. Edelman's reputation and ability to insure the quality of its advertising matter, doing justice to its film releases.

Mr. Edelman, whose work with World Film attracted considerable attention and who was one of the first men to introduce artistic posters into the film field, is president of the Sterling Advertising Service and earned his commercial reputation in the advertising field by his exceptional work for Joseph P. Day, Robert H. Ingersoll and Bro., M. Morgenthau Jr. and many others.

The same character and quality of advertising helps that Mr. Edelman planned for World Film Features will be used for the Kriterion Program.

The company will have a complete system of advertising helps for exhibitors. Artistic posters made from original sketches by the best men in the commercial field, exceptional lobby displays and a number of other things new to the film world will be used by the company.

VIGNOLA COMPLETES WORK ON "BLACK CROOK"

Robert G. Vignola has completed work on Kalem's production of "The Black Crook," a four-part spectacular feature based upon the Kiralfy extravaganza.

The Kalem producer is making arrangements to depart for Jacksonville, Fla.

KLEINE-EDISON OPENS ANOTHER CANADIAN OFFICE

Productions of the Kleine-Edison Feature Service will have another outlet in Canada beside the office now located at Toronto when a new branch is opened at Montreal next week.

Canada has taken extremely well to the Kleine-Edison output, as practically all of the better class theatres throughout the Dominion are now using the Kleine-Edison service.



ILLUSTRATING TWO CURRENT UNIVERSAL RELEASES. (Right and left) GLADDEN JAMES, LIONEL ADAMS AND BETTY GRAY IN "BLOOD HERITAGE." (Center) "LIL NOR'WESTER," WITH MARY FULLER, PAUL PANZER, AND GLEN WHITE

ESSANAY ANTI-TUBERCULOSIS PICTURE TO HELP FIGHT WHITE PLAGUE

Essanay has just completed a two act photoplay for the Wisconsin Anti-Tuberculosis Association, of Milwaukee. The film, which is called "The Power of the Penny," depicts all the horrors of consumption and shows all the detail of the work being done by the association to stamp it out.

The plot contains a powerful love story and is an intensely interesting romance as well as a technically instructive story. Scenes were made in the streets of Milwaukee, in hovels where entire families were stricken with the disease, and at the sanatorium and free dispensary.

The work of the physicians in the hospital as well as the life of the patients was shown in detail. It is a story that touches the hearts of all and makes them go out in sympathy to these unfortunates. The photoplay will be shown throughout the State in the association's fight against tuberculosis.

It will afterwards be loaned to other organizations for exhibition, in order to show the public the conditions existing and arouse it to determined action to wipe out the white plague from the country.

The photoplay was directed by Richard Foster Baker, and a staff of Essanay players takes the leads in the drama. The photoplay was written by Louis F. Brand, a Milwaukee newspaper man.

Bronx Exhibitors Make Merry at Third Annual Ball

Large Crowd Entertained by "Trilby," Equitable, and an E. and R. Jungle Picture, Besides Several Vaudeville Numbers and Dancing, Bringing the Event Into Small Morning Hours

THE third annual entertainment and ball of the Cinema Exhibitors' Association of Bronx County, N. Y., held at Hunt's Point Palace, Monday, November 1, proved a most successful affair. Practically every exhibitor in the Bronx is a member of the association, which is one of the best regulated local organizations of the city.

The great majority of them attended the ball, while a number of screen players were also on hand to aid in amusing the many film fans who swarmed the hall.

"Trilby," the Equitable picture, opened the entertainment, in honor of Clara Kimball Young, who attended the ball in person, accompanied by her husband, James Young. The E. and R. Jungle picture, entitled "From the Jungle to the Stage," an animal comedy featuring Napoleon, the trained chimpanzee, was projected and eagerly greeted by the crowded house.

Following this several vaudeville numbers featuring chiefly Thanhouser and Biograph talent held the boards. The entertainment closed with the Vitagraph release, "The Sort of Girl Who Came from Heaven," with Earle Williams and Anita Stewart.

There was a grand march, which paved the way for dancing that continued late into the evening. It was led by Clara Kimball Young and Earle Williams, while officers and members of the association and players followed.

The boxholders were Thanhouser, George Kleine, Metro, Kalem, Edison, Biograph, Simplex, Screen Club, Fox Film, Vitagraph, Earle Williams, Clara Kimball Young, World Film and Equitable, Universal, Pathé, Mutual, the Press, and various of the committees and officers of the Cinema Club.

Members of many of the companies were present, including Miss Young, Mr. Williams, Ben Wilson, Viola Dana, Leah Baird, Madeline and Marion Fairbanks, Mrs. Nellie Anderson, Beatrice Anderson, Harry Benham, Muriel Ostriche, Edward Dunn, Frank LeStrange, and Edward Earle.

Of the various committees and officers of the association, John J. Wittman, Henry Cole, Herman Pollak, John C. Bolte, F. L. Allen, Henry Newman, A. Bauernfreund, James J. Haggerty, Moses Cohen, Thomas Howard, and W. Colby were those of principal importance.

Others present were: Joe Brandt, superintending the vast Universal contingent; Nat Rothstein, Morris Pivar, M. H. Hoffman, George Proctor, Charles Condon and Peter Milne.

The affair ran smoothly from beginning to end. The entertainment provided in the first part of the evening was thoroughly enjoyed, while dancing later on proved as popular as ever. The large crowd indicated financial success of the event.

Ministers Approve Blackton "Battle Cry of Peace"

President of National Association of Evangelists of Churches of Christ Declares That Picture Has Inspirational Value of Untold Benefit, Scout Crawford Tells Boston Audience

Special to MOTION PICTURE NEWS

Boston, Nov. 6.

SINCE the news was made public of the purchase of the rights for Boston and New England of the Vitagraph company's war spectacle, "The Battle Cry of Peace," now at the Majestic theatre, its purchasers, Frank Howard, Nathan H. Gordon, Ernest H. Hortsman, Arthur E. Lord, Max Shoolman and Richard Browne have been besieged by offers from all pars of New England for territory in this district.

A feature of the film spectacle at the Majestic is the appearance of Capt. Jack Crawford, the famous chief of scouts, who takes part in the finale of the film.

"I am a great believer in this picture," said the captain to a NEWS man. "It is what the people need to wake them up to a realization of their duty to their country in arousing Congressmen to vote for bigger naval and military appropriations.

"And I have a letter here from Dr. S. M. Martin of Seattle, president of the National Association of Evangelists of the Churches of Christ. Dr. Martin says the film's inspirational value is incalculable; it carries a message and has a heaven-born mission in behalf of peace. He believes its thesis and commends it to his friends and to his countrymen."

Captain Crawford has made arrangements to appear in several more Vitagraph pictures.

PROCTOR, SHY OF STINGERS, TURNS DOWN SCRIPT CALLING FOR TRAINED BUMBLEBEE

George du Bois Proctor, scenario editor for the Gaumont Company, has received a scenario calling for the use of a trained bumblebee. Mr. Proctor says the story is a "stinger," but that he was forced to return it because Edwin Middleton, director of Casino Star Comedies on the Mutual program, absolutely refused to direct a trained bumblebee. He was afraid it might forget its training.

Ten Equitable Directors by the Tenth of Next Month

Company Expects, with Six Productions Now Completed, That It Will Have at Least Twelve Subjects Ahead Before January 1

MARSHALL FARNUM, who has been away in Cuba, during the past three weeks, completing the Equitable production of "Creeping Tides," in which Alexandra Carlisle and an all star cast will appear, returned to New York this week with the finished negative, and immediately began work at the Fifty-second street studio on "The Man Higher Up" in which Frank Sheridan, William H. Tooker, Clara Whipple, Mary Charleson, Frank Beamish, Harry Spingler, Myrtis Coney, Anita Booth, John Booth and George Arbene will comprise the cast.

Mr. Farnum, for the production of "The Man Higher Up," has procured the consent of the police department, the New York Clearing House, and several branches of the civic administration's quarters, where many of the scenes will be laid in their proper locale, without the necessity of building studio imitations.

Webster Cullison returned last Saturday from Martinique, French West Indies, where he went early in October to stage the chief scenes in "Idols" in which Katharine Kaelred is appearing. Mr. Cullison is now at the Flushing, Long Island, Equitable studios, and is to start work on "The Chain Invisible," in which Brandon Tynan, the dramatic actor, will appear, and which will be the first of Richard Le Gallienne's stories to be visualized.

E. Mason Hopper, accompanied by William Courtney, Mary Charleson, Arthur Ashley and William Sheer, leave next Saturday night for Ausable Chasm, where many of the scenes in "Sealed Lips" will be staged. When "Sealed Lips" is finished, Mr. Hopper will begin work on "Three Pair of Shoes" in which Julia Dean will make her screen appearance in her first important feature.

S. E. V. Taylor, formerly with Biograph, and now an Equitable director, will begin work November 12 on an original story entitled "One Night" in which Molly McIntyre will make her screen debut. Miss McIntyre, the original Bunty in "Bunty Pulls the Strings," and Kitty McKay, was to have appeared in "The Modern Girl," but when Mr. Taylor joined Equitable, he brought with him the scenario of "One Night," and Miss McIntyre immediately selected this for her first appearance in silent drama.

Edmund Lawrence, a director for the Triumph Film Corporation, who is completing his final scenes in "The Senator" in which Charles J. Ross makes his first Equitable appearance, will return to New York from Washington next week and begin work with Mary Boland, in "The Ransom" which will be Miss Boland's first camera work.

Joseph Golden, also of Triumph, which concern is one of the chief producing allies of Equitable, will be at work within the week on the production of "Old Clothes" in which Lenore Ulrich, last seen in "The Better Woman," will be featured in the stellar role.

In addition to the above activities the Equitable announces the acquisition of numerous stars and directors.

Brandon Tynan, Mary Boland, Olive Wyndham, Thomas A. Wise, William Courtney, Mary Charleson, Arthur Ashley, Gail Kane, Molly McIntyre, Julia Dean, Emmett Corrigan, Frank Beamish, Charles Cherry and Carlyle Blackwell have all joined the Equitable. Gail Kane has been contracted with for exclusive appearance in Equitable films for a period of two years. Muriel Ostriche has been engaged for three years. Molly McIntyre has been contracted with for a long period, to appear in numerous pictures, while Charles Cherry and Carlyle Blackwell will make their appearance in at least six Equitable productions.

Before December 1, General Manager Felix F. Feist expects to have ten directors at work in the three Equitable studios, and enough features of merit on hand to offset any emergencies for the following six months.

Equitable now has six productions on the shelf, all of which were shown the World Film sales and division managers at Chicago last week, and with the ten directors active, it is anticipated by the Equitable heads that they will have at least twelve productions ahead before January 1.

HERO OF "HAM" COMEDY RECOVERS FROM INJURY

Lloyd V. Hamilton's injured leg is rapidly regaining its normal strength, and before long "Ham" will be at his old tricks again.

The famous Kalem comedian accompanied Director Beaudine's forces while the funmakers were at work on "Minnie, the Tiger," and watched the work from the side lines.

PICTURE BOARD OF TRADE ADOPTS TRADE MARK

An official trade mark for the Motion Picture Board of Trade has been adopted and copyrighted by the publicity committee of the board. The spread-eagle with its shield and message of "Progression, Protection, Promotion," the organization's slogan, will hereafter appear on all stationery, circulars and printed matter issuing from the office of the board. It will be a distinguishing mark and evidence of standing in the trade for the users.



The trade mark will become a permanent part of the trade journals, and will also appear on the letterheads, films, lithographs, advertising matter and in the house organs of many of the manufacturers. Cuts of it will be made in a number of sizes, to accommodate the needs of those who wish to use it. Present plans are to have membership buttons made of the same design, also.

Some of the exhibitor members have secured permission to use it in their programs and advertising matter and on their slides and lobby display. The trade mark, designed by Lambart Guenther, art director of the New York *Tribune* and one of the best artists in America, is easily handled for embossing, stamping or printing, and is a distinct sign of stability and permanency in the motion picture industry.



"CAMP ADOLFI," AUSABLE CHASM, PORT KENT, N. Y., WHERE DIRECTOR JOHN G. ADOLFI PRODUCED "JOAN O' THE HILLS," FOR UNIVERSAL. THE PHOTOGRAPH WAS TAKEN AT LUNCH TIME, AND SHOWS, LEFT TO RIGHT: DAVE WILLS, CAMERAMAN; SIDNEY BRACY, VIOLET MERSEREAU, HARRY BENHAM, DIRECTOR ADOLFI, ASST. DIRECTOR JOHN WILLIAM KELLETTE, AND GEORGE OLKEIN, PROPERTY MAN

Historic King's Favorite, Jane Shore, in a Mutual

"Strife Eternal," Featuring Blanche Forsythe in the Lead, and Reproducing Times of Edward IV of England, with Battle Scenes of 4,000 Extras, Ready on 25th



SHOWING EXTENSIVE SETS AND BIG SCENES IN "THE STRIFE ETERNAL," FIVE PART MUTUAL MASTERPICTURE, WITH BLANCHE FORSYTHE AS "JANE SHORE"

MORE than 4,000 persons, including a cast of noted screen players, headed by Blanche Forsythe, are presented in "The Strife Eternal," in five reels and over two hundred scenes, to be released by the Mutual Film Corporation, November 25, as a Mutual Masterpicture.

This production depicts the enthralling romance of Jane Shore, favorite of King Edward IV of England, who rose from the sphere of a humble goldsmith's wife to a life of lavish splendor at the English court, to finally end her existence as a beggar in the streets of London.

Vividly depicted on the screen, the drama is a pageant of beauty. Old London forms a quaint, medieval background for gracefully moving throngs of gorgeously clad people, the pomp of the processional, the festivities of the court, the gaieties of the guilds and the artisan folk. Exceptionally interesting are the wonderful battle scenes, in several of which between 3,000 and 3,500 men are employed. These scenes represent as nearly as possible the hosts of the Lancastrians, King Edward's return from Flanders and the landing of his vast hordes of fighting men at Ravenspur.

Exceptional pains are said to have been taken in selecting the cast for the screening of this important historical play. Old portraits of the historic personages that appear in the productions were, it is stated, studied with infinite care, in order that appearance, manner, dress and personal peculiarities of those who played such a big part in the page of history might be minutely reproduced.

King Edward IV is impersonated by Roy Travers; Richard, Duke of Gloucester, afterwards Richard III, is played by Rolphe Leslie; Dora De Winton appears in the role of Margaret, the jealous cousin of Matthew Shore, and Jane Shore lives again before our eyes in the person of Miss Forsythe.

Among the many female characters who crowd the pages of history, few appeal more strongly or stir the emotions so deeply as the remarkable and unfortunate lady—Jane Shore, heroine of this forthcoming production from Mutual. The age at which she lived was a lurid and picturesque one; and viewing it from this period of time, it presents itself to us as a series of interesting dramatic episodes.

British historical records, as viewed by the producers of "The Strife Eternal," narrate that the very first time King Edward IV set eyes on Jane Shore, he fell a slave to her beauty and charm and, forgetting his duty to his lawful consort, took Jane under his protection and established her at court. During her life time she exercised a tremendous influence over him, as Sir Thomas More, from whose works much of the data on which the screen version of "The Strife Eternal" is based, said, "never abused it to any man's hurt, but used it to many a man's comfort and relief."

Her life under the protection of Edward IV was one continuous round of pleasure and splendor, but being a woman of gentle disposition and largeness of heart, she distinguished herself by acts of charity and mercy, and seems to have been exceedingly popular, as Sir Thomas More relates, with all classes at that time.

When Edward died, the brutal Richard (the Protector), and later Richard III, singled the unhappy woman out as a butt for his vengeance and his spite. First of all, he appropriated her jewelry, of which she had considerable, stripped her of all her possessions with the exception of a few pieces of clothing, and then handed her over to the unscrupulous judge (who was completely in Richard's power) who sentenced her to walk bare-footed and but partly clothed through the crowded streets of London. Jeered and mocked at by the ribald crowds lining the streets, the hapless girl, who in preceding years had befriended many of them, suffered agony beyond description. Later the brutal judges placed her, penniless and hungry, a beggar on the streets of London.

Smithson, Noted Stage Producer, Now with Edison

His Broadway Successes Include "The Girl from Paris," a Big Money Maker in Its Day; "The Defender," First Bringing Blanche Ring into Prominence, and Many Others

IN the nature of a triumph for the Edison organization is the winning over to motion pictures of Frank Smithson, the noted Broadway theatrical producer, to become its director general under Leonard W. McChesney, studio and motion picture division manager.

For a bright galaxy indeed it would make were the players' names to be mentioned who owe to Mr. Smithson's acumen their present eminent position on the stage and screen.

A few of these, within easy memory, are "The Girl from Paris," said to be "a world beater" among productions for the money it made; "Monte Carlo," "Hotel Topsy Turvy," "The Defender" in Boston when Blanche Ring first came into prominence, "The Chaperons," "The Orchid," "The Blue Moon," "The Top of the World," "The Motor Girl," "The Beauty Spot," "The Giddy Throng," "King's Carnival," "Nancy Brown," "Queen of the Moulin Rouge," "Louisiana Lou" and "High Jinks."

Mr. Smithson had but just returned from Chicago, where he staged a big success when he jumped into the rehearsing of another in New York. When this task is finished, he will take up his new duties, about November 22, at the Edison studio.

Twenty years of a most active life have been spent in America by Mr. Smithson who, however, was a well known leading comedian in England before he came here. There, he was associated with Sir Augustus Harris, William Greet and others of prominence. He has originated many parts, notably Uncle Matt in "La Cigale," Larry O'Brien in "Dandy Dick," with May Yohe, who made a sensational success at that time. Mr. Smithson also played in and staged many English plays and pantomimes. Then he visited this country for pleasure.

Here he met E. E. Rice, who prevailed upon him to remain and stage "The Girl from Paris" at the Herald Square Theatre. Since that time Mr. Smithson has become a loyal American citizen, declaring that he loves his adopted land the more each year he stays.

Mr. Smithson will work hand and hand with the studio manager, Mr. McChesney, but the former will enjoy more latitude and authority than has heretofore been alloted one in a similar position, in recognition of Mr. Smithson's.

The Edison organization long negotiated with Mr. Smithson before he could hear the call of motion pictures, but now that they have been successful, there is a feeling that he will be a motive and energetic factor in placing Edison releases in an enviable position.

"FINAL JUDGMENT" PLAYS TO GOOD BUSINESS IN BOSTON

Special to MOTION PICTURE NEWS

Boston, Nov. 6.

The Metro picture featuring Ethel Barrymore in the Scarborough play, "The Final Judgment," was the big feature of the bill at the Boston Hippodrome when that spacious playhouse opened recently with Creatore's band playing for the pictures.

The combination of films and Creatore aroused the press and the patrons to enthusiasm, and the Keith interests are doing good business at this house.

Scream Club Raises Its Voice in Praise of Anita King

Paramount Girl, Who Made Trans-Continental Trip Alone in Auto and Will Be Starred by Lasky, Is Elected Honorary Member of Los Angeles Organization

Los Angeles, Nov. 4.

ANITA KING, the Lasky-Paramount girl, well-known tourist and motorist, the first woman to cross the continent alone in an automobile, was the guest of honor at a dinner given to the members of the



ANITA KING, THE PARAMOUNT GIRL, CARRIED FROM THE TRAIN ON HER ARRIVAL IN LOS ANGELES

Scream Club, composed of publicity people of the West Coast studios, and representatives of the trade papers, by Kenneth McGaffey, of the Lasky publicity staff, Sunday evening, October 31, at Assembly Hall of the Alexandria Hotel, Los Angeles.

Miss King was singularly honored by being unanimously elected the only honorary member of the club in appreciation by the members of her most remarkable ability to secure first-page space, embellished by two and three column headlines and cuts.

The dinner of nine courses began with a chemically pure cocktail, and the menu was representative of the dishes each city Miss King passed through, or is famous for. As silent guests were a replica of the pet dog Miss King killed on the desert to prevent it from dying of thirst, and the rabid coyote she killed in a hand to hand struggle.

Telegrams of congratulations poured in at the rate of one a minute from such notables as Theodore Roosevelt, William Jennings Bryan, Lord Kitchener, Mayor Mitchel, and city officials of many localities —asking that the keys of the city be returned. Mr. McGaffey presided as toastmaster, and the principal speaker of the evening was Miss King, who recounted numerous instances of her experience in a most interesting manner. Others who responded were Jesse L. Lasky, William de Mille, M. L. Lewis, and J. C. Jessen.

Miss King arrived from the East, Saturday afternoon, and was greeted at the station with a delegation of Los Angeles officers, many representatives of the Auto Club of Southern California, and the entire producing staff of the Lasky studio. Saturday evening she was guest of honor at the Los Angeles automobile show, the occasion being known as "Anita King Night."

Preparations are now being made for the filming of the first subject in which Miss King will be starred by the Lasky company. This will in all probability be titled "The Paramount Girl." The scenario is being prepared by William de Mille, and the direction, it is understood, will be in charge of Cecil B. de Mille. Every effort is to be made to make this picture the greatest production the Lasky company has ever made, and will be the first of a series.

The tour across the continent has served to cause everyone who comes in contact with Miss King to see that in the past she has been greatly underestimated.



DINNER GIVEN AT LOS ANGELES IN HONOR OF ANITA KING, THE PARAMOUNT GIRL, BY KENNETH McGAFFEY, OF THE LASKY PUBLICITY STAFF, TO MEMBERS OF THE SCREAM CLUB AND REPRESENTATIVES OF TRADE PAPERS. (Left to right, seated): J. F. Ryan, J. C. Jessen, Grace Kingsley, Jesse L. Lasky, Anita King, W. C. De Mille; Mrs. M. L. Lewis, M. L. Lewis, C. W. Pope, Doris Schroeder, Bennie Ziedman. (Standing): Fred Kley, Joe Murray, Mr. and Mrs. H. O. Stechhan, Clark Irvine, Kenneth McGaffey, Mr. and Mrs. M. O. Jonas.

FRANK LOSEE PICKED BY FAMOUS PLAYERS FOR "OLD HOMESTEAD"

Contracts have just been signed whereby the Famous Players Film Company obtains the exclusive services of Frank Losee, the distinguished character actor who has already appeared in numerous feature productions of that concern.

Mr. Losee's first role since becoming a permanent member of the Famous Players staff will be that of Josh Whitcomb, the beloved character in "The Old Homestead," which the late Denman Thompson rendered unforgetable by his quaint and



FRANK LOSEE

charming impersonation. Work on the screen production of this play has already begun, the first scenes being taken in the newly acquired studio

The first important role which Mr. Losee played upon the screen for the Famous Players was the villainous Baron Bonelli in "The Eternal City," in which he attained a great success in support of Pauline Frederick. Mr. Losee has been seen in a number of other big Famous Players productions.

WATSON SEEN AGAIN IN TRAMP MAKE-UP, IN KLEINE SUBJECT

Harry Watson, the tramp in Ziegfeld's early "Follies" shows, is again seen in his old make-up bearing the more or less appropriate name of Musty Suffer and doing all of those inimitably funny bits of business which did so much to popularize the Ziegfeld entertainment.

As Bickel, Watson and Wrothe, the original team will be remembered in the three-act comedy, "Me, Him and I," but the later combination of Bickel and Watson is better known in connection with the "Follies" and innumerable vaudeville tours.

"Keep Moving" is in five reels. How highly it is regarded by the Kleine forces is amply attested by the barren offices when word goes forth that some part of it is to be projected for editing or other purposes.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

MONTREAL EXHIBITORS QUICKLY SUPPORT GAZETTE'S PHOTOPLAY DEPARTMENT

THE Montreal *Gazette* is one of the latest recruits to the ranks of newspapers printing motion picture pages.

This photoplay department, now in its fourth week, is edited by T. H. Frazier, who induced the *Gazette* to accord motion pictures the recognition due them, and within a few hours himself secured enough exchange and exhibitor advertising to insure a page every Saturday for a year.

How far the *Gazette* and Mr. Frazier have progressed in their commendable enterprise is shown by a reproduction of part of the *Gazette's* photoplay department on this page. The issue of October 30 gave up two pages to pictures alone, thereby placing the *Gazette* at once in the class of newspapers which are doing their full duty by the exhibitor.

Montreal exhibitors are proving they are "live wires" by advertising freely in the *Gazette's* pages.

In general, the *Gazette's* department is very good. No doubt it will be improved as it gets older, and this improvement should include, we suggest, the use of illustrations, larger display heads, a guide to all Montreal theatres, uniformity of type in the ads, and short items of gossip about plays and players.

When these and other features are added, the *Gazette's* department will be as excellent in detail as in general plan.

We urge Montreal exhibitors to give the *Gazette's* department their continued cordial support, remembering that the newspaper can be made a most powerful ally of the picture theatre.

FREE TICKETS FOR KENTUCKIANS WHO HAD NEVER SEEN PICTURES

Two hundred free tickets were distributed recently by the Masonic theatre, Shepherdsville, Ky., on a novel plan. The theatre advertised for one week that on a certain date it would give one ticket to each person making application who had never seen a motion picture performance.

"WINDOW DRESSING" FOR THEATRE FRONTS LIKE DEPARTMENT STORES

Reports of good times for exhibitors in the Middle West, and prospects of the best season on record, ahead, were brought east this week by C. W. Deibel, of Youngstown, O. Mr. Deibel is proprietor of the Dome theatre, the largest motion picture house in Youngstown, with a seating capacity of 1,200. Although his house is located in the heart of the downtown district, Mr. Deibel has made a great success of features, and has just made an extensive booking of Paramount and V-L-S-E subjects.

"Thorough and vigorous advertising has had much to do with our success," said Mr. Deibel. "We treat our theatre just as the wide-awake merchants on both sides of us treat their stores, and employ a regular 'window dresser' to dress up the front of our house and attract the shopper, the same as a merchant does.

"Attractive posters, appropriate decorations, and lighting effects, changed frequently, give a sample of the goods offered inside, and bring in the crowds. We also use the newspapers freely, and find they are

8 THE GAZETTE, MONTREAL, SATURDAY, OCTOBER 30, 1915. VOL. CXLIV. NO. 260

WHAT'S NEW IN FILM PLAYS

IMPERIAL

LAST TIME TODAY

Francis X. Bushman in

"GRAUSTARK"

Big Feature Show Tomorrow

The Distinguished Character Actor,

FRANK KEENAN

IN

The Long Chance

A Six-act Western Drama with a Punch

Pathe Gazette and Others

MR. JOHNS, Baritone. MRS. MALONEY, Soprano.

IMPERIAL ORCHESTRA & ORGAN

Next Week

MANY RECRUITS TO FILM RANKS

Players of Note on Legitimate Stage to Pose for Camera

After a career in the spoken drama, extending from 1883, Otis Harlan has announced his permanent retirement from the stage. Hereafter Mr. Harlan expects to devote his talents exclusively to motion picture work. He will shortly make his initial bow to picture fans in the Selig Red Seal play, "A Black Sheep." Harlan has had a notable career on the stage. He has starred in most of the Hoyt comedies, both at home and abroad and has acted as principal funmaker for such stars as Anna Held, Ethel Levy, Elsie Janis, Thomas W. Seabrook, and others. He also staged the original production of "Baby Mine." He aided in the organization and was prominently identified with the Bijou Circuit for years, and is reputed to be among the wealthiest of American actors. He last appeared in Montreal as the comedian in "Bon Bleu."

Henrietta Crosman, star of many stage successes, has just finished her first experience in the movies, posing for the leading role in "The Paddist." She declares herself delighted with the work, and will return to the screen after completing her stage engagements for the season.

Raymond Hitchcock is making his film debut in "The Ring-tailed Rhinoceros," a fanciful comedy. His wife, Flora Zabelle, appeared in his support.

Victor Moore, one of the most successful of legitimate and vaudeville comedians, has decided to forsake the footlights for a period of years, in order to appear exclusively in Paramount Pictures at a large salary. He was the original Kid Burns in Cohan's "Forty-Five

led the child's part in "The Prince Chap" and similar roles with Mrs. Leslie Carter, Mrs. Fiske and Bertha Kalich, and was to the title role of "The Littlest Rebel," which charmed playgoers during four years. Finally she was snapped up by Metro making her first appearance in "Always in the Way." Barrie has a screen production been received with such universal approval, and so Metro got busy immediately and found another five-act Star from just waited to her, "Emmy of Stork's Nest," which also scored an immediate hit. The name of little Mary Miles Minter is one that will be heard very often in the next few years.

Great interest is being manifested in the $2,000 and prize contest instituted by the Metro Pictures Limited, according to managers of local theatres showing Metro Pictures. In order to enter the Popular Opinion Contest patrons of houses showing Metro are required to give their candid opinions on each Metro release for a period of twenty-six weeks. The person sending in what is deemed by the judges to be the most intelligent set of answers will be awarded the first prize of $1,000. There are 142 other prizes making up the aggregate sum of $2,000 for this contest.

In the Patriotic Scenario Contest the first prize is also $1,000 and the other prizes aggregate a like amount. These prizes are offered by Metro Pictures Limited and are open only to Canadians. The judges will be prominent men of Canada and only Canadian residents may participate in either event.

Full information and a booklet of rules may be secured at the Imperial, Crystal Palace, Electra or Fairyland Theatres.

AN EMOTIONAL STAR

Treat for Drama Lovers at Electra Theatre

Admirers of clean strong plays cannot do better than visit the Electra Theatre tomorrow, Monday or Tuesday as [illegible] the pleas-

a safe of its valuable contents. Then he sees a valuable emerald in the possession of a fellow guest, and on a pilgrimage to the shrine of St. Anne de Beaupre with her sick child. He chloroforms the woman, the maid and the child and secures the emerald. He later poses as a Russian revolutionary, falls in love with a girl to whom he presents the emerald, and the discovery leads to his undoing. There is an excellent cast supporting Mr. Warwick, and the settings and photography are all that could be desired.

"THE SPENDER"

Five-Act Gold Rooster Play at Casino

"The Spender," a Gold Rooster play in five acts, will be seen at the Casino on Monday, Tuesday and Wednesday. Peter Lobert, young, enthusiastic and tremendously alive, lets his reckless carelessness plunge him heavily into debt once too often, and is sent away by his indignant father, to seek his fortune as best he may. Bagley, the faithful old family servitor, casts his lot with his young master. That night, at the Royal Arms, Peter's favorite cafe, he tells his companions of his misfortune. The picture of an American heiress gives him an inspiration and he declares his intention of going to America, masquerading as a prince, and winning the hand of the Yankee newly-rich. As a prince, it doesn't take Peter long to gain entrance to the McCabe home, and as a lover it doesn't take him long to gain admission to Nellie McCabe's heart. They are married, much against the wishes of Pat McCabe, who doesn't put his faith in princes and who orders Peter, now that he has her, to take care of her. This hasn't been Peter's idea at all, but, since it has come to a showdown, he tells of his poverty and she, though disillusioned, sticks bravely to him. Peter and Bagley get a job in McCabe's factory, unknown to McCabe. The latter has trouble with his help, who are incited to strike and riot by Jim Walsh, a walking delegate. Here are some big scenes in which the factory is [illegible] are a troop of cavalry [illegible] and Sunday Pathe Presents

THE STRAND

St. Catherine West, corner Metcalfe St.

Three Days Commencing Monday

Robert Warwick in

"The FLASH of an EMERALD"

A story of the modern society vulture that grips and thrills.

SATURDAY AND SUNDAY

11th Instalment, First Run

"THE GODDESS"

Marie Walcamp, in

"A FIGHT TO A FINISH"

and Others.

Wm. Eckstein, Pianist.

Hear Miss Barnes in all the Latest New York Hits

THE THEATRE OF COMFORT

CASINO

49 St. Catherine West, near St. Urbain

[illegible] and Sunday Pathe Presents

[illegible] shown

NOTE THE GENEROUS SIZE OF ADVERTISEMENTS USED BY MONTREAL EXHIBITORS

now waking up to the fact that much news of real news value is to be found in the motion picture business. Not only are they running motion picture departments, but frequently important items connected with the 'movies' find their way into the news columns. All this has helped us and has helped them also."

THE EMPRESS THEATRE, 'FRISCO, USES ELABORATE ELECTRICAL DISPLAY

Sid Grauman, proprietor of the Empress theatre in San Francisco, gave a special midnight performance of the William Fox feature, "The Soul of Broadway," starring Valeska Suratt, on Saturday, October 16. The performance was an invitation affair and several hundred guests were present. Music was furnished by an augmented orchestra, special souvenir programs were distributed and refreshments were served.



ELECTRICAL DISPLAY OF THE EMPRESS THEATRE, SAN FRANCISCO, WHEN "SIN" WAS BEING SHOWN THERE

Mr. Grauman has come to be recognized as one of the livliest exhibitors on the Pacific coast. He is a firm believer in advertising and gives particular attention to electrical displays. During his showing of the William Fox production, "Sin," featuring Theda Bara, Mr. Grauman used a six-deck, four-color electrical display of 246 letters. More than 1,800 electric globes were used in the display.

BOTH "CARMENS" BREAK RECORD IN SYRACUSE

The showing of "Carmen" at the two theatres was heralded with so much advance advertising and talk that Syracuse went "Carmen mad."

The Eckel placed window cards in every store in Syracuse and broke all Syracuse records for motion picture advertising by using practically a full-page advertisement in a Sunday paper. An augmented orchestra furnished music from the opera, and four policemen furnished protection to hold the crowds back.

Manager Edgar Weil of the Strand made history by securing permission of the street railway company to place one-sheet cards on the front of every trolley car in Syracuse one week in advance of showing. In addition, he mailed to each member of every musical organization in Syracuse a photo of Geraldine Farrar, a sketch of her life, and the announcement of the Strand showing.

Fenita DeSora, a Spanish pupil of Geraldine Farrar, and Edward Caferty, a Metropolitan Grand Opera singer, rendered selections from "Carmen" in the intermissions, and sixty college students behind the screen applauded and worked the mob effects.

Both theatres did a record-breaking business and the picture created more comment than any feature picture or any photoplay ever before shown in Syracuse.

DRAWS CROWDS TO "CHINATOWN" BY NOVEL ADVERTISING

"Chinatown" was being pictured at the Boyd, Omaha, Neb. Manager Harry Cockrill had the front of the house decorated in a profuse manner with Chinese lanterns, shrubbery, buildings, etc., and in a side room he served tiny cups of tea, prepared over a charcoal stove by a Chinese maiden. Newspaper stories in Chinese-English were run. A Chinese man, or a man dressed in a Chinese costume, rather, stood in the lobby giving out programs.

Needless to say, everyone who attended told his or her friends, and the local newspapers ran several stories about the idea.

CIRCLE THEATRE, EASTON, IMPROVES ITS HOUSE ORGAN

In a recent issue MOTION PICTURE NEWS commented unfavorably upon the house organ then issued by the Circle theatre, Easton, Pa., because of the fact that outside advertising was permitted to overshadow the Circle's own publicity.

The Circle has evidently changed its policy in this respect, for the latest issue,


CIRCLE THEATRE

WORLD'S BEST PHOTO-PLAYS PROPERLY PRESENTED

PROGRAM FOR WEEK OF OCTOBER 25 1915

THIS WEEK

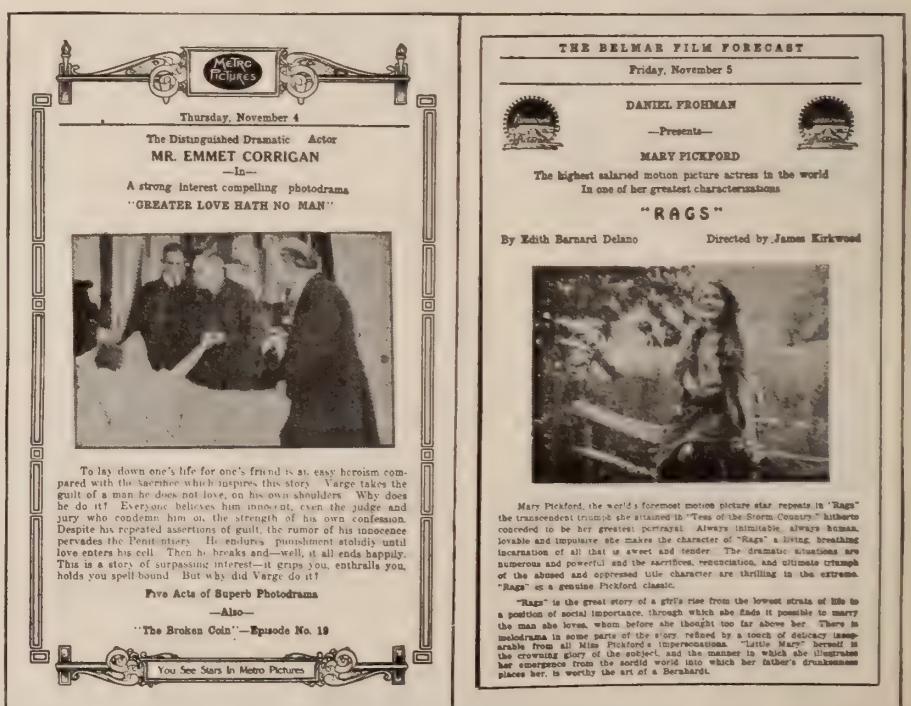
COMING ATTRACTIONS

FIRST PAGE OF THE CIRCLE THEATRE'S NEW HOUSE ORGAN

which has just reached us, eliminates commercial ads entirely, employs better stock, clearer type faces, good illustrations, and a far more satisfying make-up.

The cut shown herewith reproduces, in reduced size, the first page of the Circle's organ as it is today.

HOUSE ORGAN SERIES No. 7: A THEATRE MAGAZINE


METRO PICTURES

Thursday, November 4

The Distinguished Dramatic Actor

MR. EMMET CORRIGAN

—In—

A strong interest compelling photodrama

"GREATER LOVE HATH NO MAN"

To lay down one's life for one's friend is an easy heroism compared with the sacrifice which inspires this story. Varge takes the guilt of a man he does not love, on his own shoulders. Why does he do it? Everyone believes him innocent, even the judge and jury who condemn him on the strength of his own confession. Despite his repeated assertions of guilt, the rumor of his innocence pervades the Penitentiary. He endures punishment stolidly until love enters his cell. Then he breaks and—well, it all ends happily. This is a story of surpassing interest—it grips you, enthralls you, holds you spell-bound. But why did Varge do it?

Five Acts of Superb Photodrama

—Also—

"The Broken Coin"—Episode No. 19

You See Stars In Metro Pictures

THE BELMAR FILM FORECAST

Friday, November 5

DANIEL FROHMAN

—Presents—

MARY PICKFORD

The highest salaried motion picture actress in the world

In one of her greatest characterizations

"RAGS"

By Edith Barnard Delano Directed by James Kirkwood

Mary Pickford, the world's foremost motion picture star, repeats in "Rags" the transcendent triumph she attained in "Tess of the Storm Country," hitherto conceded to be her greatest portrayal. Always intimable, always human, lovable and impulsive she makes the character of "Rags" a living, breathing incarnation of all that is sweet and tender. The dramatic situations are numerous and powerful and the sacrifices, renunciation, and ultimate triumph of the abused and oppressed title character are thrilling in the extreme. "Rags" is a genuine Pickford classic.

"Rags" is the great story of a girl's rise from the lowest strata of life to a position of social importance, through which she finds it possible to marry the man she loves, whom before she thought too far above her. There is melodrama in some parts of the story, refined by a touch of delicacy inseparable from all Miss Pickford's impersonations. "Little Mary" herself in the crowning glory of the subject, and the manner in which she illustrates her emergence from the sordid world into which her father's drunkenness places her, is worthy the art of a Bernhardt.

Looking at Two Pages of The Belmar Film Forecast, one of three magazines published by The Rowland and Clark Theatres, Pittsburgh. These magazines are elaborate and, in general appearance, attractive.

AMONG THE EXCHANGES

WORLD AND EQUITABLE FILM HEADS CONVENE AT CHICAGO IN FOUR-DAY SESSION

THE convention of the heads of the World Film and the Equitable Motion Pictures Corporation's sales and division managers and department heads, which convened at Chicago, Monday, November 1, adjourned Thursday, November 4.

Monday morning the convention assembled with Lewis J. Selznick and Arthur H. Spiegel occupying chairman and vice-chairman seats. Mr. Selznick addressed the gathering, using as his theme co-operation and efficiency. At noon the meeting adjourned for luncheon and the afternoon was given over to debating.

Primarily the convention was held to acquaint the World Film roadmen with the Equitable activities, past and forthcoming. During the convention on Monday, Assistant General Manager Harry C. Drum, of the World Film, appointed twenty-four of the forty-eight visiting salesmen and branch managers to act as exhibitors and the remaining twenty-four to act as salesmen, and for five hours the two sides debated on the strength and weakness of the World Film and Equitable pictures.

Tuesday's session convened at 10 A. M., and President Arthur H. Spiegel, of the Equitable, addressed the gathering.

Tuesday afternoon Harry L. Reichenbach, of the Equitable Corporation, addressed the visitors on advertising and publicity, and in the course of his talk intimated that during the forthcoming year Equitable would spend at least twenty per cent of its revenue in aids and exploitation assistance to their contracted customers. This exploitation consists in lobby displays, permanent outdoor posters and other advertising matter of a permanent nature, which will go to the exhibitor almost gratis and be an enduring attraction for him.

All day Wednesday was given over to the sales and division managers of the World Film when a book on salesmanship, compiled by Harry C. Drum, was thoroughly gone over in every detail. The book consists of 155 pages of closely written material.

A banquet was tendered the employees by General Manager Selznick, of the World Film, and President Spiegel, of the Equitable Corporation, at the Hotel La Salle, Wednesday night at 7:30, at which Mayor Thompson, of Chicago, welcomed the visiting film men in the name of Chicago.

Among the prominent speakers at the banquet were: Lewis J. Selznick, Alfred Bamberger, Arthur H. Spiegel, N. J. Spiegel, Captain Harry Lambart, Harry C. Drum, Leander Richarson, Rapley Holmes, J. H. Schaeffer, Harry L. Reichenbach and W. W. Drum.

Telegrams were read from Clara Kimball Young, Maurice Tourneur, Robert Warwick, William A. Brady, Lee Shubert, Felix Feist, Isidore Bernstein, Gail Kane, Harry E. Young, a number of the branches of the Motion Pictures Exhibitors League and the World Film and Equitable employees in New York.

A full list of the employees of the two organizations present during the convention which was held at the Hotel La Salle, follows:

S. J. Berman, New York; S. W. Hand, Boston; George J. Beihoff, Philadelphia; C. W. Bunn, Washington; Ben S. Cohen, Buffalo; S. E. Morris, Cleveland; J. O. Kent, Detroit; Clay E. Brehm, Cincinnati; W. A. Ratz, Indianapolis; I. H. Hirsch, Pittsburgh; I. L. Lasky, Chicago; E. W. Dustin, St. Louis; T. Y. Henry, Kansas City; P. Goldstone, Omaha.

J. A. Salter, Minneapolis; George J. Schaefer, New York; Denham Palmer, Cleveland; W. W. Drum, Chicago; W. E. Knotts, San Francisco; R. H. Clark, San Francisco; C. L. Theuerkauf, Los Angeles; Charles Gilmour, Denver; H. P. Rennie, Salt Lake City; George P. Endert, Seattle; Jos. Klein, New Orleans; Maurice F. Barr, New Orleans; Harry L. Goldberg, Atlanta; C. L. McHenry, Dallas.

BOTH VERSIONS OF "CARMEN" GOING WITH RUSH IN QUAKER CITY

The Lasky "Carmen" is going with a rush in Philadelphia. Four prints are booked up until December 1. The Fox film "Carmen" is starting on an equally triumphal career.

The censors profiting, perhaps, by past experience, treated this Carmen gently from the first, so there was no trouble about it.

A few of the atmospheric Sevillian scenes considered too real for the gaze of moral Pennsylvanians, were cut, but these in no wise interfere with the action of the story. As in the Farrar version, the cigarette girl being pulled across the table was eliminated, as was a small part of the death of Carmen, not enough, however, to spoil the thrill of either scene. The Fox Carmen is in no wise lacking in demand, and is being booked as fast as it can be handled.

ADAMS DIRECTS KRITERION BRANCH IN TOLEDO

R. A. Adams, who has acted as manager of the Detroit Kriterion Film Company in Detroit, has been transferred to Toledo, Ohio, where he now has full charge of the company's branch in that city.

Mr. Adams was formerly connected with the General Film Company in Cleveland, the Superior Film Company in Toledo, and the Mutual Film Company in Detroit.

V-L-S-E SEATTLE BRANCH OFFERS GOLD WATCH FOR BEST PUBLICITY STUNT

AN incentive to more efficient and more aggressive promotion of V-L-S-E features by exhibitors, is that being conducted by Tom North, manager of the Seattle office of the Big Four.

Mr. North has offered a watch to be awarded to the exhibitor who uses the most and best advertising schemes in giving publicity to the productions of Mr. North's company, and who receives the largest number of votes from his brother exhibitors in the Seattle territory.

Many of the exhibitors have had the stunts they originated photographed and sent in to the house organ of the Seattle branch, *The V-L-S-E Pals.*

All have been unanimous in stating that the various ideas have materially increased the business done on the pictures for which they were devised.

This, of course, is the primary reason for the contest, the watch being of secondary importance, and offered only to stimulate action on the part of all Big Four exhibitors to make a greater effort to increase their patronage.

One of the latest and most original ideas conceived was that of Manager Oswald of Premerton, in advertising "The Man Trail."

Using an old automobile tire, he cut it into pieces resembling the sole of a shoe. Six of these were attached to the rear tire of his automobile, and on the under side of the mud-guard was fastened a heavy scrubbing brush that had been perforated with holes to allow a slowly fed stream of whitewash to saturate through.

As each foot-print rubbed against the brush it was thoroughly whitewashed, and the imprint transferred to the pavement.

Every paved street in town was covered with these prints, with the result that there were few people who did not know of the showing of "The Man Trail."

To advertise this same feature an exhibitor in Renton engaged two men to decorate the city streets with red paint and then to walk in this paint.

The men covered the entire town, but always started from the outskirts and worked toward the theatre. The result was that all these tracks focused in front of a liberal display of six-sheets, announcing the showing of "The Main Trail" for that day. It is said that the idea filled the house three times and left many standing.

LIVE TOPICS OF INTEREST AROUND INDIANAPOLIS EXCHANGES

The Empress Feature Film Company, owned by Bingham, Crose & Cohen, who also operate the Colonial theatre, Indianapolis, have moved their general offices from 47-49 Willoughby building, Indianapolis, to the Colonial theatre. The shipping room of the film company will remain at the Willoughby building. The Empress company is one of the oldest feature film companies in Indianapolis and distributes films in Indiana, Ohio and Kentucky.

W. A. Ratz, manager of the Indianapolis office of the World Film Corporation, attended a meeting of the branch managers of the World Film Corporation in Chicago, November 1, 2 and 3.

J. G. Lytle, Indianapolis manager of the Pathé Exchange, was in Cincinnati, October 31 and November 1, to confer with the Cincinnati manager and W. F. Hurst, comptroller of the company, who will be in Indianapolis next week.

Panel paintings on bill boards are to be erected by the Thomas Cusack company, at Thirtieth and Meridian streets, and at Illinois and Washington streets, as part of a national contract signed with the Cusack company.

GEORGE BEBAN GUEST OF HONOR AT PHILADELPHIA DINNER

W. E. Smith, of the Famous Players Exchcange and Stanley Mastbaum of various and sundry film interests in Philadelphia, but more especially of the Stanley theatre, were joint hosts at a large complimentary dinner tended George Beban, at the St. James Hotel.

Many prominent picture people were present, as well as all the dramatic editors of the Philadelphia papers. Milton Work, of the World Film Corporation, came with Mr. Beban from New York. Some of the others present were J. E. Hennessey, manager of the Fox Film office in Philadelphia, Oscar Morgan, publicity man for Paramount, A. L. Einstein, of the Stanley company.

After full justice had been done to the feast, the whole company adjourned to the Stanley theatre where a private screening of "The Alien" with Mr. Beban as star was given.

"The Alien" is running all this week at the Stanley. On the opening night, Mr. Beban appeared in person and made a speech to the large audience. In honor of the occasion, the Stanley management presented each lady present with a rose, "The Alien" being taken from "The Sign of the Rose." The picture has attracted large audiences at every performance.

HAPPENINGS OF INTEREST AROUND BOSTON EXCHANGES

Miss Stella Verral, bookkeeper in the United Film Exchange in Springfield, Mass., has been tranferred to the Albany office, Miss Grace Huelet taking her place.

Joe Mack, road man for the Kleine-Edison service, has returned to Boston from a profitable business trip through Vermont.

J. Arthur Eslow, manager of the New England Universal Film exchange, has returned from Chicago, where he attended the conference of Universal workers.

Fred Murphy, owner of six United Film exchanges; Joseph K. Berger, general sales manager for Pathé, and George Schaeffer, assistant general manager of the World Film Corporation, left Boston October 29 for Springfield to attend a dinner given by H. A. Palmer, manager of Mr. Murphy's exchange in Springfield, to the exchange men of the vicinity in a movement for the improvement of conditions of marketing and showing pictures.

The Community Motion Picture Company, of 41 Huntington avenue, Boston, is booking the five Dickens features got out by Hepworth and in charge of Fred Murphy.

ACTIVITIES IN EXCHANGE CIRCLES AT BANGOR, MAINE

Managers who were in Bangor, Me., calling on film men recently, were: Henry C. Moores, of Woodland, who enjoys the distinction of having the easternmost motion picture theatre in the United States, right on the border between the United States and Canada; William Stitham, of the Bijou theatre of Pittsfield, who is booking the Universal Broadway features for his house, and Mrs. Musa M. Steiner, manager of a circuit of four theatres, and one of the most successful women in the business in the state.

P. H. Murray has been appointed assistant manager of the United Film Service office in Bangor. Manager Tinker reports good business.

ATLANTA MUTUAL EXCHANGE RESUMES BUSINESS

Following the destruction of the Mutual exchange offices in Atlanta by fire on October 16, Manager Charles Kessnich has become re-established in the Rhodes building and business is going forward as if it had never been interrupted.

In the fire, which is supposed to have been caused by a short circuit, three girls, Misses Clara Westbrook, Lottie Haynes and Lucile Davis, lost their lives, while several others were injured.

Damage to the building was about $25,000 with $15,000 insurance, while films worth several hundred thousand dollars, according to published estimates, were desroyed. The investigation is still going on.

CAPACITY BUSINESS FOR ALL KANSAS CITY EXCHANGES

John Hardin has resigned as manager of the George Kleine office, Kansas City, and his place has been taken by W. O. Edmonds, who is now on the job.

Every exchange in Kansas City is enjoying capacity business and the prospects are bright for more. This unprecedented business has probably been caused by the excellence of the weather conditions that have prevailed for the past thirty days or so.

M. E. ("Marty") Williams, Metro manager in Kansas City, is absent from his desk, being in New York at the main offices of his company.

PHILADELPHIA OFFICES KEPT BUSY BY BIG BOOKINGS AND SMALL CENSORS

THE World Film's release of "The Family Cupboard" was, on its second review by the Philadelphia Board of Censors, permitted to go its way rejoicing, with but few eliminations not hurtful to the story. On first showing this film was rejected, but an appeal was asked for and granted with the above result. Now the company's picture, "Should a Wife Forgive?" has met with disapproval. Certain cuts have to be made; then the film goes before the board again just as though it were a new one.

George Beihoff, manager of the World office, reports that in the week just past, all records have been broken in the Philadelphia offices for actual collections made.

A private showing of "The Butterfly on the Wheel," with Holbrook Blinn and Vivian Martin, was given at the Arcadia after the regular performance. "Trilby" will make its bow to the Philadelphia public November 15, when it is booked for a week's run at the Arcadia theatre. Clara Kimball Young, "Trilby's" star, will come to Philadelphia for the opening and speak at the Arcadia.

The Triangle Film Corporation have begun their move from temporary to permanent headquarters at 1227-29 Vine street and expect to be settled in a few days.

The Metropolitan Booking Office has removed to 1307 Vine, across the street from its present location.

The interstate Film Company, the Philadelphia name of the Universal Exchange, is making decided improvements in its building, which also houses the Fairmount Film Company, of which George W. Bennethum is manager.

V. C. Carrick, manager of the Interstate, says their increased business necessitated more room, therefore a new projection room is being fitted up in the basement. This is the first Philadelphia exchange to utilize its "subway" in such a manner. The old projection room on the third floor has been turned into a poster room. New fireproof vaults are being built on the second floor.

Mr. Carrick thinks the Universal Movie Game now running in The *Evening Telegraph*, is helping the Philadelphia exhibitors to a considerable extent in boosting business.

H. G. Atwood, manager of the Pathé office, says "Comrade John," Pathé release, is doing the biggest business yet recorded for a Pathé in his territory. The large illuminated Gold Rooster signs which Pathé have placed in five conspicuous places around the city, are attracting much favorable comment.

Mr. Atwood has started a new stunt in advertising. For over a week advertisements have been run in the photoplay papers of the city (the *Evening Telegraph* and *Evening Ledger*) advertising the latest Pathé pictures. These advertisements are addressed primarily to patrons, not exhibitors.

MAINE TEACHERS SEE PARAMOUNT TRAVELOGUE AS GUESTS

To bring the educational benefits of the Paramount Travelogues to the attention of the school teachers of Maine, M. Ross, of the Boston office of the Paramount Film Co., gave a free performance in the Park theatre in Bangor, Maine, during the state teachers' convention, which was attended by nearly 4,500 teachers from all over the state.

There were about 500 of the teachers present, and the travelogues shown for an hour took them to South America via the Panama canal.

The Paramount Travelogues have been booked in thirty-six Maine houses thus far, and M. Ross is endeavoring to interest the school authorities to introduce them in the schools as they are used in Boston.

HIGHLY COLORED POSTER USED INSTEAD OF SLIDE

D. Freeman, of the Universal Exchange in Vancouver, has evolved an advertising idea which is being successfully used at the Colonial theatre there, and has occasioned considerable favorable comment.

The idea consists simply of using a highly colored poster (8, 12, or 16 sheet) instead of a slide to call attention to the picture for the following week. The poster is fastened to a rigid frame, lowered onto the stage, and illuminated with a flood light, which shows up the bright colors in fine style, and renders a much better effect than the usual rather quiet slide.

THEFT OF FILMS FROM SYRACUSE OFFICE REPORTED

Thomas W. Dooley, manager of the Syracuse branch of the Greater New York Film Rental Company, reports the following reels stolen from the office on Oct. 23: "Love's Melody," Biograph; "Broncho Billy and the Posse," Essanay, and "The Serpent's Tooth," Vitagraph.

A suitable reward will be given for information leading to the recovery of these films.

Mr. Lobel, traveling representative of the United Film Service, Inc., has opened an exchange at 506 Eckel theatre Building at Syracuse, N. Y., and installed C. H. Barolett, of Boston, as manager.

BILL OF FARE ADVERTISING FOR LONELY SALESMEN

J. B. Dugger, of the Dallas office of the V-L-S-E is responsible for the novel idea of using hotel menus for the announcement of attractions of photoplay theatres.

The "Big Four" salesman has taken the matter up with a number of hotels in the Southwest, and gained their consent to the appearance of such notices, on the ground that they were rendering their patrons a service.

Mr. Dugger pointed out that every night there were a number of travelling men in every good-sized town who had nowhere especially to go, and who would appreciate a suggestion at the bottom of the bill-of-fare upon what could be seen in the nature of entertainment during the evening.

For instance, a hotel in Galveston, Texas, used the idea in this form:

SUGGESTION

THE PRINCESS THEATRE
"The Juggernaut"

With Anita Stewart and Earle Williams.

The hotel management had a number of compliments from their transient guests on its thoughtfulness.

SOUTHERN CALIFORNIA, ARIZONA TO SEE TRIANGLE FILMS

Manager G. C. Parsons, of the Triangle Los Angeles office, has practically completed arrangements for the showing of Triangle subjects in Southern California and Arizona, beginning with the National release date, November 8.

The first showing will be at Los Angeles, the following week, the films will play San Diego and Pasadena, and other bookings call for their showing at Bakersfield, San Bernardino, Santa Barbara, Santa Ana, Santa Monica and Venice.

PICTURE BUSINESS THRIVING IN ALBERTA

The moving picture business in the province of Alberta is in a thriving condition just now, according to D. G. Walkley, manager of the Universal Exchange at Calgary. Practically all theatres of the better class are showing only four or five reels, says Mr. Walkley, at admission prices of fifteen and twenty-five cents.

In Vancouver much the same condition prevails, except that the average number of reels shown is six instead of five.

HOW ONE EXCHANGE MANAGER ENDORSES THE "NEWS" CAMPAIGN

(Copy)

Kansas City, Mo., Oct. 16, 1915.

To the Sales-force:—Secure a copy of The Motion Picture News, October 23d issue, Editorial Page 39 and also Page 51.

Carry them with you to bolster up the same argument you have been using.

These articles will serve to prove to the exhibitors and the newspapers you call on in each town that your reasons for trying to induce the newspapers to establish Motion Picture Departments are not selfish ones, and that as outlined therein, it is a positive benefit to every one concerned.

The Omaha World-Herald has just recently established a Moving Picture Page in each Sunday issue. Their first issue spread over nearly two pages, which serves to show that ample material of interest to the public can easily be obtained.

As often as you get a newspaper interested, as heretofore, let us know and we will advise our manufacturers and our Home Office Publicity Department to keep in touch with those papers regularly, as will also our local Publicity Department.

Yours very truly,

(Signed) E. R. PEARSON,
Mgr. V-L-S-E Inc.

CHANGES IN SPOKANE EXCHANGE PERSONNEL

L. A. Todd, manager of the Spokane office of the General Film Company, has been promoted to the Portland office and has removed to the Coast city with his family. Mr. Todd succeeded A. T. Lambson in the Spokane office. Mr. Lambson is now representing William Fox in Los Angeles.

The new Spokane manager of the General Film is George J. Ekre, who has already taken up the work. Mr. Ekre formerly was a salesman, traveling out of the Seattle office of the company.

WINTER'S SUPPLY OF MUTUAL FILMS SENT TO THE YUKON

Manager Albert E. Vince, of the Vancouver Mutual exchange, has just made a shipment of 130 reels of film, consigned to Walter C. Creamer, of the Dawson Amateur Athletic Association's theatre, and Ed Victor, manager of the Orpheum, both located at Dawson, Yukon Territory.

These pictures constitute the winter's supply, and will not be returned until the ice breaks up in the spring.

UNITED FILM FORCE IN BANGOR WORKING TO CAPACITY

Earle B. Tinker, of the Bangor, Me., office of the United Film Service, reports business conditions never better. He is working to the capacity of the office.

Louis Goldberg, who formerly had charge of the booking at the Bangor office of the United, has resigned and is succeeded by Mrs. Mabelle P. Sweetser, who was with the General Film Company's exchange in Bangor.

GOES TO FILL BOOKINGS IN IDAHO AND MONTANA

Orwin Woody left Seattle recently for Idaho and Montana, where he will fill about three months' bookings on "The Christian" and "The Avenging Conscience."

Mr. Woody is going to move his office from the Green Building to the old University tract which is near the new Triangle location in Seattle.

DAVIDSON SPECIAL REPRESENTATIVE FOR CANADIAN UNIVERSAL

W. Davidson, formerly of Pathé, has been appointed special representative of the Canadian Universal Film Company in Ontario, and assumed his new duties about a week ago.

Mr. Davidson is well known to the exhibitors of Ontario, and he is certain to get a good reception in his new capacity.

SLADDIN IN CHARGE OF DALLAS FOX EXCHANGE

Spencer G. Sladdin, special representative of the New York office of the Fox Film Corporation, has taken temporary charge of the Dallas office of that company. William M. Byrd, of Dallas, former manager of the World Film Company's office, has been appointed assistant manager.

FILM NEWS FROM FOREIGN PARTS

Special to MOTION PICTURE NEWS

Paris, Nov. 1.

I WAS informed the other day that Madame Rejane, our great artist, had returned from London, where she appeared with enormous success for the last eight months. I jumped at the opportunity and requested our great diva to grant me an interview for MOTION PICTURE NEWS. I was pleased to get a message the next day, saying that I would be welcome whenever I came.

I was delighted to find Madame Rejane exactly the same if not better looking, looking as happy as a child to talk of kinemas.

"Of course you know that I have been on the stage for a good many years. I have made my reputation all over the world with 'Madame Sans Gene,'" she said. "When first approached by the Film D'Art Co. with the request to be filmed in this chef d'èuvre by Victorien Sardou, I immediately accepted, and I may now tell you the reason. I have amused hundreds of thousands with this play, but I myself have never been able to see it. Thanks to the kinema, I would at last be able to see Rejane in 'Madame Sans Gene,' and I confess that the day I have seen the film for the first time at the Omnia, was one of the happiest in my life. I am told that this film has made a big success in the United States, and am delighted to know that a good many people who never had the opportunity to see me on the stage, have been able to see this great production on the screen. Since then, I received many offers to be filmed in all sorts of theatrical pieces, but having had once the satisfaction of seeing myself on the screen, I always refused to be filmed again.

Another reason why I refused to be filmed again, was I never thought a scenario strong enough to beat Madame Sans Gene.

"Not long ago I was again approached to be filmed in Gaston Leroux's great comedy, 'Alsace.' This time I jumped at it. Could I possibly refuse to play the interesting part of Madame Orbey in the marvelous patriotic scene? I could not resist such an invitation, and for the second time, I am facing the camera, this time in the costume of our dear and beloved 'Alsace.'"

Madame Rejane graciously invited me to assist the next day at the studio at one of the scenes to be filmed, and from what I have seen of this one scene, I am able to predict a bigger success for this film. I am pleased to present the very first photograph of Rejane in "Alsace," to the readers of MOTION PICTURE NEWS.

Nordisk-Union Merger a Fact

Some time ago the news spread all over that the Nordisk Film Co. in Copenhagen had united with the Union Film producers in Berlin, that arrangements have been made by the Union to send all their German artists to Denmark, where German films, with German artists and German capital, were to be produced and sold to France, England, Russia and Italy as Danish films. Immediately this report was most emphatically denied by both the Nordisk and the Union, the one saying that the Nordisk was a purely Danish company, with only Danish capital, Danish artists, in short everything Danish and that they had absolutely nothing in common with



MADAME REJANE

the Union. The Union's denial was still stronger. "Why should we have to produce our world renowned films bearing the mark of the Nordisk? Our films are undoubtedly the very best in the world, and it would only be of great prejudice to us to sell our films with a different mark than our own."

We have now proof of what value all these denials are.

Our contemporary, the *Ciné Journal,* has been able to get the official German trade journal *Kinematograph,* published at Düsseldorf (Germany) bearing the number 449, in which paper the said Nordisk Film Co. in Copenhagen, the so-called purely Danish firm, officially informs its customers of the fusion of their company and the Union with offices in Zimmerstrasse 16-18 in Berlin. No doubt that this extra official proof will again be officially denied by both of them.

Our exhibitors will have realized now, that they run no risk whatsoever by showing long serial films at their kinemas, provided they are good and interesting ones. I have heard many of our film dealers say that Mary has made a big mistake by securing the French rights of such a long film like "The Trey of Hearts," that no exhibitor will ever dare to show it, that no audience will stand it, that the kinema who may try it, will be deserted the second week and many more most unpleasant remarks.

Well, Mary has tried it, and I believe he has a right to boast of the success obtained. The Chatelet, one of the largest theatres in Paris, took the first chance, and not only was the theatre not deserted, but many thousands of people have followed, greatly interested in the plot of this remarkable picture.

Pathé is next on the list with a serial picture. They are widely advertising a very long and to judge by what was shown this week, most sensational film, called "Les Mystères de New York," an American Ciné Roman adapted by Pierre Decourcelle.

Arrangements have been made with *The Matin,* the great Parisian morning paper, to publish this story at the same time the film will appear on the screen. Most of the kinemas have already booked this film of thirty-six episodes.

A most interesting case will soon be heard at the Paris courts. Mr. Harry, one of our well-known film dealers, nearly two years ago bought a Selig film from their French agent, Mr. Helfer. When the war commenced it was learned that Mr. Helfer was an Austrian, and most of our film dealers refused to have any business with him. It happened that Harry was short of some posters and he therefore ordered them direct from the London offices and was most annoyed and greatly surprised to get them from the Paris offices. As a true Belgian patriot he refused to accept them, and now the courts will decide if Harry is obliged to take them.

Navarre Becomes a Producer

Gaumonts have lost one of their best artists in Mr. Navarre. He played most of the principal parts in nearly everyone of their important films. It is he who impersonated the celebrated "Fantomas."

Mr. Navarre has formed a company, which is building large studios near Marseilles, where they are to produce some special films.

A film of Lubin, presented by Mary last week called L'Insurrection has created quite a sensation among exhibitors.

"La Fille du Boche" was shown for the first time last Saturday, and as predicted by me, made an enormous success. Mr. Lordier, proprietor of sixteen kinemas, has leased the Folies Dramatiques, a very large theatre on the Boulevards, and is opening it next Friday with this film.

G. KACZKA.

"NATION'S" TRIUMPH AND EFFECTS OF FILM TAX CHIEF TOPICS OF INTEREST IN LONDON

Special to Motion Picture News

London, Nov. 1.

BUSINESS in all branches of the cinematograph trade is most satisfactory, and in the course of the last week or two, I have seen some hundreds of people turned away from cinemas which were showing a film of such unique quality as "Cabiria." This so far has been a real record-breaker.

"The Birth of a Nation" has been hailed with delight by all sections of the trade and the press, and has been aptly termed "a cinematograph marvel." The *Daily Mail,* one of the leading national organs, said: "The gold is there, and it is genuine gold. Were the dross removed in the shape of certain over-sugared, over-acted sentimental scenes, and were the rest passed through the lantern at a less precipitate pace, the spectacle would be superb and all London would flock to it, for in historical scenes a degree of realism has been attained which has rarely before been approached."

Referring to the war scenes, it says, "The spectacle moves with a rush which carries the audience away till the illusion seems almost too complete, so that it is not some shadow in life, but life itself that passes, and they stand in the very flesh and blood, side by side, with the great statesmen and soldiers at the turning points of history. . . . This is a veritable triumph, and the mind is staggered at the thought of the wealth of appliances and the multitude of actors required to produce so perfect an illusion."

Metro films have come into the limelight, with amazing rapidity and appear to be just what the public of Great Britain wants.

British Film Tax Situation

Although the British government is now charging duties on imported films, the chancellor of the exchequer has promised to go further into the matter of this taxation. It has been pointed out in the House of Commons that one result of the taxes would be that negatives would not be imported into this country, but would be developed in places like Copenhagen. A valuable trade would thus be lost to this country. Extensive arrangements would have to be made for the examination of films and the speaker did not believe that the tax would yield more than £30,000 or £40,000. A proposal was made to omit the tax, but this was withdrawn, and was substituted by a resolution to reduce the duty on negative from eight pence to one penny. This was also withdrawn. The government still adheres to the opinion that the tax will yield £400,000. On good authority one learns that certain firms contemplate opening premises on the continent, whence films may be sent to avoid the tax.

American film men may be interested in the following official statistics showing the value of imported films for the eight months ending August 31, 1915. It will be seen that out of £844,109 worth of films £784,156 came from America:

United States of America	£784,156
Russia	10
Denmark	140
Netherlands	394
Belgium	266
France	36,167
Switzerland	917
Spain	32
Italy	20,568
Japan	62
Cape of Good Hope	40
British East Africa	7
Canada	595
West India Is.	405

Keen competition is being waged between Pathé and the Trans-Atlantic Company with their serials "Exploits of Elaine" and "The Black Box" respectively. Pathé's advertising campaign is one of the biggest and best conducted of the year. The Trans-Atlantic Company, who are the selling agents for the Universal Film Manufacturing Company, of New York, are arranging a similarly big scheme for their serial "The Broken Coin," to be released shortly. The first trade show of the latter has been held and was given a most enthusiastic reception. The touch of genuine comedy is thoroughly appreciated, and side by side with the tenser dramatic situations, combines to make the film one with a most comprehensive range of appeal. L-Ko comedies with Billy Ritchie are engaging wonderful popularity.

Real Thrill in T-A Picture

The Trans-Atlantic Company have produced their first comedy, "Poor Clem." One of the most exciting and realistic scenes in this film is that which depicts W. Page, the leading character. While enacting a roof scene he lost his balance and after rolling a distance saved himself from injury by grasping a coping stone. Fortunately help was soon forthcoming—and a picture with a real thrill is the result. This film is well in accord with T. A. traditions. This company is producing their third drama (all-British), entitled, "The Woman Who Dared."

The Essanay company are doing all in their power to correct misapprehensions as to their change of system, which is now one of direct renting. The opposition is still strong and determined. The following is typical of Mr. Spoor's announcements to the trade: "A disruptive element that is striving to rend the coveted fraternal feeling between you and us is being spread by unscrupulous persons who are trying to force your hand, most likely against your will. It's up to you to use your own discretion. You, Mr. Exhibitor, are out for business—trading that can be transacted with efficiency and dispatch—instead of quibbling over details."

English renters are beginning to cast their eyes around for good Christmas films. Unquestionably the most popular film last year was Mary Pickford in "Cinderella." I observe that a film of the same title is to be released for Boxing Day. Edison will be releasing a delightful series of appropriate subjects. Up to the present I have not heard of any British productions.

Sir Herbert Tree, the eminent Shakespearean actor, has intimated his intention of visiting America after the production of the film "Mavourneen." Sir Herbert Tree has taken a deep interest in the cinema, and in the London Film Company's version of "Trilby," played the part of Svengali. He hopes to secure lasting endurance for some of his Shakespearean plays by means of the cinema, and says that he has received a most tempting offer from the New York Motion Picture Corporation.

English film producers are giving earnest attention to film adaptation of popular novels and a number of strong attractions will shortly be put on the market. Three of the latest are "Iris," by Sir A. W. Pinero, "The White Hope," by W. H. R. Troubridge and "Far from the Madding Crowd," by Thomas Hardy.

Leading British Productions

The latest leading British productions are:

"Poor Clem." Trans-Atlantic Com., 925 feet. This snappy comedy contains an abundance of spontaneous fun. A poor musician disguises as a female and obtains a situation as a servant. Her pranks are extremely diverting.

"Cowboy Clem." Trans-Atlantic Com. A quick action comedy depicting the doings in London of a cowboy accustomed to the free air of the Wild West.

"The Jade Heart." Martin, 3-reel drama. A story of a miscarriage of justice and showing how an innocent man is convicted and subsequently exonerated of a charge of murder.

"Coppers and Cut-Ups." Martin Com. 576 feet. An adamant father scorns ambitions of a young suitor who, after many diverting vicissitudes eventually comes into his own.

Yorkshire Cine Co., "Miss Madcap May." Com., 800 feet. An amusing masquerade of a young female. "Getting on His Nerves." Com., 850 feet. An old man's terror of bees and how a young suitor gained his laurels. "Monty's Monacle." Com., 755 feet. Funny sights through a monacle, not visible to ordinary observer.

H. A. Browne & Co., Ltd., "Pimple Explains." Com., 950 feet. Shows Pimple as a special constable. "When Women Rule." Com., 530 feet. The shortage of men through war necessitates women doing the work. The humorous sides of this situation are shown.

The Yorkshire Cine. Company are shortly issuing the second of the second series of Arrow films, entitled, "The White Star," a sporting drama.

Fred Gronback.

LARGE NEWSPAPERS INTERESTED IN SELIG CAMPAIGN

Perhaps twenty-five of the advertising managers of the larger newspapers have communicated with the Selig Company requesting further details regarding the Selig Company's campaign among exhibitors, started three months ago, urging exhibitors to advertise more liberally in newspaper columns.

THANHOUSERS AND FALSTAFFS THAT WILL ISSUE FROM THE NEW ROCHELLE STUDIOS DURING NOVEMBER



"MR. NEESON'S WILL"
(Than-O-Play—Three Reels—November 16)

"LULU'S LOST LOTHARIOS"
(Falstaff—November 8)

"IN BABY'S GARDEN"
(Thanhouser—November 14)

PALLAS ACTOR WILL LEAVE FOR FRONT

"The Call of the Cumberlands," the new Pallas Picture, may mean the last appearance in pictures for a long time of at least one actor in the cast supported by Dustin Farnum. That is Michael Hallward, the young Englishman playing "Lescott," the New York artist. Hallward has a commission in the English army, and has just come down from Canada, where he has been training an expeditionary force for Kitchener's army.

Hallward leaves for England late in the month, and will proceed thence to the continent, where his regiment is "digging in" in preparation for the winter campaign.

ETHEL TEARE A CRACK SHOT

Although Ethel Teare gave a remarkable exhibition of her skill with the rifle while taking part in "Minnie, the Tiger," a forthcoming comedy, Bud Duncan absolutely refused to allow her to give a further exhibition of her expertness when the Kalem comedienne requested him to allow her to shoot an apple off his head at a distance of fifty yards.

"The mean old thing!" declared Miss Teare.

Equitable, Hungry for the Best, Wants Scenarios

Company Is Willing to Pay Over 100 Dollars a Reel If It Gets Right Material, Preferably from Successful Novelists, with Superior Skill in Plot Building

THE Equitable Motion Picture Corporation is in the market for the best scenarios obtainable, and is willing to pay from one hundred dollars a reel up for suitable vehicles for its stars. The company, while not disparaging the efforts of the average photoplaywright, states it prefers scripts submitted from successful novelists and playwrights, from a conviction that their training in original plot building preeminently qualifies them to give the Equitable just the kind of scenarios it seeks.

Russell E. Smith, head of the scenario department, wishes to get in touch through MOTION PICTURE NEWS with writers of this character. All communications regarding the subject should be directed to Mr. Smith personally at the offices of the Equitable company, 130 West Forty-six street, New York. Mr. Smith's letter follows:

"We are in the market for the highest class stories suitable for production as 5 reel features either in synopsis form or completed scripts. We want only stories that are big, really big in theme and purpose in drama and situation, rather than big in masses of men and exploding steamships and such melodramatic plots, which usually pass for big stories; the bigness of the price we will pay will be commensurate with the bigness of the story, and our lowest price will be one hundred dollars per reel, but we want stories that are worth a great deal more than that. We want them from authors of great reputation, from novelists and playwrights, as well as from strictly photo-playwrights.

We are frank in saying that we believe playwrights and novelists, who write stories especially adapted for the screen, will give us more of the material we want than the strictly photo-playwright. This is in no way derogatory to the photo-playwright in particular, but it is obvious that the trained writer of books, plays and stories, as a plot builder, is bound to have something worth doing in more cases than the photo-playwright.

"It has long been said that the photo-playwright has never had a chance to do really big work, that the manufacturers did not want the big themes. We do, and if the photo-playwright of today is as good as we hope he or she is, we would like to see them send us something that they think is too good for the average film company to produce."

Mme. Pavlowa Is Seen in "The Dumb Girl of Portici"

The Ten-Reel Production Directed by Lois Weber for Universal Is Given a Private Showing in the Company's Private Projection Room in New York

PAVLOWA has made her debut on the screen. The ten-reel production arrived from Universal City last Friday, and a private showing was held in the projection of the Universal Film Manufacturing Company at 1600 Broadway, New York, which was attended by the great artist herself, Max Rabinoff, the members of the Ballet Russe and the officials of the Universal, including Carl Laemmle, president of the organization, who delayed a trip west in order to be present on this occasion.

This picture is a picturization of Auber's opera of the same name, and was adapted for the screen by Lois Weber, the woman director of the Universal Film Manufacturing Company, whose "Hypocrites" and "Scandal" are well known to the devotees of filmdom, and who was assisted by Phillips Smalley, who has been co-director in all her numerous feature productions.

"The Dumb Girl of Portici" is one of the costliest of all feature films that have been made by the Universal, the company having spent over $250,000 upon its production, and devoting more than three months to its preparation for the millions of photoplay lovers in the United States and Europe.

During those three months the Universal built a special studio in Sans Souci Park, Chicago, for the making of many scenes, and transported the players from Universal City to the Windy City and back. A review of the Los Angeles trade showing will be found elsewhere in this issue of MOTION PICTURE NEWS.

Arrangements are now being made for the leasing of a Broadway theatre, where the picture will have an extended New York run.

ROTHAPFEL WINS MORE FRIENDS ON MUTUAL TOUR

Samuel L. Rothapfel is now doing the west, with the success of his campaign among exhibitors growing with each successive "part of the call."

In Philadelphia, Washington, New Orleans, Dallas and El Paso, Mr. Rothapfel has addressed large gatherings attended by a majority of the aggressive exhibitors in each territory.

Next immediately in turn upon the schedule are: Los Angeles, October 30 to November 2; San Francisco, November 3 to 5; Portland, November 7, and Seattle, November 8.

Thence the route leads Eastward through Salt Lake, Denver, Kansas City and through the principal cities of the Middle West.

Three Weeks of KERRIGAN

In the Greatest Series Serial NOVELTY Ever Filmed



—In The "NEW ADVENTURES of TERENCE O'ROURKE"

Written by The Popular Author
LOUIS JOSEPH VANCE

¶ In scenic splendor—dramatic action; fascinating plot and gripping climaxes, the "NEW Adventures of Terence O'Rourke" is the type and class of play that MAKES THE MOVIES POPULAR.

¶ The name KERRIGAN alone will pack any theatre in America, and when coupled with so popular a series as the "Terence O'Rourke" pictures, it's a knockout.

¶ This series will be released immediately after the completion of the "Broken Coin" serial and will run three weeks, after which the remarkable series-serial "GRAFT" will be released. Wise exhibitors are thus assured of a continuous capacity business.

Write or wire your Exchange for full particulars, advertising props, release dates, etc.

Universal Film Manufacturing Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
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The Distinguished Broadway Star and ... Beloved Idol of the screen

HOBART BOSWORTH

Jane Novak — Anna Lehr and a remarkable ... cast, —

IN

A magnificent screen production

"The White Scar"

ANOTHER photoplay triumph for Hobart Bosworth, who produces winners only. Here is a great, big—a truly magnificent, photoplay—a lavish production, that will hold any audience and make them talk of it for weeks. A picturesque and intensely dramatic story of the Hudson Bay country, with scenic environments and crystal clear photography rarely equalled—certainly never excelled.

If this picture were offered you by any feature concern it would be at a PROHIBITIVE rental, and the picture would be worth it—but YOU COULD NOT MAKE A PROFIT ON IT. To ENABLE YOU TO MAKE MONEY the Universal is releasing this superb production on the regular Universal Program at a REASONABLE advance in cost distributed over the whole program.

The picture will pack your house. The Universal price will give you a good profit. Write or wire your Exchange for release date and secure your booking immediately.

WIRE YOUR EXCHANGE FOR RELEASE DATE AND BOOKING

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

Looking Ahead With The Producers

WILSON AND MRS. GALT PROMINENT IN WORLD SERIES FILMS COMING FROM MUTUAL



PRESIDENT WILSON, MRS. GALT, MAYOR BLANKENBURG, AND OTHER CELEBRITIES AS THEY APPEAR IN WORLD SERIES FILMS FOR RELEASE ON MUTUAL PROGRAM

HOW do you suppose Woodrow Wilson behaves at a baseball game with his "best girl" along?

A coming Mutual program feature release will tell you all about it.

"The World's Championship Baseball Series of 1915," is the title of a release in two reels on the Mutual program for November 15. This special release is included in the regular program at no increase in rental charges to the exhibitor. For that week it replaces the Monday and Wednesday Novelty brand comedies.

These pictures were made by the World Series Film Company, a company organized to co-operate with the Mutual Commission. The Mutual has purchased the rights for the distribution of these pictures and is now making them available to the exhibitors as part of the regular program service. Previously motion picture exhibitors have been able to get baseball pictures only as expensive specials.

The world's series pictures are altogether remarkable films, showing all the thrilling plays and fine close-ups of the important personalities both in the game and among the spectators.

"NATION'S PERIL," LUBIN WARNING AGAINST U. S. UNPREPAREDNESS, READY NOVEMBER 22

"THE NATION'S PERIL," the Lubin feature film of our country's preparedness and the hyphenated Americans, which for the past four months has been under the course of construction by Director George Terwilliger and his Lubin Company at Newport, R. I., has its finishing touches at the Lubin plant and is scheduled for release on November 22 through the V-L-S-E Inc. offices.

The picture is to be presented at Washington during the coming week before Secretaries Daniels and Garrison and the Army and Navy League, and then taken to Newport, R. I., where it will be viewed by the officers of the Newport Naval Training Station.

In it are shown the entire soldier, sailor and marine strength of the U. S. Atlantic fleet and the troops stationed at Newport—the entire U. S. Atlantic fleet in action—the actual sinking of a ship by shell fire from the battleships—a night artillery attack in which is destroyed an entire street built especially for the picture by Director Terwilliger—several mine explosions and the workings of the wireless stations owned by the Government.

In addition in appearance in the picture are to be seen Secretary Josephus Daniels with the entire Newport War College—Admiral Fletcher, Admiral Winslow of the Pacific fleet; Captain Roger Welles, Lieut. Com. Frank Taylor Evans and Lieut. Ernest Durr, of the Naval Training Station at Newport; Captain Hugh Willoughby of the Naval Aviation Corps; Captain Newton and his staff of the U. S. S. Patterson; Captain Fitch and staff, of the U. S. S. Yankton; Commander Watson of the U. S. S. Utah and Captain W. S. Sims, commandant of the torpedo flotilla.

"JOAN O' THE HILLS," UNIVERSAL, COMPLETED

Director John G. Adolfi has just completed the production of "Joan o' the Hills," an Imp-Universal feature with Violet Mersereau and Harry Benham in the leading roles.

The scenes are laid in the Ausable Chasm, near Port Kent, N. Y.

MARGOT WILLIAMS STARS IN MINA FOR NOVEMBER 18

Margot Williams, whose first appearance in photo-comedy was in "An Eye Too Many," the MinA release of November 11, will appear again in the release of November 18, "A Woman for a Day."

This story deals with a charming young girl who cannot get the consent of her



parents to wed the one she loves. She is taken away to a seminary and finally elopes with her lover who enters the seminary disguised as her aunt and steals her.

BOSTON SEEN THROUGH PRETTY EYES IN MUTUAL SCENIC

Boston, the city of culture and tradition, viewed through the pretty eyes of the Mutual Traveller, will constitute the subject matter of the Gaumont (Mutual) scenic split reel and comic release of November 2, "See America First."

The opening scene will show the brown eyed little guide boarding the train. Then will appear beauty spots between New York and Boston.

A flying trip will be taken out to Cambridge, and through the grounds of Harvard University. Glimpses of the Charles River will be shown, then Boston's historic spots—the Bunker Hill Monument, the harbor, where the famous Boston Tea Party took place, the Tremont Hotel, the old South Church—all that endears the quaint city to the lovers of history.

This will be the eighth release of the Gaumont split reel on Mutual program.

GLIMPSES OF THREE REEL CENTAUR MADE BY HORSLEY FOR RELEASE THROUGH MUTUAL



CELIA SANTON AND CRANE WILBUR HAVE THE LEADS IN THIS NOV. 24 FEATURE

ELEANOR FAIRBANKS CAST FOR GAUMONT PICTURE

The Gaumont policy of "new faces in each production" brings to the studios at Flushing, L. I., Eleanor Fairbanks, late star in "A Pair of Sixes." Miss Fairbanks closed in the Frazee farce to appear with Harry Vokes in the Casino Star Comedy, "The House Party," by Adrian Gil Spear.

"Bud" Ross is also appearing in the same comedy. Miss Fairbanks' last picture was "Tillie's Tomato Surprise," with Marie Dressler.

MACKENZIE TO DIRECT "THE WEAVERS" FOR PATHE

Donald Mackenzie, having finished his Gold Rooster Play "Mary's Lamb,' the Broadway success written by Richard Carle, has been given by Pathé, Gilbert Parker's novel, "The Weavers," as his next picture.

"The Weavers" has been remarkably successful as a novel, and in the opinion of competent judges, contains great material for a picture. Mr. Mackenzie is now selecting his cast and will probably begin active work within a day or two.

GOWNS OF MARGUERITE COURTOT, KALEM, EXCITE COMMENT BY THEIR BEAUTY AND MODISHNESS



TWO SCENES FROM "A SOCIETY SCHEMER," SHOWING ELABORATE GOWNS WORN BY MARGUERITE COURTOT THROUGHOUT "THE VENTURES OF MARGUERITE" (Kalem)

ACCORDING to advices received by the Kalem Company from exhibitors who are showing "The Ventures of Marguerite," this series has taken its place as the fashion authority of moving pictures and the gowns worn by Marguerite Courtot, who portrays the central character, are being accepted as criterions of advanced styles.

An innovation was established by the Kalem Company when this series was started recently, whereby Russek, of Fifth avenue, possibly the foremost taillieur in America, was commissioned to costume the beautiful star for the forthcoming episodes. As the result, Miss Courtot is shown in the advanced creations that are interesting Fifth avenue.

That this feature is proving particularly popular with the feminine photoplay patrons is apparent from the numerous letters received by Miss Courtot requesting detailed descriptions of her various gowns.

According to the exhibitors who have written Kalem, their patrons are already looking forward to "Marguerite Day," because of this fashion feature. At the same time, the writers express their gratification because of the fact that aside from the latter, the episodes are replete with dramatic action.

As the result, the photoplays are popular with both sexes.

"The Veiled Priestess," and "A Society Schemer," are two of the November "Ventures."

The first will be issued on Friday, November 19, while the second will be released Friday, November 26.

CUMMINGS STAR IN HORSLEY'S "POLAR ROMANCE"

Irving Cummings, late star in "The Diamond from the Sky," makes his debut as a David Horsley lead in "A Polar Romance," a two-reel Centaur Feature to be released on the Mutual program, November 18. **Prominent in Mr. Cummings'** support are those of the Bostock animals from the North, including polar bears, seals and so forth.

Most of the scenes of the story are laid in the Arctic Circle and some effective views of the land of ice have been obtained. The bleakness of this country makes the situation of Jennessen, the explorer, played by Irving Cummings, cast overboard from his exploration vessel by conspirators, marooned on a floating iceberg and later cast on a barren island of ice, all the more tragic and increases the interest in the picture.

Jay Hunt, who has directed some of Mr. Horsley's biggest successes, is responsible for the staging of this picture, in which appear, beides Mr. Cummings and the animals, a big cast of players including Josephine West, Mrs. Jay Hunt, Charles Whitman, Fred Gamble and Clarence Baker.

"END OF THE ROAD" WRITTEN BY WELL-KNOWN AUTHOR

H. Grattan Donnelly's play, "The End of the Road," which was successfully produced on the stage, is to be released as a Masterpicture. Harold Lockwood and May Allison play the leading parts.

Its author, H. Grattan Donnelly, was connected with the theatrical and newspaper profession for many years. At one time he was editor of the *Philadelphia Press,* and during that time wrote what was probably the most famous musical comedy of its day, "Natural Gas," produced by Donnelly and Gerard.

"A Pair of Jacks," "A Night at the Circus," produced by Nellie McHenry, were also other of his musical comedies. "Ship Ahoy" for which he wrote the librette, ran for many months in Boston. "Dick Turpin" was also well received.

His best known dramas are "Darkest Russia," "A Woman in Black" and the play which the American Film Corporation has just completed as a Mutual Masterpicture, "The End of the Road."

IRVING CUMMINGS, HORSLEY STAR, IN A ROMANCE OF THE FAR NORTH, FOR MUTUAL RELEASE



ELABORATE SETS AND STIRRING SCENES FEATURE "A POLAR ROMANCE," TWO REEL CENTAUR WITH IRVING CUMMINGS

THE title of the two-reel Centaur Feature in which Irving Cummings, late feature of "The Diamond from the Sky," makes his first appearance as a David Horsley star, has been changed from "The Explorer" to "A Polar Romance." It will be released Thursday, November 18, on the Mutual program.

"A Polar Romance," written by L. V. Jefferson, is a story of the Far North, and concerns the efforts of Andrew Jennessen, an explorer, to reach the North Pole, and the conniving schemes of Wells, a rival, to thwart his success. The action on Wells' part is prompted by his desire to marry a young heiress, with whom Jannessen is in love. Wells accompanies the expedition, stirs up a mutiny among the sailors and the crew of the explorer's vessel, and in the struggle that follows the outbreak, Jennessen is thrown overboard. Satisfied that Jennessen is lost Wells orders the return of the ship, and upon reaching native soil reports the death of the explorer.

Jennessen, however, reaches a floating iceberg and takes refuge upon it, subsisting upon raw fish. His only companions are polar bears and seals. Wells reports Jennessen's death to the young heiress, but a suspicion of doubt, engendered by a display of hatred between the two men just prior to their departure, enters her mind. This suspicion is increased by Wells' demand that she marry him, and causes her to equip a relief vessel and start for the frozen country in an effort to locate the missing man. A series of adventures follow, Jennessen is found and rescued, and the situation cleared up.

This picture is the first Centaur Feature with the settings laid in the North, and with the Northern contingent of the Bostock animals in use, all of the previous releases having been subjects with African locale, and involving the employment of lions, tigers, leopards and the like.

Jay Hunt directed the picture, and in the cast besides those mentioned are Josephine West, Charles Whitman, Clarence Baker, Fred Gamble and Mrs. Jay Hunt.

"MUMMY AND HUMMING BIRD" FOR CHARLES CHERRY FOR FAMOUS PLAYERS

CHARLES CHERRY, well known as the star of many Broadway successes, makes his motion picture debut by special arrangement with the Charles Frohman Company in the Famous Players Film Company's adaptation of Isaac Henderson's drama, "The Mummy and the Humming-Bird." This subject is scheduled for release on November 11 by Paramount.

Mr. Cherry's delightful impersonation of the absent-minded peer who neglects his wife in order to devote his time to scientific experiments is one which he may justly be proud to add to the personal triumphs gained on the stage in support of such well-known actresses as Mary Mannering, Henrietta Crosman, Maxine Elliott and Ethel Barrymore.

The absent-mindedness of Lord Lumley (Mr. Cherry) and his failure to pay attention to his beautiful and vivacious wife lead to many and varied complications. There is an Italian author, D'Orelli, who looks upon the beautiful woman with more than passing interest.

This is not the first affair of the same ilk in which D'Orelli has participated. Before leaving his native land he reduced the home of Giuseppe, a compatriot, to ruins. His victim has followed him to London in the hope of gaining revenge. By the greatest good fortune, Giuseppe is employed by Lord Lumley, whose blindness and indifference earn him the sobriquet "The Mummy."

Circumstances force upon Lord Lumley the realization that his wife is in danger, and there begins a thrilling struggle for the woman whose innocence has led her into the wily Italian's trap. Using Giuseppe as his pawn, the peer wages a desperate battle of cunning against the intriguer. The contest reaches a powerful climax, in which the peer, who has held the reins, loses control of Giuseppe.

In support of Mr. Cherry there appear Lillian Tucker, William Sorelle, Arthur Hoops, Claire Zobelle and others.

THREE VIM COMEDIANS IN DECEMBER 3RD RELEASE

"Love, Pepper and Sweets," the Vim release of December 3, is the first Vim release in which the three comedians—Pokes, Jabbs and Runt—all work together. Pokes is the star boarder while Jabbs and Runt are the neglected ones. Even in the matter of love Pokes has the best of them while Jabbs and Runt are the "also rans." The efforts of Jabbs and Runt to beat out Pokes furnish the plot but they find their task is a Herculean one.

Burns and Stull appear as Pokes and Jabbs, Billy Ruge as Runt and Ethel Burton as the girl for whom they fall.

UNIVERSAL FILMING TWO CHRISTMAS STORIES

The Universal is anticipating the holidays by filming two Christmas stories. One is produced by Ben Wilson, entitled "A Bachelor's Christmas." It is a three-reel story by William Addison Lathrop. Mr. Wilson is supported by Dorothy Phillips. Great care was taken in handling the snow scenes for it was a "white Christmas" and all of them were taken in the studio.

The other one is also in three reels and was produced at the Coast. It is entitled "The Call of the Christmas Born." It was written and produced by Robert Leonard and stars himself with Ella Hall. Most of it was filmed at Arrowhead Hot Springs.

BECKY BRUCE PICKED FOR RAVER'S "OTHER GIRL"

There was only one Becky Bruce in "A Pair of Sixes" and everyone remembers her, and there can be only one in "The Other Girl," the first Raver-Thomas production, in which she supports James J. Corbett and Paul Gilmore. She must needs be a rarity for combined with beauty and grace are to be found artistry and intelligence so



BECKY BRUCE (RAVER)

blended as to produce an acceptable picture player.

Director of Productions Percy Winter sought far and wide before he decided upon this selection to portray the character of Catherine Fulton in "The Other Girl."

LOOKING AT TWO ESSANAY SUBJECTS OF WIDELY DIFFERENT APPEAL



(Left and Center) HENRY B. WALTHALL, AS EDGAR ALLAN POE, AND A SCENE FROM "THE RAVEN." (Right) ONE OF THE MANY DRAMATIC MOMENTS IN "THE CRIMSON WING"

FAMOUS PLAYERS COMPLETE "BELLA DONNA," HITCHENS' STORY

The adaptation of Robert Hichens' celebrated novel and play, "Bella Donna," with Pauline Frederick in the title role, has been completed by the Famous Players Film Company under the joint direction of Edwin S. Porter and Hugh Ford.

For the purpose of obtaining the desert scenes, Messrs. Porter and Ford took a company of players to Florida, the outbreak of the war having rendered impossible the original plan of the producers to stage the play in Egypt.



PAULINE FREDERICK IN "BELLA DONNA"

In support of Miss Frederick there appear Thomas Holding, who already distinguished himself opposite the star in her previous screen subjects; Julian L'Estrange, Eugene Ormonde, George Majeroni, and Edmund Shalet.

CAST SELECTED FOR "THE RUSE"

Joseph Kilgour, Charles Kent and Naomi Childers have been selected to portray the principal characters in Eugene Mullin's society drama, "The Ruse," which will be produced by the Vitagraph company.

THIRD CENTAUR FEATURE, "COULD A MAN DO MORE?" IS STORY OF BROTHERLY SELF-SACRIFICE FEATURING WILBUR

FOR release Wednesday, November 24, on the Mutual program, David Horsley offers as the third of his Centaur Star Features with Crane Wilbur as the star, a three-reel drama of the old South, entitled, "Could a Man Do More?" The story, founded on the theme of brotherly love, was written by Crane Wilbur.

As suggested by the title, the story deals with a man's self-sacrifice and brotherly devotion to shield another from harm. The principal characters are the Rev. Darrell Sherwood and his brother, Richard. Upon her deathbed Mrs. Sherwood charges Darrell, her elder son, with the care of Richard, and he promises to shield his brother on every occasion. The boys grow into manhood. Darrell, a studious man of high attainments, a free thinking man with a deep understanding of human nature, becomes the village preacher. He wears clothes of no distinct clerical cut. His time is spent for the temporal and spiritual welfare of his flock.

Richard, on the other hand, is a man of the world. Having studied law he does not find that vocation to his taste and directs his attention to an easier way of living. Through his unscrupulous mode of life he becomes embroiled into serious difficulties, his last finally leading to his death. Throughout he was assisted by Darrell in memory of his promise to his mother, even so far as to suffer banishment from the town he loved. Richard's death, however, with his last note of confession, clears Darrell and returns the self-sacrificing man to his old place and even deeper in the affection of his people.

Crane Wilbur plays the Rev. Darrell Sherwood; Carl Von Schiller is Richard; Celia Santon appears as Faith Richardson; Margaret Gibson, as the little town girl; and Victor Rottman as Colonel Richardson. Others in the cast are Jean Wolfe, Paul Willis, Roland Sharp, Allen Williams, C. A. Scheafnocker, Georgia Sheart and B. M. Rice. The production was made under the direction of Robert Broadwell, who offers in this his first effort as a Horsley director.

SECOND "O'ROURKE" EPISODE WILL BE KERRIGAN IN IRELAND; THIRD COMPLETES THE SERIES

FOLLOWING the first release of J. Warren Kerrigan's new three week serial of his Terence O'Rourke characterization, "The Palace of Dust," the Universal Film Manufacturing Company will show Mr. Kerrigan in Ireland, where "The Road to Paradise," the second installment, was filmed.

In this episode, Terence is at his home in Ireland where he learns of a message from his friend Chambret, that Beatrix, his brother's widow, is in danger He leaves for Paris with his valet, Danny. Beatrix is a prisoner in Duke Victor's castle, where he is endeavoring to force marriage upon her.

Victor learns of O'Rourke's coming and endeavors to have him stopped at the border. O'Rourke and Danny rush past in an auto which is later overturned by an obstruction. O'Rourke and Danny are made Victor's prisoners and are taken to the castle. A duel is fought by O'Rourke and the Duke, while Chambret releases Beatrix. The Duke is killed; Danny, saving the righted machine, all escape across the border. O'Rourke postpones the marriage until he is in better circumstances and thus ends the second episode.

There will be but one more release of this O'Rourke series, after which the first installment of "Graft," by Irving S. Cobb, will be released.

VITAGRAPHERS IN EMERALD VALLEY FOR "WASTED LIVES" SCENES

Robert Whitworth, Leo Delaney, J. S. Gordon, Arline Pretty and Arthur Cozine are at Milford, Pa., taking scenes in the Emerald Valley for "Wasted Lives," being produced for the Vitagraph Company under the direction of Theodore Marston.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

HYSTERIA OF PROTEST OVER "NATION" IN THREE NEW ENGLAND STATES LARGELY INEFFECTUAL

CONNECTICUT, Rhode Island and southern Massachusetts have been swept by a storm of protest against the exhibition of "The Birth of a Nation." The result is strangely complicated, to say the least, and none other than the officials of the town of West Springfield, Mass., have helped to make it so.

The city of Springfield itself officially barred the spectacle, but the selectmen of the small suburban town are reported to have rented the picture for a month's run in the town hall. To what purpose the proceeds will be devoted is not known. They will form a neat sum, if the enthusiasm with which the people of Springfield and neighboring towns received the news that the subject is to be shown is any criterion.

Hartford, Conn., also acted surprisingly in the matter, exhibitors going over the head of the superintendent of police, who is also chief censor of public amusements, to obtain permission for the showing of "The Birth of a Nation." The chief first refused to allow the picture to be exhibited, but higher authorities granted the necessary permit, and the subject will soon appear in that city.

Providence, R. I., censoriously looked upon the picture as immoral and degrading, and ordered extensive cuts, demanding particularly that the scene of the chase be deleted. Notwithstanding that that scene furnished the keynote necessary to the interpretation of following scenes, and in spite of the protests of exhibitors and public alike, the police censors were obdurate and the picture had to be shown in its abbreviated form.

Principally because he has seen the picture and considers it unfit for exhibition, but largely also because he feels that it is offensive to the colored population of this city, Chief of Police Philip T. Smith has refused absolutely to permit the showing of "The Birth of a Nation" at Poli's theatre, in New Haven, Conn. Since he issued his edict, there has been no attempt to take the matter before higher authorities, the theatre management apparently being content to let it drop. Recently, however, a Savin Rock theatre opened negotiations for the booking of the picture, and there seems to be a possibility that the people of New Haven will have an opportunity to see Griffith's masterpiece in the suburb where the law is less sternly enforced.

It was only after they heard that the picture had been barred from other cities, and some time after the theatre had commenced running large display ads in all of the four daily newspapers that the negroes of Bridgeport, Conn., united and appeared before Mayor Wilson with a protest against allowing "The Birth of a Nation" to be shown at Poli's in that city, where it is scheduled for a week's run. The belief is general, however, that the protest will have little effect, and the management continues to advertise the production for the date originally announced.

FT. WORTH PASTORS WANT PICTURE THEATRES CLOSED SUNDAYS

The general pastors' association, of Fort Worth, Texas, have lodged a protest with Judge Ben M. Terrell against the dissolution of the injunction granted last year to prevent moving picture shows from operating on Sunday.

The injunction was granted by Judge Marvin Brown when he occupied the Sixty-seventh District Court bench, and Judge Ben M. Terrell, who succeeded him, has been asked by the picture people to dissolve it. A decision is being awaited with interest by exhibitors.

MINNEAPOLIS EXHIBITOR WILL TRY TO FORCE COURT DEFINITION OF POLICE POWER LIMITS

THE motion picture business in Minneapolis is going to the mat with police power. Police power is something rather vague under the Minnesota statutes and whenever a statute can't be found that will apply to cases in hand, mayors of cities, sheriffs and others call in old "General Police Power" and, as a rule, carry the day.

This is all very well for the stamping out of evils, and the motion picture men believe that it is good when it comes to freeing plays, film or old school, from obscene matters, but to apply it because this or that faction might be displeased, they believe, is a far different matter.

That is why A. G. Bainbridge, Jr., manager of the Shubert theatre, which is showing "The Birth of a Nation," has obtained a temporary injunction from the city preventing the mayor or police from stopping the film until the police powers of the mayor can be ascertained in court.

Mayor Nye has used this same power several times recently in prohibiting plays. While the picture men know he is sincere, they believe he is exceeding his legal rights. The city ordinances and the statutes allow public peace officers to stop and prevent forthwith obscene exhibitions.

"The Birth of a Nation," however, is not obscene. Nevertheless the mayor ordered Mr. Bainbridge not to show it on the ground that it would tend to incite race hatred.

Several negroes assured the mayor that it would do just that.

There was also a protest from the G. A. R. men, who said that the picture gave a wrong impression of the Civil War.

Still there were others who said that it was all right for people of the North to get the Southern view if the picture gave such a view. The discussion led the mayor to prohibit the film.

The first run was scheduled for Sunday, October 31, and a permanent injunction was obtained and the case taken to court. The show continues. The decision, however, is eagerly awaited in Minneapolis. The city has no censor board, but the censoring is done by a policeman.

In St. Paul the negroes proved their point. The film is running there, and when a negro employed at the Auditorium testified before the city council that the film did no harm to the colored race, fifty other negroes who were there to protest, followed him out of the room and chased him down the corridors. He was rescued by the police.

SMALL TORONTO EXHIBITOR ALLEGES POLICE DISCRIMINATION

That Yonge St. theatres, being on Toronto's main street were favored over and above their lesser rivals on the side streets was the contention at the police court in the Canadian City, in the case of Hyman King, a proprietor charged with allowing a number of people to obstruct the entrance to his playhouse. His lawyer stated that he saw two long lines of people waiting to get into a prominent picture house on Yonge street, with a constable standing between them, surveying the scene.

"Is there a different law for Yonge street, as a big main street, than for Queen street as one of the lesser main streets?" he asked.

The magistrate replied that the by-law had been broken in this case and that he had to impose a fine of $20 or 30 days. He added that if the Yonge street theatre men were brought to court, they would receive the same treatment, including the fine.

PUBLIC HEARING AT ST. LOUIS ON CENSORSHIP

More than a hundred motion picture theatre managers of St. Louis attended a public hearing of the Legislative Committee of the Board of Aldermen on October 29 to oppose the proposed censorship bill for the City.

O. G. Cox, secretary of the National Board of Censorship of New York, was present to give his views on the matter, and in a little speech he declared that in his opinion a local board of censors was unnecessary, in fact it would be rather a detriment to the business. William Sievers, of the New Grand Central, said he did not believe the people wanted censorship, and cited the instance of the "Isle of Regeneration," which attained such popularity on account of unfavorable criticism by E. V. P. Schneiderhahn, who wanted some swimming scenes eliminated, that the feature was booked to run the second week to satisfy all the demands from the patrons of the house. Mr. Sievers invited fifty prominent St. Louisans, among them a number of clergymen, to view the film, and all said that they saw nothing objectionable in the picture.

Another opponent of the bill was Arthur J. Fitzsimmons, member of the Associated Theatres, who control a chain of moving picture houses in St. Louis, besides two dramatic houses.

Arguments for censorship were made by E. V. P. Schneiderhahn, attorney for several Catholic societies, Park Commissioner Cunliff, Jacob Furth, a representative for the Jewish Charities, and Alfred Burgess, a negro attorney.

At the end of the discussion, Park Commissioner Cunliff announced that he would draft a third bill, which he would present to the Board of Aldermen on the next day. The amended bill was duly presented by Alderman Koenig on the following day, but at this writing has not yet been passed.

WINNIPEG CENSORS PASS "NATION" AFTER MAKING A WEIRD "CUT"

"The Birth of a Nation," which will be shown at the Walker theatre, the biggest playhouse in Winnipeg, Canada, during the week of November 22, had a hard time getting by the Winnipeg censors. They have been very gravely considering for several days the advisability of refusing to permit the picture to be shown. Although "The Birth of a Nation" was shown in London, England, for six months and in Toronto for four weeks, the censors were considerably opposed to its being shown in Winnipeg.

The censors became terribly agitated at the suggestion that the film be produced in Winnipeg. After seeing the picture, Alderman Davidson declared emphatically that it must not be produced. He thought the sight of women crying over the prospects of their husbands going to war might interfere with recruiting. He is not a member of the board, but at the city hall it was said he attended the sittings occasionally.

The board is composed of J. W. Horne, T. A. D. Bevington, Sam Clarke and Frank Kerr. They finally decided to permit the film being shown, if the scene portraying women in distress over the presence of war be eliminated. The members seemed to think that in this way the fact that anyone who goes to war may get hurt will be concealed.

Mayor Waugh advocated showing the picture.

PICTURE INDUSTRY YIELDS $500,000 YEARLY TO CANADIAN REVENUES

According to an evidently carefully prepared article in the *Starr Weekly,* a Canadian periodical of considerable importance, over $500,000 is contributed yearly by the moving picture industry to the Canadian revenues. About $9,500 is collected every week in customs duties by the Dominion Government, while the Provincial Board assesses $1,125 in fees.

On every reel coming into Canada there is a duty payable of $26.50. On an average something like 300 films come into the country every week. Thus it can be seen that the duty derived from this number of films is quite considerable in aggregate. In addition, duty has to be paid on all the posters, photographs and advertising matter at the rate of 42½ per cent., which amounts to about $500 a week. Then the duties on new projection machines bring in another respectable revenue, which at the rate of 42½ per cent. amounts up to roughly $1,000 a week.

Every reel has to be censured by the Provincial Government and the cost is $1.50 per reel. A rough estimate of the censor fees paid every week to the Governments of Quebec and Ontario place the amount at $1,125.

"THREE WEEKS" PROTESTED BY CLUB WOMEN

Club women in Montgomery, Ala., recently protested against the showing of "Three Weeks." They went to the city commissioners and to the manager of the Grand theatre, at whose house the picture was to have been shown.

The management went to the expense of wiring Birmingham and Atlanta, and both those cities wired back that "Three Weeks" was unobjectionable, and had been shown in both cities to large audiences. It was finally agreed that "there was nothing offensive about the picture except the name."

CENSORSHIP COMMITTEE TO PASS ON PICTURES IN QUINCY, ILL.

Quincy, Ill., is now organizing its motion picture censorship committee, which is to act under a city ordinance just passed by the council. The ordinance provides a fine of not exceeding $100 to any exhibitor who shows a picture which the mayor has ordered suppressed. The mayor's action in suppressing pictures comes only after a majority of the board, which is composed of five members, has recommended that a picture be suppressed.

Some objection to this section of the ordinance has arisen among the board members, who say that it is not always possible to have three members pass on a picture, and an effort may be made to have the ordinance changed to permit the suppression of a picture on the recommendation of any two members. The committee plans to adopt a set of rules and regulations covering their work.

Mayor Abbott is assisting in directing the work of the committee, although not a member. There is one woman on the board, Mrs. Inghram, and the other members are Messrs. Brackensick, Hasse, Luther and McHugh.

"PIRATING" OF "DAMAGED GOODS" TO BRING PROSECUTIONS

Evidence is being gathered by the American Film Company, Inc., against certain exchange men in various sections of the country who have been discovered "duping" the famous "Damaged Goods" recently released on the Mutual Special program, with Richard Bennett in the leading role.

This picture has created a sensation in film circles, and the extensive manner in which it is being backed has led "film pirates" to try to deceive exhibitors with "duped" films.

Reports of the pirating have come from several cities.

MAYOR OF ANDERSON, IND., ORDERS SIGNS FROM SIDEWALKS

The mayor of Anderson, Ind., has ordered all picture show proprietors to remove signs from the sidewalks. The mayor says that the exhibitors have been abusing the sidewalk privileges.

RHODE ISLAND CONGRESS OF MOTHERS PROTESTS PLAN FOR CENSORSHIP IN PROVIDENCE

A RESOLUTION protesting the action of Providence, R. I., women's organizations in asking the Board of Police Commissioners to appoint a board of theatre censors of three members, including a woman was passed by the Board of Directors of the Rhode Island Congress of Mothers at a meeting in the parlors of the Young Women's Christian Association recently.

Mrs. Dwight K. Bartlett, president of the congress, opened the discussion by briefly reviewing the work done last year by the Council of Presidents in studying city ordinances and State laws on censorship, and of her own personal observation of results obtained in some Western cities. She suggested a method of control through the licensing of theatres and pointed out how, in many cities, voluntary agencies strengthen and guide the police power to which public drama is subjected.

She told of Philadelphia's recent experience as a result of a State board of censorship allowing certain pictures to be shown. A riot ensued, and the police were powerless to prohibit the show, she said. At the close of the address, resolutions were adopted in protest of such a board in Providence.

The resolution pointed out that censorship is impracticable and dangerous; that the theatre is a vital factor of democracy in the development of new world-ideas; that the people need not so much protection as life, and that ultimately moral protection comes through knowledge and life.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Nov. 4.

MAE MARSH, the Fine Arts Films actress who has been on a vacation spent in New York, has returned, and will soon begin work on another subject for the Fine Art Films.

Director Lloyd Ingraham during the past week staged a very realistic fight scene for the coming Fine Arts subject, "The Missing Links," in which Tom Wilson, a former semi-professional boxer, proceeds to show Robert Harron and Elmer Clifton just how the stunt is done. Wilson appears as the sheriff who raids a club room where a poker game is in progress. Just how the players escape with their lives when Battling Wilson and his men raided the place, is a mystery to those who have seen the film projected at the studio.

One of the pleasant social events of filmdom this week was that of a birthday dinner party given by Ralph Lewis, known throughout the country as Stoneman in "The Clansman," who is now playing in "Mother of Seven." A very large number of the Fine Arts Films Company were present and made the event a very merry one.

Lillian Gish in Original Photoplay

"Daphne," is the title given an original photoplay written by Granville Warrick in which Lillian Gish will play the name part. The role is that of a young vivacious French girl of convent training, who slaps the face of a handsome count who makes overtures to her. An eventful romance follows. Elliott Dexter has been cast to play the role of the count, and he is considered an excellent type for the part. A number of scenes will be taken aboard a private yacht, and William Christy Cabanne will be in charge of the direction.

The Fine Art company producing "The Wood Nymph," in which Marie Doro is playing the name part, is now at Pine Crest in the San Bernardino mountains. It is the intention of the players to remain here for two weeks living out of doors in tents with a complete camp outfit. Those in the party are Director Paul Powell, Frank Campeau, Cora Drew, Wilfred Lucas, Charles West and F. A. Turner.

The Fine Art Films Company has purchased the motion picture rights for "The Five False Friends," written by Rufus Steele, the magazine writer of San Francisco. The theme of this is the unreliability of the testimony of the five physical senses as evidence upon which to convict a suspect of murder.

"Cross Currents" Drama of Home Life

Advice from New York is to the effect that Alan Dwan is now producing "Betty of Greystone," at the New York Fine Art Films studio, in which Owen Moore and Dorothy Gish are featured.

"Cross Currents" the Fine Arts Films play featuring Helen Ware which is now in the process of cutting, is spoken of at the studio as a drama that shows that family home life is the stronghold of the nation, and its honor and sanctity must be preserved. The author has made it plain in this that child rights are paramount, and that children are entitled to the parents' protection and the benefit of heir mature experience to fight the world. Life of the children should not be handicapped by a division of the family, and two people who become parents should consider this as the vital thing in social life.

Teddy Sampson has been transferred to the New York studio of the Fine Art Films Company for a period of eight weeks, and has left for the eastern metropolis.

The Seattle V-L-S-E exchange is conducting a contest at the close of which the exhibitor of Big Four features, who has used the most and best stunts in the way of publicity, will receive as a gift a one hundred dollar watch. The contest closes December 15, and Manager Tom North is already receiving numerous pictures from the patrons of this exchange. He has aroused considerable interest in the territory.

Smiling Billie Mason who was with the Universal Joker comedy company, has transferred his affections and smile to the Keystone studio. Although Mr. Mason has been in Los Angeles but a short time, he has made a large number of friends here.

Nell Shipman, who wrote a number of plays during the summer for the J. Warren Kerrigan Victor company, has now taken a contract to write two subjects for Francis X. Bushman. One has been completed, and the second will be taken up in a short time, or after Miss Shipman completes the five-part story, "Wanda of the Red Street."

New Uniforms for Keystone Cops

The uniforms of the Keystone cops, which according to records of the films, have absorbed more muddy water than any other clothes in the world, have been relegated to the rear, and replaced by foxy new uniforms of the style of those worn by the cops of New York. The policemen are soon to be seen in Keystone Triangle films.

De Wolf Hopper is now riding his third nag, two having become so weak that they could not support him without their knees giving way, and to quote the girl at the cashier's office who issued checks for the "steeds," "Everyone was afraid the first two horses would break." These celebrated specimens of horse-flesh are playing in support of the star, literally and figuratively, in the filming of "Don Quixote."

The Spero company, making comedies for the Kriterion Program, have finished their first subject entitled "Cupid vs. Sammy," which consists of two reels, and are now working on a one-reel subject, "An Innocent Crook," in which Sammy



TRIANGLE BURNS THIRTY-THREE BUILDINGS AT INCEVILLE, CAL., FOR SCENES IN AN INCE-TRIANGLE FEATURE, WITH WILLIAM S. HART



CLIMAX OF FIRST EPISODE OF "GRAFT," UNIVERSAL SERIAL. IN THE CENTER OF THE PHOTOGRAPH APPEAR JANE NOVAK AND HOBART HENLEY

Burns and Dot Farley are featured under the direction of G. P. Hamilton. Lee Hill, late of the Chaplin-Essanay company, is a new member of this organization.

Gilmore Leaves for New York

In response to a telegram, Paul Gilmore, who has just finished his scenes in the Quality Pictures Corporation subject "Rosemary," in which Mr. Gilmore was co-starred with Marguerite Snow, left for New York Monday to become a member of the Harry Raver cast in the production of the Augustus Thomas play, "The Other Girl." Mr. Gilmore will be featured in this subject together with James J. Corbett, a former champion pugilist, who has also appeared in several stage productions.

The four-reel comedy entitled "The Submarine Pirate," which has a cast which includes, according to the Keystone scenario department records, "Syd Chaplin, Phillis Allen, Wesley Ruggles, Glen Cavender and the U. S. Navy," has been completed. A great many of the scenes for this were made on board the U. S. submarine boats at San Diego navy yards. The other subject completed during the week is "The Village Scandal," in which Raymond Hitchcock as an itinerant magician, steals the sweetheart, Flora Zabelle, from "Fatty" (Roscoe) Arbuckle.

A new member of the Keystone stock company is Betty Marsh, age six years, who has proven to Director Mack Sennett that she is a regular actress capable of portraying the most emotional child parts, as she was called upon to do so in scenes for "The Janitor's Wife's Temptation," when she shed copious tears and heaved regular sobs that made all think her heart was breaking.

The Keystone Film Company gave Edendale, a suburb of Los Angeles, the shock of its gay and fastidious life Sunday morning, when a set a block in length and representing motion picture studio, garage and offices of an aeroplane company, was burned for scenes in a coming Roscoe Arbuckle Keystone subject. Every member of the Keystone stock company, together with many others and companies of the Los Angeles Fire department, took part in the scenes. Every cameraman and all directors of the Keystone organization, took part in the making of this scene. Roscoe Arbuckle rescued Mack Sennett when the exit of the building was practically filled with flames, then came little Sam Bernard overburdened with the body of Alice Davenport, whose weight amounts to far more than two hundred pounds. Lew Fields carried his little playmate, Joe Weber, out, and Joe then finding he had left his purse inside, fought to return for it. Joe Jackson and his motorcycle of miniature size blocked the exit of the burning building while he put the machine together. The streets and hills on both sides were covered with people watching the making of this scene, and the big crowds added much to the atmosphere. The title for this picture has not been decided upon.

William J. Bowman, director of the Quality company, until they left for New York this week, and who has had more than five years' experience in the motion picture field as director and producer, intends to begin producing for himself, and as soon as the studio is completed will begin making Bowman features. Mr. Bowman has secured a site on Central avenue, Los Angeles, and work was begun there on the studio. This will have a stage one hundred and fifty by three hundred feet, and all modern equipment that will enable production to continue in all kinds of weather, either day or night. No definite announcement has been made as to what pictures will be taken up first, and no players have been engaged.

The Malibou Motion Picture Company, which was organized last fall, has leased the old Kalem studio at Santa Monica, and are making a series of pictures to be known as Casey Jones comedies. J. E. Brada, vice-president and general manager of the company, has engaged P. C. Hartigan, formerly with the Kalem Company, and later producer for Pathé, who is in charge of the direction. A stock company of seven people is retained.

Edison Entertained on Coast

Thomas A. Edison was most pleasantly entertained in Los Angeles during the past week by civic organizations, city officials, and motion picture companies. Mr. Edison arrived here Wednesday afternoon, coming from Santa Barbara by auto. While at Santa Barbara that day, motion pictures were made of the wizard of electricity, and inventor of motion pictures, the films including the start of the Edison party for Los Angeles. Instead of coming direct to the city, Mr. Edison and party stopped at Universal City, where arrangements had been made for the laying of the brass corner stone plate for the new enclosed electric lighted studio. Upon his arrival there the ceremony was performed, and after dinner at Universal City cafè, the party was taken to the theatre, where all



A TENSE MOMENT IN "STINGAREE," NEW KALEM SERIES BEGINNING NOV. 24

members were surprised seeing pictures of themselves, made but a few hours before at Santa Barbara, projected on the screen.

The making of these pictures was under the direction of Beverly Griffith, and certainly marks a new record for speed, in that he traveled more than one hundred miles by auto to reach the studio, had the pictures developed, printed and projected on the screen almost as soon as the Edison party arrived.

Edison Sees Pictures Made

While at Universal City, Mr. Edison watched the making of motion pictures under the direction of Robert Z. Leonard, and at this time, Mrs. Edison first saw the making of motion pictures. The laying of the cornerstone by Mr. Edison is to be considered a remarkable event in the history of electricity and motion pictures, in that he is the inventor of many appliances of both, and this cornerstone is for the largest electric lighted motion picture studio. While here Mr. Edison was entertained at many of the different studios, including that of the Selig Polyscope, where he was in company with Colonel William Selig.

With the completion of "Rosemary," by



SCENE IN "WANTED—A LEADING LADY," NESTOR COMEDY, WITH EDDIE LYONS AND LEE MORAN

the Quality Pictures Corporation, the studio owned by Fred J. Balsofer, president of the Quality, was leased to President William Parsons, of the National Film Corporation, and possession was taken Monday of this week. The National will make a five-reel subject, the filming of which will be taken up in the very near future. Albert W. Hale has been selected as director for the National.

In the making of a Balboa feature at Seal Beach recently, a company under the direction of Bertram Bracken secured scenes of the incorporation ratification meeting of the villagers, which will serve as a political gathering scene in the photoplay. Following the scenes needed by Director Bracken, he made views of the gathering including the barbecue and display of fireworks, a copy of which will be



NORMA TALMADGE IN "THE MISSING LINKS" AND DE WOLF HOPPER IN "DON QUIXOTE" (Fine Art—Triangle)

given to the city for filing, that the future generation may know the importance of the event.

A ball was given on the evening of October twenty-eight at Shrine Auditorium, Los Angeles, for photoplayers and friends under the management of Charles Murray, Keystone comedian. Mayor Charles E. Sebastian of Los Angeles, lead the grand march.

Lasky Takes Out Big Insurance Policy

The largest insurance policy covering jewels and gowns made on the Pacific Coast, was that through a London firm, taken this week by the Jesse L. Lasky Company on the costumes and jewels of Valeska Suratt, Fanny Ward and Edna Goodrich. The amount of the principal was seven hundred and fifty thousand dollars. The jewels of this famous trio who are now playing in pictures at the Lasky studio, are every night locked in the safe and guarded by the regular watchmen. In addition, the insurance company has a special watchman at the studio to guard the costumes valued at fifteen thousand, which hang in the three stars' dressing rooms.

A very remarkable set was used this week in the coming Fanny Ward Lasky subject which at this time has not been named. It was not costly from the point of settings, but from furnishings. It represented four rooms of a wealthy Japanese supposed to be located on Long Island, and there were many pieces of genuine teak wood furniture, without a doubt the greatest collection ever gathered together at one time in the West. It is estimated there are not to exceed twenty-five pieces of this costly furniture to be found in California, and more than half that number were used in the scenes. All of this furniture was borrowed from homes of wealthy Japanese in Los Angeles and San Francisco. A bronze Buddha valued at five thousand dollars was used in the set. There are novelties to this in that it contains sliding screens, mysterious panels, etc. Sessue Hayakawa appears as the wealthy Japanese, playing one of the featured parts.

Director Cecil B. de Mille has adopted new hours to keep up with his day and night shifts. From nine to five he devotes his time to the filming of the Fanny Ward subject, and from eight P. M. to two A. M. to the second Edna Goodrich subject. Sleeping apartments have been provided for him at the studio, and aside from putting in the above time, and reviewing all film made, he has nothing to do but read scripts, and take care of other business of the studio, and sleep. De Mille is not very busy these days.

Valeska Suratt has designed a number of new gowns, which are to be given their first showing in the Lasky subject which is being made under the title of "The Immigrant," directed by George Melford. In this the well known legitimate and vaudeville stage actress is supported by Theodore Roberts and other members of the Lasky stock company.

The United Motion Picture Company will at an early date file incorporation papers at Los Angeles. The officers of this are William Francis Truth and Wycliffe A. Hill. They have purchased a site in Edendale at 1764-68 Allesandro street, and a studio is now being constructed. It is the intention of the company to produce religious pictures.

Opium Smuggling Topic of Universal Feature

The coming Universal Broadway feature to consist of five reels which is an adaptation from the Rufus Steele story and en-



AN ARMOURED AUTO IS WRECKED IN BATTLE FOR "THE BROKEN COIN"

titled "Hop," is based upon actual attempts at smuggling opium into the United States. This story will show the daring attempts that smugglers make for the big reward they receive as the result of the drug being a contraband, and brings out the fact

that since stringent laws were passed by the Government in 1909, the prices have increased six hundred per cent. The cast of this consists of Phillips Smalley, Lois Weber, Charles Hammond, Juan de la Cruz, and Marie Walcamp.

"Transgression" is a two-reel story by F. McGrew Willis, being produced with a cast composed of Mina Cunard, Malcolm Blevins and Jack Livingston. It is a story of a sculptor who finds a model in a dance hall, and later when she has succeeded in raising her social standing to that of a respected woman, he causes very unpleasant conditions in her home.

The Universal Gold Seal Company is filming "A Maid, a Man and a Liar," which will consist of two or three reels. The scenario is prepared by Harvey Gates and the production will be in charge of Cleo Madison, who also plays the leading part, that of a fisher girl who is wooed and finally won by a city man despite the attempts of the heavy, a young man of the fishing village. Several fights are to occur in this and a sensational attempt to put the city man out of the way by setting him adrift in a small boat, will be filmed. The cast supporting Miss Madison is composed of Tom Chatterton, J. F. Abbot and Seymoure Zeliff.

The Horace Davey Nestor company is filming "Operating on Cupid," a hospital comedy which ends with the jealous lover who is the head physician of the institution, getting the worst of it, when he attempts to prevent the chief nurse from seeing her sweetheart. The story is by Al. E. Christie, direction by Horace Davey, and the principals are Billie Rhodes, Ray Gallagher and Neal Burns.

The Allen Curtis Joker company is making "Italian Love" wherein a jag who falls getting his hand into a can of red paint, and a ventriloquist practicing with a dummy woman who accidentally tips over a bottle of red ink, cause frightful conditions. The principals are Gale Henry, Max Asher and William Franey.

Myrtle Gonzalez in Feature for U

Myrtle Gonzalez is to be featured in Universal subjects the first of which is now being produced and entitled "The Cruise of the Nancy Lee," which is a story within a story, related by the grandmother to her grand-children, and tells of her experience with her father, a sea captain, and the misunderstandings which arose because of her secret marriage. In this there will be several shipwreck scenes in which Miss Gonzalez will play an important part. The story was written and is being produced by Lynn Reynolds.

The Big U company is filming a Ben Cohn story, "Tides That Meet," a greater portion which is laid in mining camps of the west. The plot contains three principal characters played by Murdock MacQuarrie, Edna Payne and M. K. Wilson. The eternal triangle, mining fortunes and misfortunes serve as a theme. The story will be in three reels.

Frank Tannehill and James Montgomery, the former remembered for his long connection with Gus Hill legitimate stage attractions and his prominence of thirty years on the stage, and the latter for his recent Broadway success, "Ready Money," have been added to the scenario department of



LILLIAN GISH IN THE WEDDING GOWN SHE WEARS IN "THE LILY AND THE ROSE" (Fine Arts—Triangle)

the NYMP studios by Producer Thomas H. Ince.

Motion picture rights for "Alias Jimmy Valentine" have been secured by the New York Motion Picture Corporation, and it has been determined to feature H. B. Warner in this. Playing opposite will be Dorothy Dalton, who appeared opposite William S. Hart in "The Disciple." The first big interior set for this will be that of the New York Stock Exchange, which is now nearing completion at the new Culver City studios.

Strenuous Week at NYMP Studios

The past week has been a most strenuous one at the studios of the New York Motion Picture Corporation, as the big scenes for the twelve or thirteen reel war drama being made were filmed during the past few days, the last scene being that of the big peace conference at the capital of the imaginary principality built on the plateau above the studios. Work was commenced on this production more than seven months ago, and it will probably require one month more of filming, and then the tedious task of cutting before it will be ready for release. The scenes made this week consist of battles and charges on the capital. Some days more than one thousand men, and fully one-third as many horses were used. The most elaborate scenes were those made Sunday when a peace pageant was staged. Posters inviting the women of Southern California to witness this pageant were conspicuous throughout Los Angeles for the past week, and as the result a great many people visited the studios on Sunday. In this manner Mr. Ince secured thousands of spectators for the peace pageant that it would have been impossible to secure in any other way. These people served as extras. Special cars took the visitors to Long Wharf, Santa Monica, and from there they were conveyed in sight-seeing automobile busses. This was one of the few times that the gates of Inceville have been thrown open to the public, and the public seemed very glad to take advantage of the invitation. The peace pageant was of an allegorical nature, Peace, War, Glory and Victory being personified. The Christ was impersonated by George Fisher. Later in the day a barbecue was served the visitors.

This subject, it is understood, is not for the Triangle program, but will be released as a road show attraction. The principals are Howard Hickman and Hershall Mayall. The major portion of the direction has been in charge of Raymond B. West, and he has been assisted in the big scenes by a number of the directors with several cameramen working on the scenes. The production is under the supervision of Mr. Ince, and it is to be his greatest film.

The Balboa company has added to its equipment a blacksmithing department, and a special building for this is now being erected. Another wedding is reported from the ranks of the Balboa players, the parties being Mr. Alden Willey and Inez Wysong. Yes, it's a habit. This is the fourth in the past six weeks. E. N. Wallock, late of the Selig Company, has been added to the Balboa stock and will serve as director. At the present time he is making a multiple reel subject featuring Jackie Saunders with John McKenzie as cameraman.

Miller a Persistent Advertiser

Manager Fred Miller of Miller's theatre, one of the popular down town houses where Fox Films are given their premier showing, is the most persistent advertiser of any theatre man on the Coast, and uses every means possible to keep the name of Miller's theatre before the public. His most recent stunt was to furnish every apartment within a hile and a half radius of the theatre with a fancy cake of soap on the top of which was the advertisement of the theatre bearing the words, "Why not tonight?"

The last work of "The Broken Coin" serial was completed this week, and Director Francis Ford has left the Universal studio for a vacation of two or three weeks. He departed for New York where he will spend a major portion of the time. Before departing for the East, Mr. Ford renewed his contract with the Universal Company which is for a period of two years.

Managing Director R. S. Sturgeon and company of Vitagraph players departed Monday for Bear Lake Valley, where they will spend six weeks making exterior scenes for "God's Country and the Woman," adapted from a story of the same name by James Oliver Kirkwood. Neil Shipman has been selected to play the part of Josephine, the lead in this, with William Duncan in the opposite lead. George Holt will be the heavy with George Kunkel as the tool. Edgar Kellar has been selected to appear as the half-breed. There were about twenty people in the party, including cameramen, artists, etc. Within the next three or four weeks between fifty and seventy-five people will be taken to the mountains to appear in scenes. For this subject costumes have been secured from the Hudson Bay Company, and the only regret of Director Sturgeon is that the films will not show as many pretty colors. More than fifty dogs have been leased at a cost of more than one thousand dollars a week, and food for the teams will require four

steers during the stay in the mountains. Going at this time it will be possible to make scenes before and after snow falls. Later it will be necessary for all who enter the mountains or work out, to use snow shoes. Last year in the making of "The Chalice of Courage," locations were used in this vicinity, and for ten days the party was cut off from communication with the outside world.

Dustin Farnum on Vacation

Dustin Farnum having completed his scenes in "The Call of the Cumberland," for the Pallas Pictures Corporation, departed this week for New York City for a vacation of three weeks, when he will return for three additional Pallas Picture subjects.

Some very unusual sets have been built at the Vitagraph studio for scenes in "La Paloma," the three-reel subject, the idea of which was from the song of the same name. This is being directed by William Wolbert with George Stanley playing the name part, a Spaniard, supported by Mary Anderson, Corrine Griffith and Otto Lederer, who impersonates a very important part, that of the old chair maker.

Production of "He Fell In Love With His Wife," adapted for the screen by Elliott Clawson from the E. P. Roe novel, has been taken up at the Pallas Pictures-Morosco studio under the direction of William D. Taylor. Florence Rockwell, remembered for the part she played as the true blue chorus girl in "Double Cross," when she was co-starred with Arnold Daly, played the part of the wife with Forrest Stanley appearing in the opposite lead. Page Peters is the heavy in this cast. Herman Scott has been added as cameraman.

Waldo Walker, who has been in charge of publicity at the Pallas-Morosco studio for the past year, has decided to enter the producing work, and has accepted a position as assistant to Director Frank Lloyd. Connie Miles, late of the National, and former Los Angeles newspaper man, will be in charge of publicity.

Anna Held will arrive in Los Angeles in a special car from New York for an engagement for the Morosco photoplay company. The vehicle for Miss Held has not been decided upon, but it is stated at the studio that the filming will be in charge of Director Frank Lloyd.

Selig Zoo Working on One Reeler

"The Toll of the Jungle," is a one-reel story being filmed by Tom Santschi at the Selig Zoo, with a cast composed of Vivian Reed, Harry Lonsdale, Wheeler Oakman and Walter Beckwith.

"The False Alarm" is the title of a three-reel Diamond Seal film in which Fritzie Brunette is being featured. This will be directed by William Robert Daly, and Miss Brunette appears as the sweetheart of a detective and by her keen intuition aids him in outwitting a clever diamond thief. This subject will have a big cast.

"Bloom Center" comedy series consisting of twelve two-reel episodes, has been completed under the direction of Sydney Smith, and this week he is directing and playing lead in "The Safe Risk," a single reel by C. B. Hoadley. This gives Mr. Smith opportunity to make a number of his celebrated break-neck falls. He is supported by Ralph McComas, John Lancaster, Betty Nathon, Lee Morris and William Hutchinson.



MOTION PICTURE NEWS' "MOVABLE OFFICE," LOS ANGELES, CONVEYS BUSINESS MANAGER GEORGE KANN, UNIVERSAL, ON INSPECTION TOUR OF UNIVERSAL CITY. MR. KANN IS IN REAR SEAT, M. G. JONAS, MANAGER U CITY PUBLICITY DEPARTMENT, IN FRONT AT RIGHT, AND J. C. JESSEN, NEWS LOS ANGELES MANAGER, AT WHEEL

Lillian Brown Leighton, who has been with the Selig company for the past four years, has accepted a position with the Vogue Films, Inc., whose subjects will soon make their appearance on the Mutual program.

All Selig cameramen, many of the directors and about three hundred people were at San Pedro Saturday to take part in scenes for "My Neighbor's Wife," being directed by Colin Campbell. A superstructure of a sea going vessel showing the saloon, staterooms, stokers' holds and decks of the ship, had been previously constructed and was used in these scenes which terminated with the vessel capsizing. The stars in this are Tyrone Power and Kathlyn Williams. Harry DeVere, Emma Clifton and Eugenie Breserer composed the supporting cast.

NEWS OF THE WEEK IN AND ABOUT SAN DIEGO

Special to MOTION PICTURE NEWS

San Diego, Cal., Nov. 4.

Helen Eddy, formerly with the Lubin company at the Coronado studio, is now with Bosworth and appeared with Constance Collier in "The Tongues of Men."

Adda Gleason, of the Lubin staff, severs her connection with this company next week and is to go with Clune as "Ramona," in the film production of Helen Hunt Jackson's novel of that name. As Mrs. Jackson got much of her material for this popular Southern California romance in and around San Diego it is very probable that a number of the scenes will be filmed at Old Town, as the original San Diego is now called. Miss Gleason's many San Diego friends were pleased to see her excellent work in "The Voice in the Fog," which was a good drawing card at the Broadway theatre last week. This was made shortly before she joined the Lubin forces.

The past week Melvin Mayo has been directing a one-reel picture, "A Delayed Reformation," written by himself and Julian Lamothe. It is a story dealing with the work of a young society woman who is interested in the problems of the slum district. Francelia Billington takes the character of Margaret Norwood, known as "Lady Margaret," the society girl, while R. E. Bradbury and Helen Wolcott play the parts of two crooks, who are ultimately reclaimed through the instrumentality of Margaret.

For the coming week Director Edward Sloman, who has been putting in some hard work with his company on the three-reeler, "The Bond Within," the past week and more, will put on another three-reel picture. "One of the Chosen," a Jewish story, with its opening scenes in Russia. In his youth the main character has a strong hatred for the Gentiles, but in later years there comes a change of heart, and the old man, then a pawn broker, looks at life in a different way. The script is by Julian Lamothe.

H. O. Davis, formerly director-general of the Panama-California Exposition in this city, has been offered an important position with the Universal Film Manufacturing Company, in the business department.

The Princess theatre, at 1130 Fourth street, which has been dark for some weeks, will be reopened by E. M. Burbeck, of this city, and Arthur A. Lotto, of New York, presenting the programs of the Mutual Film Corporation. Mr. Lotto was one of the first to be connected with the famous Kinemacolor pictures in New York several years ago, and later brought the pictures of the Balkan War and the Panama canal to the Spreckels theatre here.

ALLEN H. WRIGHT.

Signal Films Studio Ready for Filming of Frank Spearman Railroad Serial for Mutual



MAKING A "HELEN" RAILROAD EPISODE AT THE MUTUAL STUDIOS. HELEN HOLMES APPEARS ON HORSEBACK

HERE they are, Signal's famous triumvirate—Helen Holmes, star; J. P. McGowan, producer; and Frank Hamilton Spearman, author of "The Girl and the Game," the sensational and romantic novel now being screened as a special feature for Mutual and which will have its first release December 13.

Mr. Spearman, recognized as one of the foremost American writers, has been paid, it is said, $25,000.

And Helen Holmes, dainty, charming daredevil that she is, has dared the author to do his worst in the matter of death-defying situations. In this, however, Mr. Spearman has the aid of Producer McGowan, who, in order to cascade the thrills and bring every ounce of fear-making energy to bear, built a regular railroad yard, all his own, with engines and cars and all the appurtenances of a sure-enough passenger and freight-carrying line.

The accompanying picture shows a partial view of the Signal studios in Los Angeles, with two locomotives in the background waiting to be used by the company, gathered in the foreground around Miss Holmes, mounted on her favorite horse, Rocket.

A few minutes after this picture was taken Miss Holmes was riding Rocket down down a stretch of the track in front of one of these locomotives in a nerve-racking rescue scene which, when disclosed on the screen, will bring thousands of motion picture thrill-hunters bowing to her shrine.

"Greatest Bunch of Grafters Under One Roof"—But Not as Bad as It Sounds



PLAYERS IN THE UNIVERSAL SERIAL, "GRAFT," WRITTEN BY SIXTEEN FAMOUS AMERICAN AUTHORS

THE greatest bunch of grafters ever gathered under one roof, that's what it is. These are the fifteen characters who will appear, one in each release, of "Graft," the new Universal Film Manufacturing Company serial, which is being written by fifteen different authors.

You might say that some look to be perfect gentlemen. They are in real life, but in reel life they are some of the world's most noted criminals. The first of the "Graft" series will be released the first part of December, immediately following the three-week serial of J. Warren Kerrigan in the new adventures of Terrence O'Rourke. The first chapter is by Irvin S. Cobb, and is now being made at Universal City.

BARKER, KALEM, GOT EXPERIENCE IN STOCK COMPANIES

Bradley Barker, who has joined the forces of the Kalem players, began his work for that company in support of Marguerite Courtot in "The Ventures of Marguerite."

Mr. Barker entered the motion picture field several years ago, following a long experience on the stage and in commercial life. While he was not of a theatrical family, Mr. Barker's early inclinations were toward the stage.

Born in Hempstead, Long Island, thirty-one years ago, Mr. Barker had



BRADLEY BARKER

everything in his favor. He started stock work, becoming a member of F. F. Proctor's stock company. Later he joined the West End stock.

His stock experience finished, Mr. Barker turned to new productions, and for two years he supported Dustin Farnum in "Arizona," and then in "The Virginian."

Then came a season or two in vaudeville, in which he headed his own company. At the conclusion of his vaudeville engagements Mr. Barker left the stage and entered commercial life, but he soon returned to the theatrical field and later turned to motion pictures. After working for several companies Mr. Barker turned to the Kalem Company and was engaged.

RANKIN DREW COMPLETING DRAMA FOR VITAGRAPH

Vitagraph Director S. Rankin Drew is at Saranac Lake, where he is completing James Oliver Curwood's drama of the Canadian Northwest, "The Hunted Woman," being assisted in its enactment by Virginia Pearson, Ned Finley, George Cooper, Frank Currier, Denton Vane and Harold Foshay.

COMMANDING SCENES FROM THE PAVLOWA-UNIVERSAL PRODUCTION OF "THE DUMB GIRL OF PORTICI"



Left and Right—THE ORGIES OF THE CITY MOB ON THE DAY OF THE DUKE'S SON'S NUPTIALS. Center —FENELLA ESCAPING FROM PRISON

MLLE. PAVLOWA AND HER RUSSIAN BALLET APPEARED IN THIS FEATURE, DIRECTED BY PHILLIPS SMALLEY AND LOIS WEBER

"DUMB GIRL OF PORTICI," WITH PAVLOWA, A PICTURE OF STRIKING SPECTACLES

Special to Motion Picture News

Los Angeles, Nov. 4.

ANOTHER strikingly spectacular motion picture that compares favorably with the best of that sort yet produced, was given its first showing to an audience of approximately three thousand professionals at Clune's Auditorium, Los Angeles, Friday evening, October 22, following the regular performance. In this, Mlle. Anna Pavlowa makes her debut as a film star, and proved equally as wonderful on the screen as on the stage, in her part the name role of "Fenella" or "The Dumb Girl of Portici." The picture was produced for the Universal by the Smalleys.

This subject stands out from all others produced in which fancy dancing is a part, in that in this the dancing appears natural and with perfect rhythm, and lacking that jerky motion films heretofore have possessed. Mlle. Pavlowa is introduced first as the dancer, and gives several of her most popular dances. Through the film she appears in this role in but few instances, but in each case the dances brought forth applause. Other very beautiful scenes were those in which Mlle. Pavlowa's Russian Ballet took part. These were staged in the palace set and make new standards for producers of future subjects.

The story for this is a decidedly strong one, giving to the various members of the cast supporting Mlle. Pavlowa remarkable parts. That all were cast well is brought out by the very good performances given by each member.

Wonderful sets of great magnitude and elaborate furnishings were used in the court and village street scenes. In the latter there are broad thoroughfares and market places of the width of an American street, and the scenes enacted in these for the wedding festivities are indeed beautiful. The riot scenes, which continue for several reels, are thrilling in the extreme, but are wanting in variety, in the point of view and close ups, as the principals of the production are entirely lost from view in these.

Rupert Julian as Masaniello was sincere in his performance, and Douglas Girrard as Alfonso was an ideal lover swayed by the will power of his royal parents. William Wolbert in the heavy part of Pietro, though a most unlikable character, gives a remarkable performance. Edna Maison and Betty Schade appeared as Lady Elviria and Isabelle, and their beauty and ability as actresses add to this production. Wadsworth Harris as the viceroy gives a very worthy portrayal of this heavy part, and Hart Hoxie as the captain of the guards, again proves his ability as a horseman in the dashing raids, and especially the one in which he rescues the duke's leader. Laura Oakley was seen to advantage in the part of Rilla, the widow.

A notable feature of the production is the novelty introduced in the sub-titles. All consist of double exposures with motion pictures within the titles which emphasize the principal subject of each title.

J. C. Jessen.

"GENTLEMAN FROM INDIANA" STARRING DUSTIN FARNUM, OF UNUSUAL MERIT

Special to Motion Picture News

Los Angeles, Nov. 4.

OF unusual merit is the coming release by Pallas of an adaptation in five reels from the Indiana story which made Booth Tarkington famous, "The Gentleman From Indiana," with Dustin Farnum playing the name part, that of John Harkless, the University hero who bought and conducted a small town newspaper with such success that the voters of the district sent him to the lower house of congress as their representative.

Most of the important features of this story of a lone youth and corrupt political machine are shown in the film which opens with the hero captaining a varsity football team. At the close of his school days, he purchases the newspaper, and because he will not bow down and be a servant to the leading politician, he is given to understand that every effort will be made to cause



HARKLESS RECEIVES THE WARNING

his paper to fail. Angered by this threat of the politicians, young Harkless secures proof of corruption, and wages war on the politician's henchman of the Cross Roads, which has been a notorious place and an eyesore to the better citizens.

As in the story, Harkless is white capped, almost beaten to death and placed on an out-going train. Miles away, he is found and taken to a hospital where it requires weeks for him to recover his health. During his absence, the daughter of a former

college professor, whom he had befriended when the poor old man was in need, conducted his paper, launched a boom for his congressional candidacy, and successfully terminated it on the day he arrived home.

The subject has several unique and realistic sets. One is the interior of the small town newspaper printing shop, another a street scene at Plattville and the village at the Cross Roads. There are a number of big mob scenes in this, one of which ends in the burning of a village following a hand to hand battle. The night rain storm effects of this are very excellent, and added laurels to the successes of Dal Clawson, the cameraman.

The subject was produced by Frank Lloyd for Pallas, and this can be referred to as this director's best production. Dustin Farnum gives his usual good performance, and especial mention should be made of Herbert Standing, who appears in the role of Joe Fisbee, the drunkard whom Harkless reformed. Helen Eddie, as the slavey, did a clever bit of acting. Winifred Kingston appeared in the part of Helen Sherwood and again was the lovable sweetheart.

This story offers wonderful opportunity for filming. In one or two instances the continuity is not real clear, and there are several scenes that could be improved by close-ups. All in all, the subject should prove a good drawing card for any theatre.

J. C. JESSEN.

"THE BLINDNESS OF DEVOTION"

(Fox Film—Five Reels)

REVIEWED BY OSCAR COOPER

IN the multitude of pictures offered exhibitors these days it is a rare thing to find one in which the union of story and acting is complete, and upon a high plane of excellence, but this is what has happened in "The Blindness of Devotion."

The story is not new but it is good; it is told with merciless regard for its rights and privileges as a story, and with no thought at all of forcing a happy ending. In brief, it has to do with the devotion of an elderly man to the son of his dead friend; the son's betrayal of this devotion by an affair with his benefactor's young wife; the subsequent discovery, bringing with it the young man's suicide and the poisoning of the unfaithful wife by the outraged husband.

Such a sketch of the plot does not do justice to its strength as a whole. It gains and keeps the interest because it is developed logically, and because the players chosen to present it are convincing.

Robert B. Mantell, long an eminent Shakespearean actor, makes his first screen appearance in the role of the elderly benefactor. To those who associate Mr. Mantell only with high tragedy of the old school, this picture will be a revelation. He "registers" with perfect ease, and is apparently just as much at home before the camera as he was behind the footlights. His work is dignified and restrained, as you would expect it to be, but it also carries real power.

Genevieve Hamper (Mrs. Mantell), as the unfaithful wife who ensnares the adopted son, shows a fine appreciation of her role. Besides being blessed with extraordinary beauty of countenance, Miss Hamper is also blessed with considerable ability in the difficult art of pantomime. The presence of several Fox favorites ensures a well rounded cast: Stuart Holmes (the ward), Claire Whitney (whom he is compelled to marry by his guardian on the eve of the discovery); Mr. Leone, Charles Young, and Jack Standing.

Several garden scenes of real beauty make up the greater portion of the exterior sets, while the interiors are fully up to the Fox standard. Rex Ingram wrote the story, which was adopted for screen use by J. Gordon Edwards, also the director of the production.

"ANSELO LEE"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

"ANSELO LEE" is the simplest form of romance, but because of the expressive characterizations, its unusual treatment and its lack of a forced happy ending, it makes a most extraordinary picture.

Antonio Moreno, who plays the title part, a gypsy entertaining hopeless yet sincere love for a girl of fine breeding, is a fitting type for the role, bringing to it a varied series of significant expressions and a noticeably fine physique. Naomi Childers as his opposite is equally well suited to her role. She conveys a sincere and true impression of the girl, whole heartedly in love with a man she inwardly knows she can never marry. The scenes between the two leads are remarkable for their quiet impressiveness.

The support contributed by the rest of the cast is most adequate. Mrs. Nellie Anderson as Anselo's mother, an aged Romany wanderer of the popular type, renders an excellent piece of character work, besides creating by her acting and appearance a ruling air of witchery. Donald Hall as the girl's suitor and Frankie Mann as another gypsy complete the well-balanced cast.

The success of the picture depends in practically every instance on the acting, but it is pleasing to note that the scenes chosen by Director Harry Handworth conform in every respect to the atmosphere created by the players. The photography, though not as good as we have seen in other Vitagraphs, is clear enough not to interfere with the interest in the action.

We believe that the exhibitor who desires a pathetic, beautiful love story, entirely free from any semblance of the morbid, that carefully avoids making much of the eternal triangle, and one that is gloriously pleasing because of the absence of a wrong-doing villain, will find a most suitable and appealing answer to his wants in "Anselo Lee." A. C. Johnston scenarioized the story by Paul Kester.

"SEPTEMBER MOURNING"

(L-Ko-Universal—Two Reels)

REVIEWED BY PETER MILNE

IN respect to plot and haphazard continuity of scenes this knockabout number much resembles a musical comedy without the music. Even the girls are present, scantily clad in filmy draperies. They essay several weird terpsichorean gyrations and are excitedly watched by the all-devouring male charcaters who, in this respect alone, display human traits. At other times they are the usual clownish inhabitants of slapstick comedies.

"September Mourning" is in many ways superior to past L-Ko products. Although we can bear out its comparison to musical comedies in stating that it is cluttered with shapely lower limbs, it is quite free from suggestiveness and literal dirt, unwelcome qualities that have often crept in offerings of this sort.



UNWILLING AND AGGRAVATING MODELS

The funny business perpetrated by the leading comedians is of a novel sort. Shooting off hats is one of the favorite pastimes indulged in by the members of the cast, while much humor is extracted from those revolving lawn water fountains. The film has its utterly idiotic character in the shape of a crazily made-up photographer who continually keeps popping up to expose his film before the exposed ladies.

The cast is headed by Gertrude Selby, a very pretty little lead, Ray Griffith, Charles Wimringer and Gene Rogers, all of whom are capable enough in their own particular eccentric lines.

We will not attempt to relate the meandering plot, but suffice it to say again that it is made very funny by the abilities of the cast.



ILLUSTRATING FAMOUS PLAYERS' PRODUCTION OF "MADAME BUTTERFLY," A CURRENT PARAMOUNT RELEASE, WITH MARY PICKFORD

"MADAME BUTTERFLY"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

CONSIDERABLY well immortalized in novel, opera and drama, "Madame Butterfly" is now presented in pictures, the only remaining medium for conveying its pathetic charm to the people. To doubt the commercial success of John Luther Long's classic as produced by Famous Players is as sane a proposition as to doubt the law of gravity or the power of the press, for such a distinguished work visualized and carrying such a star as Mary Pickford will hardly be likely to know money-making limits.

For proof of this statement witness the innumerable throng that crowded the Strand theatre, all day Sunday, even before the daily papers were given the opportunity to state their opinions of the picture. "Madame Butterfly" and Mary Pickford turned the trick.

"Madame Butterfly" presents Miss Pickford with a role of the sort differing widely from her customary parts. As the too trusting little Japanese girl, who places a firm faith in her American husband, she creates a most appealing character.

Then when realization of his deception dawns upon her, when after firmly expecting his return, she discovers that he has married in his own country, her predicament is pathetic in a true Pickfordian style. She seeks oblivion in the still waters of a Japanese lake, and one can't help softly cursing the handsome young American for his act of criminal folly.

Miss Pickford fulfills all expectations as to her ability to handle the part, insofar as she has been allowed to fulfill them. Sid Olcott seems to have an aversion to close-ups, in which he might have caught an expression even more winsome, even more pathetic than those offered in the many scenes set at a regular distance from the camera.

Olcott has furnished the picture with artistic settings that are truly fascinating. The exterior scenes of Japan clearly suggest that far off country in a convincing and realistic manner. The costumes are appropriate, the types, all of them, well chosen and the photography excellent.

Marshal Neilan, as the American officer, the thoughtless youth who alternately brings joy and sorrow into the life of little Cho-Cho-San, meets easily the requirements of his part. Olive West, W. T. Carleton, Lawrence Wood and Caroline Harris register well in character parts of importance, while the Japanese supernumeraries are there to furnish the desired and attained oriental atmosphere.

"Madame Butterfly" is conclusively an attractive picture. Mary Pickford has created her own Madame Butterfly, which will most assuredly meet with the success her previous roles have been honored with.

"STILL WATERS"

(Famous Players-Paramount—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

MARGUERITE CLARK shows in "Still Waters" a complete mastery of screen technique, placing her in the front ranks of motion pictures actresses who count longer periods of training before the camera to their credit. Her role of Nestra, whose sheltered life has developed certain worldless, ingenious qualities, calls for a certain elfian grace associated with numerous stage successes of Miss Clark.

The scenes alternate between canal banks and the circus. The peace and quiet of the uneventful life on the artificial inland waterways are reproduced with charm. And strong contrast is obtained with the hurry and bustle of the sawdust ring.

Nestra is the daughter of a woman who ran off and married a circus performer, then followed her husband's profession. Her father, an irascible old man who had always had his own way, refused to forgive his daughter for leaving him.

She is compelled to care for her infant—born under the big top—amid great difficulties. The child, a girl, is often left in an open trunk in the dressing room while the mother is at her turn in the ring.

One day her pet dog, jealous of his mistress's affection for the infant, shuts the top of the trunk with his forepaws, when nobody is around. This happens just before word is given to strike the tents for the journey to the next town. The circus roustabouts, seeing the trunk closed, suppose it is ready, and buckling the straps, puts it on the top of a wagon.

While passing along a canal the trunk is knocked from the wagon, unknown to the driver. Presently the owner of a canalboat, the grandfather of the half smothered infant, sees the trunk and brings it to the bank with a boathook.

He opens the trunk to see what is inside, and on discovering its unusual contents goes home to his canalboat.

The girl grows up under his care, and not being allowed to see many people, naturally falls in love with the first good looking chap she meets, a young doctor who is equally in love with the wonderfully sweet and fresh child of nature.

Of course there is considerable opposition on the part of the grandfather, who takes it as a personal insult to think that anybody should presume to rob him of Nestra. Before the marriage finally takes place, Nestra finds her mother in a circus, and there is a reconciliation all around.

"THE SUBSTITUTE MINISTER"

(American-Mutual—Two Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE plot of this drama, were it unfolded in chronological sequence, would cause tears—of unmitigated boredom. By employing the device of starting at the middle of the story, and leaving the introductory episodes to be shown at the close, the picture is made infinitely more dramatic.

Alfred Vosburgh, making his debut with American Company pictures, is a satisfactory hero, and Vivian Rich acquits herself in her usual commendable manner.

During a police raid on a gang of crooks, John Drummond escapes, and entering the home of Bishop Gould, disguises himself as a minister. A telegram arrives for the bishop, in which a small town pastor asks a substitute, while he is in the hospital.

Drummond decides to impersonate the substitute, and going to the distant village, meets the absent minister's daughter, Muriel. He entirely reforms, and makes a very acceptable preacher. One Sunday, as he is about to deliver his sermon, he sees the bishop and a sheriff in a back pew. Realizing that his trickery is discovered, he tells the congregation of his misspent life in the theological seminary, his father's sorrow at his waywardness, and the subterfuge by which he has posed as an ordained minister.

In the back of the church he points out the bishop, and announces that he is his father. Seeing that he is not needed, the sheriff withdraws, and the happy father blesses his prodigal son.



A FEW OF THE SCENES THAT MAKE "MY OLD DUTCH" ONE OF UNIVERSAL'S BEST OFFERINGS

"MY OLD DUTCH"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

"MY OLD DUTCH," with Albert Chevalier, is a feature about which Universal may shout themselves hoarse and still not do justice to its merits. Chevalier's acting is its prime point. His Joe Spudd is a character that "stirs the sympathies," "pulls the heart strings," and affects one in sundry relative ways that are mindful of the press agent's customary chatter.

It is by no means an unusual thing to see husband and wife embrace. Such an event is continually happening in pictures, but do many such scenes make a man whisk out his handkerchief and quickly wipe his eyes or rub his nose, feigning a bothersome itch? It is the quaint, human likeness of the two characters that forces the tears, traits that Chevalier and Florence Turner have brought out with a quiet, dominating strength.

The appeal of the picture lies entirely in the character portrayals of the two leads. The story merely follows them through all their fortunes and misfortunes until at last it leaves them, made comfortable and happy by the son, who for a time disgraced himself. Chevalier and Arthur Shirley collaborated in the preparation of the scenario which allows for extensive character work from Miss Turner and her most lovable opposite. Larry Trimble produced the picture in England, where correct types, actual atmosphere and an evident knowledge of his subject have aided him in making a delightful picture.

As an example of the fine performances given by the leads, we will cite the theatre scene. The costermonger and his wife are seated in the gallery watching a ripe old melodrama. Not once is the stage shown, but by means of the couple's expressions, aided by a few subtitles, the spectator knows exactly what is transpiring on the boards. This series of scenes and many others in the first part of the picture take the shape of delightful comedy, but with further developments, pathos is introduced, and then the tears begin.

"My Old Dutch" is one of the best features of the season. That statement no one will deny after witnessing it.

"SWEET ALYSSUM"

(Selig Red Seal—V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

TYRONE POWER'S commanding presence, his expression of great emotions by a single gesture or the lifting of an eyebrow, and his understanding of dramatic reserve, lend distinction to a plot made of familiar material and not too skillfully put together. Gilson Willets wrote the scenario from the novel by Charles Major. Colin Campbell, the director, has given the production satisfactory settings.

Kathlyn Williams, as an erring wife whose indiscretions with the employer of her husband lead to her own suicide and her lover's accidental death, will further endear herself in this picture to the thousands who are already thoroughly acquainted with her winsome charm. Edith Johnson is "Sweet Alyssum," the daughter upon whom the wronged father lavishes his affection, and she seems born to the part. Wheeler Oakman, Frank Clark, Harry Lonsdale, and "Baby" Frazer are the other principals, and they do their work well.

Sets show interiors and exteriors of an iron works, where Roanoke Brooks (Tyrone Power) is employed, a club, oil fields, a cottage, and other scenes that give a pleasing variety.

The story has several threads of action in it, and while coincidence is nearly always at hand, particularly in the latter reels where the son of the man who ruined Brooks' home meets and



IGNORANT OF HIS WIFE'S UNFAITHFULNESS

weds Brooks' daughter, eighteen years afterwards in the West, interest as a whole is well maintained, chiefly because the work of the players is good throughout.

"Sweet Alyssum" has all the necessary qualities for winning the interest of the average audience.

"THE FERRET"

(Laemmle-Universal—Three Reels)

REVIEWED BY PETER MILNE

AS a mystery detective story, written and produced by Rupert Julian, "The Ferret" ranks with the best of that variety of pictures.

Without belittling its nice construction and the able manner in which it has been visualized, it may be said that the picture derives the greater part of its sustaining strength from the remarkable twist that Julian gives to his face. He appears in the first few scenes looking like the worst sort of maniac and thug. Later he changes to his natural self and it is almost impossible to believe that the two expressions belong to the one man, until he is seen to contort his features in a closeup.

Aside from this the picture presents a pleasing aspect. A popular plot has been utilized but its development is original and engrossing. Julian has managed to conceal the motive of the murder until just the right moment, and until that time the workings of the detective maintain great interest. Doc Crane as the detective carries this part in an excellent manner. The other important characters are played by Julian and Elsie Jane Wilson.

In respect to direction the picture is very good. There are touches of comedy brought out throughout the three reels, usually with Crane as the medium. The atmosphere is convincing, particularly in those scenes that are laid in the police station, the gangsters' den and the ill-reputed road house.

"THE COWARDLY WAY"

(Equitable—Five Reels)

REVIEWED BY OSCAR COOPER

THIS promised in the first few reels to be merely a story of a frivolous society woman who through her extravagance brought ruin to her husband, but the last reel gave the theme an unusual turn, arousing interest where it had not been keenly aroused before.

A good many producers would have stopped the picture with the suicide of the extravagant wife, the insanity of the husband, and the marriage of the husband's business partner to the husband's sister.

The Equitable people did not do that. They chose to punish the wife for her folly by returning her to earth in her astral body, forcing her to witness the sufferings of her husband and to save



THE INSANE HUSBAND IS ABOUT TO KILL THE CHILD

him from murdering the child of his sister by a sacrifice on her part. Just as the husband is about to kill the child, the spirit-wife calls upon the Master of Spirits to restore the husband's mind, thus preventing her ever again communicating with him, for in his insanity he had become clairvoyant.

The mechanical effects necessary to make the last thousand feet convincing to the spectator are managed with skill. Double exposures and dissolves are plentiful, and they are introduced naturally, and not as an attempt to produce something wierdly sensational.

Florence Reed, the wife, is equally good as a mortal and as a spirit. The chief merit of her acting is its restraint. Bennett Southard is a trifle melodramatic in the role of the husband, but his work, on the whole, is acceptable. Among the players all of them faithful in their efforts to please, are: Isabel MacGregor, Ferdinand Gidmarsch, and Maud Hill. Marc Edmond Jones wrote the story, and John Ince was the director.

"THE NEW ADAM AND EVE"

(Rialto-Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

NATHANIEL HAWTHORNE'S poetic fancy has been worked into a pleasing picture with true artistic feeling, and an evident sympathy for the subject, by the Gaumont studios. The story, although commonplace enough, has received the touches which will aid it to reach the responsive chord so essential if a picture is to be at all successful.

A young girl, persecuted by her aunt, with whom she lives, forbidden to marry the man of her choice, and beset by a scheming adventurer, is led to the theft of a box of securities belonging to her aunt. Before she has fully decided to appropriate them to her own use, she falls to musing over a copy of Hawthorne's book, and soon the astral bodies of both her and her sweetheart, are projected from their mortal prisons, and go forth t see life from the astral plane. To them the conventionalities of life which kept them apart, appear as silly restrictions, and such barriers have no place in their new existence.

They wander about with nature, shunning roofs and walls, which keep them from the sky, and which they cannot understand, and when they resume their mortal bodies it is with a new outlook on life. Belle repents of her theft in time to repair the damage.

Much has depended upon the mechanical arrangements, and the skill of the cameraman, and these have not failed. There is also a directness and logic about the production which is commendable. Grace Valentine and Elaine Ivans are both able and pleasing in the leading feminine roles, and are well supported by a large cast, which includes Charles Richmond, Mathilde Baring, Edward Craske, Frank Goldsmith, William Cahill, Charles W. Travis, Lucile Taft and James Levering.

"THE PITFALL"

(Kalem—Four Reels)

REVIEWED BY HARVEY F. THEW

EXCELLENT acting, good characterization and an elaborate setting have made a brilliant picture of up-to-the-minute life in the case of this new Kalem feature. Several unusually deep interior sets are used in connection with a magnificent country estate to produce an unusually impressive effect of luxury and wealth, in the midst of which fast melodramatic action moves on to a series of climaxes.

The picture opens with as good a poker game as has ever been screened. The camera has been placed directly above the table, and the entire play, with a view of each hand of cards, is shown. Thus the gambling atmosphere and quick action are introduced at the start and the interest awakened immediately.

Through losses which threaten to ruin him, Peter Laird is induced to break his daughter's engagement and force her to marry Deering, a gambler. In later years the discarded man becomes district attorney, and raids the magnificent home of Deering, which is used as an American Monte Carlo. Deering, suspecting that his wife has had a part in notifying the authorities, attempts to kill her after a sensational escape, but the district attorney arrives in time to save her, and the gambler is killed by a fall.

There is a great deal of realism in the spectacular features of the picture, and the characters of Deering, the wife and the district attorney are admirably handled by Thomas Lingham, Marin Sais and True Boardman. Others in the cast who also deserve credit for their work are Frank Jonasson, Edward Clisbee, Paul C. Hurst, and James W. Horne, who is also the director. Howard Irving Young wrote the piece.

"A BIT OF LACE"

(Essanay—Three Reels—

REVIEWED BY WILLIAM C. ESTY 2nd

JOSEPH B. TOTTEN has had the courage to produce one of the few extant dramas without the last-reel clinch and osculation. The temptation is strong to introduce the "and-they-lived-happily-ever-after" motif to please the "happy ending" fiends. In this picture, logical plot development and human probabilities are not sacrificed to attain a felicitous finale

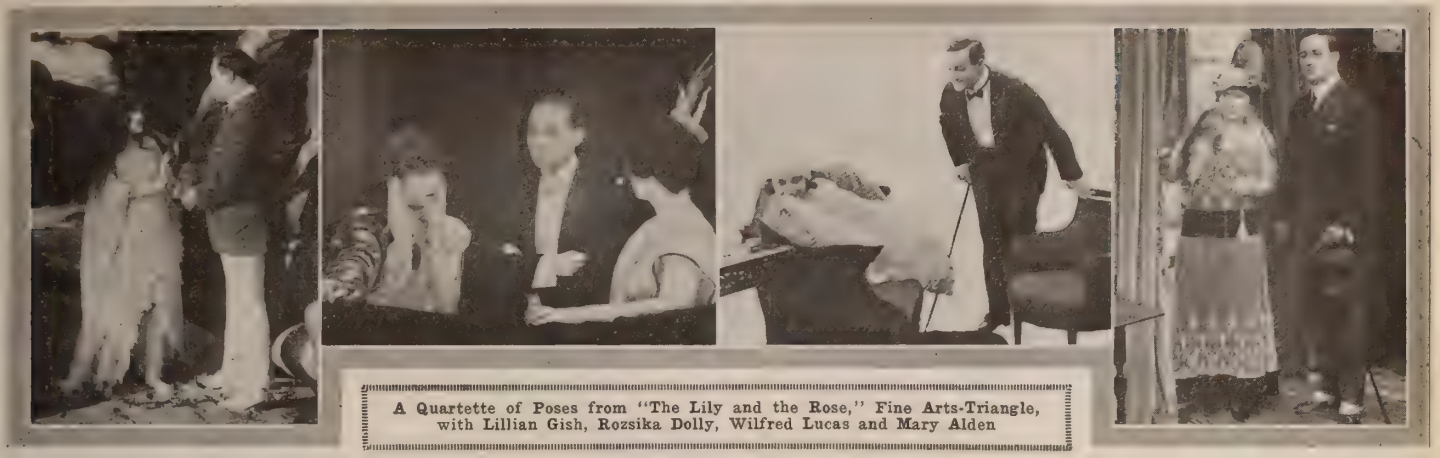
A bald outline of the plot cannot possibly convey the real power and intensity of the piece. The spectator never feels that he is looking at a mimic representation of dramatic events—the action is breathing reality, and the tragic elements are poignantly powerful.

Sydney Ainsworth's interpretation of the luxury-loving incompetent is consistently brilliant, Edna Mayo betters her usual strong performance, and Darwin Karr's work is thoroughly good.

Douglas Fenwick rebells against his grinding existence as a poorly paid clerk. Bruce Canton, a rich bachelor who had been his chum in college, sympathizes with him, and engages him as his private secretary.

Taking advantage of this confidence, Fenwick embezzles the accounts entrusted to him. By chance Carton discovers this duplicity, and Fenwick is discharged. The embezzler tells his wife that he has been unjustly accused, and fearing prosecution, sends her to his employer's apartment to steal the evidence of his guilt.

Fenwick hopes that Carton's love for Mrs. Fenwick will prompt him to conceal the facts from her, even if he discovers the theft. Carton enters the apartment unexpectedly, and informs Mrs. Fenwick of her husband's action. Broken-hearted, she leaves her husband. The story was written by H. Tipton Steck.



A Quartette of Poses from "The Lily and the Rose," Fine Arts-Triangle, with Lillian Gish, Rozsika Dolly, Wilfred Lucas and Mary Alden

SIXTH KNICKERBOCKER TRIANGLE PROGRAM

("A Janitor's Wife's Temptation"—Keystone—Two Parts. "Aloha Oe"—Kay-Bee—Five Parts. "The Village Scandal"—Keystone—Two Parts. "The Lily and the Rose"—Fine Arts—Five Parts.)

REVIEWED BY PETER MILNE

VARIETY, they say, is the spice of life. Such being the case, the sixth Knickerbocker Triangle program much resembles life both in regard to variety and spice. Griffith's picture is a well acted version of the eternal triangle, Inces an unusual number enhanced by great scenic beauty, depicting a lawyer's downfall and regeneration, and of course, Sennett's comedies offer widely diverse entertainment.

"A Janitor's Wife's Temptation," leading the bill, is a lively farce introducing the female form divine in various stages of negligee. Fred Mace is featured as the janitor, whose better half contemplates eloping with an artist. However, her little child brings the two together again and incidentally introduces some typical melodramatic "sob" scenes, mindful of ten-twenty-thirty. Several novel, although not entirely original, bits of trick work are introduced including the suspension of Mace on a fountain.

Artists' models, dancers and cabaret performers are present in unattired abundance, particularly in the gorgeously arranged cabaret setting. Harry Gribbon and Martha Golden are also in the cast of this rough-and-tumble affair which was produced under the direction of Del Henderson. It is a laughable subject, though nothing extraordinary.

"Aloha Oe," Hawaiian for "Farewell To Thee," Ince's dramatic subject, is burdened with a scenario of somewhat fragmentary and loose construction, but the final effect is satisfying. To begin with much space is occupied by a trial scene of the most dramatically thrilling sort, but its only ostensible bearing on the rest of the story is to bring about the downfall of the lawyer, who is obliged to take to drink in an attempt to settle his nerves. Later, in one of the South Sea Islands he meets Kalaniweo, a native girl, who believes him the son of the god of the volcano. For a time he is happy with her, but later departs for home. There he discovers many changes. His fianceé has married, he himself is thought dead and so he returns to the girl of the south.

Ince has produced the picture in a most spectacular manner. His courtroom scene has a wonderful effect; the storm at sea will exist a long time before it is equalled in realistic effect, and the eruption of the volcano is realistic enough to convince the most hypercritical. The other southern scenes are also nicely convincing while the camera work is good throughout.

Willard Mack, distinguished as an actor and author, performs with expected excellence. Enid Markey, always good, is an appropriate type for the Hawaiian girl, while Margaret Thompson, Frank Borzage, J. Frank Burke and J. Barney Sherry furnish the support. "Aloha Oe" is an entertaining picture, notable for its artistic beauty and good in other respects, save for its scenario.

"The Village Scandal" is the third Triangle comedy featuring, or to be more exact, with Raymond Hitchcock. However, Roscoe Arbuckle, director, is quite the individual star, numbering in his support, Hitchcock, Flora Zabelle, Al St. John and ridiculous Harry McCoy, this time in character makeup. In a country town Fatty looses his girl when a traveling magician comes along.

The locale offers plenty of opportunities for the funmaking ability of the cast, which have been seized upon with the usual Keystone efficiency. The picture ends rather unexpectedly, but undoubtedly will be as well received in every house as it was at the Knickerbocker theatre.

"The Lily and the Rose," directed by Paul Powell, is strong in its cast, which is pleasingly able. Its story, based on the eternal triangle, ends with the husband disappointed in his paramour, seeking oblivion in death, while the wife is at last made happy by her former lover.

Lillian Gish, Rozsika Dolly and Wilfred Lucas are the angels. Miss Gish as the unsophisticated wife gives a most appealing interpretation of the part. She captivated the audience, which was audible in its praise for her work, an adequate tribute, we believe, for any screen actress. Miss Dolly, a dancer of no little note, is a very attractive siren, strikingly in contrast to Miss Gish's type and playing with pleasing ability. Wilfred Lucas is a satisfying husband, while Lyola O'Connor, Cora Drew, Mary Alden, Elmer Clifton and William Hinckley complete the cast.

"The Lily and the Rose" is very frankly treated, Miss Dolly being a most expressive and telling, questionable woman. We will take exception to two things in the picture. One is the title coming before the scene in which the husband contemplates death. "Such things don't happen nowadays" is the way it reads. Evidently it is intended to alleviate in a comedy way a dramatic situation. If this be its mission, it fails. It merely makes the onlooker wonder why it is there. The other point in question is a close view of the wife staring at her dead husband, whose face is visible in the coffin. People don't like it, even though it affords Miss Gish a wonderful chance for dramatic work.

In other respects, the picture is nicely done. The photography is superb, while the story is well developed and enacted most commendably. Miss Dolly does a little dancing.

In general this program is a collection of averagely good pictures. The casts are the strong points in every instance, the work of all the principals being unusual enough to warrant a warm reception of the pictures.

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"NEDRA"

(Pathé-Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

IN charm and interest of theme, in development and strength of story, and in magnificence and logic of production, "Nedra" promises to rank with the season's most important film offerings. There are several minor details which have been attended to with scrupulous care, and the eye and mind of the spectator are pleased simultaneously.

Pictures such as this have a latitude of appeal which a careless production or one which aims at the heads of great critics can never achieve; it will be difficult to find an audience of a class which will fail to be pleased with what has been done for them—which makes it an especially impressive offering for a "hopelessly mixed" audience.

Honors should go about equally to author and director. An excellent and unique story has been provided, and the director has added touches, ranging from little bits of nature to broad sweeps of atmosphere, which show his conception and mastery of his subject.

The combination which has produced this result is George Barr McCutcheon, Edward José, George B. Seitz and George Probert. Nor should we forget Fania Marinoff and Margaret Greene, who have the only two feminine rôles of any moment, and handle them excellently. Assuming that the director cast the piece, one of his greatest achievements has been the selection of George Probert for the lead. He seems to fulfill every screen requirement, and add much of his own irrepressible youth to the part.

Gripping as is the typhoon at sea and the breaking up of the liner, which throws the leading characters onto the mercy of the Pacific, and finally onto the savage island of Nedra, it is balanced by the charm of the scenes on the island, when the hundreds of savages greet the "white gods" and the visitors organize them into battalions. The culmination comes when an American warship arrives, and a white boat, filled with white-clad men, takes away the "white gods" while long lines of bedaubed natives bow their obeisance from the crest of the breakers. These scenes were filmed in the Bahamas, and a wealth of tropic vegetation frames the island pictures.

Other scenes are set in New York drawing rooms and on shipboard. They are well in keeping with the standard set by nature in the samples shown to us.

"HEARTS OF MEN"

(Harris-World Film—Five Reels)

REVIEWED BY PETER MILNE

WORLD FILM'S latest offering from the Charles K. Harris studio is distinctly novel in that it is a five-reel feature, enacted for the most part by child players.

The young actors and actresses furnish comedy, pathos and bits of melodramatic villainy as the story unfolds, all of which is done in a captivating way. Frank Longacre and Ethelmary Oakland lead a large rank of juvenile performers, and their acting is of a sincere and capable sort.

Arthur Donaldson and Beulah Poynter are featured in the mature roles of "Hearts of Men," the former giving an emotional rendition of his part, that well corresponds with the general heart interest tenor of the production.

The opening of the story finds Wagner and his wife on their way to America after they have been robbed of a valuable formula for the manufacture of perfume, which Wagner had only completed after many days of hard labor. In America, their little child is sent to school and instantly forms a great companionship for a little German girl, who turns out to be the daughter of the man who swindled Wagner. And then for the sake of the children Wagner buries his long-cherished revenge and goes into partnership with his former enemy.

The adventures of the children occupy much of the footage. The two little lovers are obliged to cope with a mischievous pair of young imps who also attend the school, and the consequences are naturally very funny.

The direction by Perry N. Vecroff is consistently good throughout the five reels while the photography is fair enough from beginning to end. "Hearts of Men" seems certain of appealing to a large class of people. Children will take great delight in it, because the true juvenile atmosphere is there, and besides its appeal is broad enough to include those of mature age.

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Chief Inspector." (Biograph. Two reels. Tues., Nov. 16.)—A thrilling melodrama of official life. Palmer is a corrupt revenue inspector. His daughter falls in love with Wheeler, an inspector, who discovers his superior's crookedness, and after complications with small distillers and lobbyists have arisen, charges him with corruption in his office. There is a scuffle, and Palmer falls, shot dead. Wheeler is accused of the crime, but his innocence is established when it is discovered that a bullet fired by a girl from her room across the street, at her faithless sweetheart, has gone wild and killed the inspector. Charles H. Mailes, Vera Sisson, G. Raymond Nye, Jose Ruben and Madge Kirby are in the cast. The direction is by J. Farrell MacDonald.

"The Eyes of the Soul." (Biograph. Thurs., Nov. 18.)—A fugitive thief enters a house as a burglar, and holds up a girl with a pistol. She pays no attention to the weapon, and he suddenly discovers that she is blind, and replaces the money he has taken. Later he returns and asks for work, and through her influence he is dedeemed. Then come the detectives, who take him away after he has told the girl that he is going away on business. He serves his term and returns, telling her the truth about his record. But she tells him she has known it all along, and she will continue to help him to a better life. Claire McDowell and Jose Ruben head the cast.

"The Lonedale Operator." (Biograph. Fri., Nov. 19.)—A Griffith reissue, in which Blanche Sweet has the leading part. The girl operator, left alone in the station, receives a large shipment of money, and soon afterward a band of thieves attacks the station. Barricading the door, she telegraphs for help, and her sweetheart, an engineer, is despatched to her rescue with right of way over all trains. He arrives just as the thieves are breaking into the station, and there is a thrilling battle, which ends in the defeat of the thieves. Francis Grandin, Wilfred Lucas and Edward Dillon are in the cast.

"The Gambler of the West." (Biograph. Four reels. Wed., Nov. 17.)—Not yet shown for review.

"His Wife's Sweetheart." (Edison. Wed., Nov. 17.)—A rather clever comedy skit. The longing for a little poodle dog so takes up the wife's time and affection that the husband is forced into the background. His refusal to buy a dog leads to a temporary separation, during which the husband imagines his wife false, picks a fight with the husband of another woman whom he takes for his wife, gets decidedly "beat up," and finally winds up by giving in to his wife by bringing home the "purp," which is almost smothered by the wife's caresses while poor hubby falls exhausted to the floor entirely forgotten by his dear spouse.

"A Child in Judgment." (Edison. Three reels. Fri., Nov. 19.)—Reviewed at length in the issue of October 9.

"Twice Into the Light." (Essanay, Mon., Nov. 8.)—Barring infrequent poor motivation, and the over-zealous work of the heavy, this picture makes good entertainment. John Lorenz in the part of the blind musician, does a capital bit of acting. Waldo Perry, who has been blind from birth, learns to play the violin and becomes an accomplished musician. A girl named Laura has been his constant companion during his blindness, and when his sight has been restored by an operation at the age of 25, he falls in love with her more than ever.

He takes her to an Idaho construction camp, where he has a job as foreman. The head of the company arrives at the camp, and finding Waldo playing the violin for his men, smashes the instrument. Waldo rushes out of the cabin, accidentally falling over a cliff. He loses his memory and for a year is a wandering tramp.

By chance he comes upon his wife, who is being annoyed by an undesirable suitor. This man strikes Waldo in the face, and this jolt restores his memory. In later years Waldo becomes a famous violinist. Supporting John Lorenz are Harriet Notter and Charles Racey.

"A Night in the Show." (Essanay. Two reels. Mon., Nov. 15.)—Charles Chaplin sans derby, cane, inflated trousers, and Brobdignagian shoes is Chaplin still. In his latest of his pictures he appears in conentional evening garb, but he gets into just as much trouble as usual.

The scene is laid in a vaudeville theatre, and Chaplin in an orchestra seat has ample opportunity to display his genius for making those around him unhappy. A rough-neck in the gallery (also played by Chaplin) cuts loose with pies, tomatoes, and finally with a fire-hose. This last weapon breaks up the show.

It is doubtful whether the public will allow Chaplin to discard the famous make-up regularly, but as an experiment it is interesting. The supporting company is surprisingly good.

"A Bit of Lace." (Essanay. Three reels. Tues., Nov. 16.)—Reviewed at length elsewhere in this issue.

"Lakes and Glaciers." (Essanay. Wed., Nov. 17.)—A very good scenic.

"Snakeville's Eugenic Marriage." (Essanay. Thurs., Nov. 18.)—A broad farce-comedy, moderately amusing, burlesquing the conditions that might ensue, where compulsory ante-nuptial physical examinations required by law. The cast is composed of Margaret Joslin, Victor Potel, Robert McKenzie, and Bell Mitchell.

"The River of Romance." (Essanay. Two reels. Sat., Nov. 20.)—The story of this picture was adapted from the winning scenario of the Birmingham *Age-Herald* contest, and is of average merit. The out-door scenes are very well chosen, and the acting is occasionally unusually good.

Ramon Randolph, a young engineer, is offered $10,000 by a railroad company, if he can plot a way through a mountain range without cutting a tunnel. While at work he is captured by a band of moonshiners, but when he proves his identity, he is invited to their cabin for the night. There he meets Dora, who more than interests him, but he is jealously watched by Joe Lucas. Next morning Ramon starts for his camp, but returns to the cabin for his field glasses. Dora is alone, and he is about to kiss her, when he is shot down by Joe. Joe flees, but divulges Ramon's whereabouts when he is captured by the chief engineer. Through Dora, Ramon learns a way through the mountains, and gets the $10,000. They are married shortly after.

John Lorenz, Charles E. Ashley, Elizabeth Tinder, and Charles W. Racey are the principals.

"The Kidnapped Heiress." (Kalem. Fri., Nov. 12.)—The third of the "Ventures of Marguerite" finds Marguerite Courtot captured by a band of thieves, while attempting to assist the husband of her maid. The thieves hold her for ransom, but Leo, the man she was trying to help, comes to her rescue, and after a thrilling pistol duel she is rescued. The shooting attracts the police, who round up the gang, and Marguerite's object: to save Leo from their hounding, is accomplished. Marguerite Courtot is assisted by Richard Purdon, Helen Lindroth, Frank Holland, Robert Vaughn, and Harry Edwards.

"The Pitfall." (Kalem. Four reels. Mon., Nov. 15.)—Reviewed at length elsewhere in this issue.

"A Bargain in Brides." (Kalem. Tues., Nov. 16.)—Bud, who wants to marry Ethel, is opposed by her father, who offers him $500 if he will marry Marie the cook, instead. Then Bud disguises Ethel as the cook, and locks Marie in the pantry. The ceremony is performed and Bud gets his $500, when a policeman who has rescued Marie brings her in. But it is too late. Ethel Teare, Bud Duncan, Rube Miller, Charles Mulgro, H. Griffith and Julia Rand are in the cast.

"The Night of the Embassy Ball." (Kalem. Two reels. Wed., Nov. 17.)—A thrilling drama of European intrigue and politics, removed to this country. Agents are seeking the Prince of Weerkelm to get his signature to a document which will insure peace, while another coterie seeks war. The Prince is abducted and held, but a maid learns of the capture and informs her sweetheart, a member of the secret police. The Prince is rescued, and hurried to the embassy, where a ball is in progress. There he learns for the first time of the war cloud, and immediately signs the peace pact which prevents hostilities. Guy Coombs, as the Prince, is ably supported by Thedore Branch, Martin Strong, Paul Tepper, Anna Nilsson and Joseph Baker. The piece was written by C. Doty Herbert.

"The Veiled Priestess." (Kalem. Fri., Nov. 19.)—Fourth episode of the "Ventures of Marguerite." The heroine becomes interested in Durbar, a mystic, and Hal, her sweetheart, who is alarmed at her interest, meets Martha, a girl whom the mystic has robbed of her fortune under promise to wed her. Marguerite is enticed to the mystic's house, where Martha is already being held, and in attempting to rescue her, Hal is also caught and locked up. Durbar gives Marguerite fifteen minutes in which to decide to marry him. In the meantime Martha escapes, changes clothes with Marguerite and, heavily veiled, is presented as the heiress, completely fooling the mystic. Hal and Marguerite escape. Marguerite Courtot, Richard Purdon, F. B. Vernon, Walter McEwen and Anna Reader are in the cast.

"The Girl on the Bridge." (Kalem. Sat., Nov. 20.)—Helen, in this episode of her "Hazards," becomes involved with a band of criminals who plan to rescue a comrade as he is being taken to states prison. The gang in the meantime has stolen a money bag from a railroad clerk, and Helen recovers it. She dashes away in a handcar, but as she approaches a drawbridge it lifts, and she has just time to jump from the car before it goes over into the water. The gang overtakes her, but the train with the prisoner on board pulls up at the drawbridge, and the entire gang is rounded up. Besides Helen Gibson, Clarence Burton and Franklin Hall are in the cast.

"The Orgy." (Lubin. Mon., Nov. 8.)—A gruesome drama that turns out to be merely a dream and so the guardian profiting by his nightmare sanctions the marriage of his ward and secretary instead of offering further interference. It is not clear that the action is dreamed, and consequently the awakening seems as an excuse to bring about the happy ending. Bernard Seigle, Ethel Clayton and Francis Joyner are the leads. The story is by Daniel Carson Goodman.

M-I-N-A COMEDIES
FLORENCE TURNER AS MABEL NORMAND
RELEASE OF NOVEMBER 25th ON GENERAL FILM PROGRAM

"Half a Million." (Lubin. Tues., Nov. 9.)—This is better than the usual run of David L. Don Comedies, being blessed with a plot of some humor besides introducing Don at his best. The incidental business registered by all the characters is quite funny. Others in the cast are Eleanor Blanchard and John Delson. Edwin Mckim directed from the scenario by Daniel Ellis.

"The Secret Room." (Lubin. Two reels. Wed., Nov. 10.)—A mystery story of some little merit although much of the later action is unconvincing. It is slow at first but startling things begin to happen toward the end, and the interest quickens. Melvin Mayo, L. C. Shumway, George Routh and Velma Whitman are the leads. The wife's part is rather porly interpreted. The story is by Julian Louis Lamothe, the direction by Paul Powell.

"The Ghost of the Twisted Oaks." (Lubin. Three reels. Thurs., Nov. 11.)—While the picture contains novel incidents and has at times a generous amount of suspense because of them, it is not based on a story worthy of three thousand feet of film. Its general impression is fragmentary; too much is made of subplots. The photography and scenes on the other hand are quite unusual. Valentine Grant, Florence Wolcott and James Vincent appear in the leading roles. Sid Olcott produced the picture from a story by Pearl Gaddis.

A Night in Old Spain. (Lubin. Fri., Nov. 12.)—The attractive personality of Helen Eddy lifts this rather mediocre story to the level of good production. The greater part of the action takes place in a dream and is laid in Spain. The atmosphere, scenes and photography are good. Jay Morely, L. C. Shumway, Adda Gleason and Melvin Mayo are also in the cast.

"His Three Brides." (Lubin. Sat., Nov. 13)—Mark Swan prepared this scenario for Billie Reeves, who for the time being discards his eccentric makeup and appears in civilian garb. Under Earl Metcalfe's direction, the comedy presents a very satisfactory appearance, the cast being equal to bring out the funny points of the story. Nancy Baring, Patsy De Forest and Adelaide Hayes add a pleasant dash of beauty to the picture.

"The Vengeance of Rannah." (Selig. Two reels. Mon., Nov. 15.)—Not yet shown for review.

"The Tenderfoot's Triumph." (Selig. Tues., Nov. 16.)—Not yet shown for review.

"The Print of the Nails." (Selig. Three reels. Thurs., Nov. 18.)—Will be reviewed at length next week.

"Locked In." (Selig. Sat., Nov. 20.)—Not yet shown for review.

"California Scrap Book." (Vitagraph. Split reel. Mon., Nov. 8.)—An unusually beautiful scenic containing snow scenes, some impressive views of the ocean and glimpses of the Sierra Nevada. It is very well photographed.

"No Tickee, No Washee." (Vitagraph. Split reel. Mon., NNov. 8.)—This comedy follows after "California Scrap Book" and occupies most of the reel. Kate Price and William Shea are the leads. The title suggests the plot and its nature can best be imagined when it is said that it concerns a squabble between a red hot Irishman and a group of Chinese. It is a fair number, although much is made of a humorless chase.

"Hats Is Hats." (Vitagraph. Wed., Nov. 10.)—Ellis Parker Butler is the author of this comedy reel, a subject that relies for much of its humor upon the witty subtitles. They are quite long, but they add much to the comedy value of the story. Hughie Mack, Edwina Robbins and Donald MacBride are the leads, and under the direction of Wally Van have done excellent work. The story is something original and its abundant humor brought out by the appreciative cast makes "Hats Is Hats" a most desirable number.

"Anselo Lee." (Vitagraph. Three reels. Sat., Nov. 6.)—Reviewed at length elsewhere in this issue.

"Midnight Prowlers." (Vim. Fri., Nov. 12.)—"Pokes and Jabbs" are the central figures in these new subjects. Jabbs is bothered by burglars, and hires a woman detective, while his wife hires Pokes for the same duty. The detectives become involved with each other, and a real burglar arrives and rifles the house. Pokes, walking in his sleep, bumps into the intruder, and in the scuffle which follows, Mrs. Pokes comes to the rescue and succeeds in accomplishing what the detectives did not. Burns and Stull, with Ethel Burton head the cast.

"A Pair of Birds." (Vim. Fri., Nov. 19.)—"Pokes and Jabbs," garbed in prison stripes, break from the lockstep line, and after several humorous experiences, make their escape from the prison. They encounter an especially heavy man who has left his clothes on the bank while he bathes in the river, and they find his suit large enough to envelop them both. As one man, they visit the fair, and when pursued by police, manage not only to dive off the pier, but to bring the pursuers into the water after them. Burns, Stull and Ethel Burton are in the cast.

MUTUAL PROGRAM

"The Little Captain of the Scouts." (Thanhouser. Two reels. Tues., Nov. 9.)—The story of how a boy scout brought back the real soldier with whom his big sister had quarrelled. The soldier was a West Point cadet who organized the boy scouts, then suddenly went away, and all the scout could learn about it was that there had been a quarrel. So the little scout went off to war. All the scouts went out to find him, but he was finally discovered by the real soldier. In turning him over to his big sister, the quarrel was patched up, and everybody was happy. Grace De Carlton, Charles Compton, Leland Benham and Ethel Jewett are in the cast.

"Seeing America First," No. 9. (Gaumont. Tues., Nov. 9.)—The Mutual Traveller takes a trip through the Berkshires, shows us a glimpse of Pittsfield, and the inner workings of a big paper mill. "Keeping Up With the Joneses," on the same reel, treats amusingly of Pa McGinis's visit to a picture theatre.

"Stanley in Starvation Camp." (Centaur. Two Reels. Thurs., Nov. 11.)—In continuation of the Stanley narrative, this picture takes the explorers to a settlement where they are unable to obtain sufficient provisions. In the meantime, Ada, in the attempt to rejoin Stanley, has been captured by the White King, but the King is in turn attacked by native tribes, who defeat him and take Ada. Stanley starts for the camp of the natives, and routs them after a night battle but Ada and her party have been spirited away. Roy Watson, Princess Mona Darkfeather, Marie Manley, Edward Roberts, Charles Gay, A. Van Antwerp, Charles Wheelock, Capt. Jack Bonavita and the Bostock animals appear.

"The Substitute Minister." (American. Two reels. Mon., Nov. 15.)—Reviewed at length elsewhere in this issue.

"Johnny the Barber." (Beauty. Tues., Nov. 16.)—John Sheehan and Carol Halloway enter into the frisky spirit of this lightweight vehicle, and make it amusing, but not hilarious.

Johnny and Doris are college mates and lovers. Doris' father will not hear of their marriage until his son-in-law proves his business ability. Johnny opens a safety razor store, and lures all of the barber's patrons away.

Since Doris' father is the barber, John's enterprise does not make him popular with his prospective relation by marriage. The barber persuades his daughter to do manicuring in his shop, and all the customers return. Another exodus results when Johnny marries Doris, and she does trimming in his store. The business rivalry is ended when the father blesses the pair, and they all work under one roof.

Rae Berger is also in the cast. John Dillon was the producer.

"The New Adam and Eve." (Rialto. Three reels. Wed., Nov. 17.)—Reviewed at length elsewhere in this issue.

"The Warning." (Mustang. Two reels. Fri. Nov. 19.)—Those who revel in typical Western drama will be pleased with these two reels that fairly reek with cowboy flavor. John Graham and his daughter Bessie take a homestead in the cattle country of Arizona.

There they are persecuted by the cattlemen, but after plottings, shootings, rescues, and the like, Bessie is won by a fellow homesteader, and the villains are foiled.

In the cast are Helene Rosson, E. Forrest Taylor, and Charles Newton.

FLORENCE ROCKWELL IN "BODY AND SOUL"

The November release now nearing completion. Great scenic beauty has been added to this play's dramatic strength.

THE EROHMAN AMUSEMENT CORPORATION, 18 East 41st St., New York, WILLIAM L. SHERRILL, Pres.

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223-233 West Erie Street - - - Chicago

UNIVERSAL PROGRAM

"Colorado." (Broadway Universal Feature. Five Reels. Mon., Nov. 15.)—Reviewed at length in issue of Nov. 13.

"A Looney Love Affair." (Nestor. Mon., Nov. 15.)—Love in a lunatic asylum is always made very funny when Al Christie has a hand in staging it. Here Horace Davey directed Neal Burns, Billie Rhodes and Ray Gallagher in a story by Burns that will most assuredly be greeted with great mirth.

"Manna." (Gold Seal. Two reels. Tues., Nov. 16.)—Reviewed at length in issue of Nov. 6.

"Bill's Plumber and Plumber Bill." (Imp. Tues., Nov. 16.)—This sidesplitting comedy by Roy Clements has a number of conventional characters and a familiar plot, yet the ability of the cast and some duly funny situations unite to make it most pleasing. Victor Potel as the lazy plumber, and the actress who plays the maid are the cleverest in the cast.

"Lil' Nor' Wester." (Victor. Three reels. Wed., Nov. 17.)—Mary Fuller is presented here in an attractive romance of the sea. Elaine Sterne, who prepared the scenario, knows Miss Fuller's requirements and has evidently constructed her story with these in mind, for the star has a most suitable role. The scenes taken on the water are very pleasing, while all of the locations are appropriate. Paul Panzer and Glen White have the other principal roles.

"Disguised But Discovered." (L-Ko., Wed., Nov. 17.)—Hank Mann and Peggy Pearce in a laugh producing number based on the aged tale of the widower and widow marrying, and each trying to keep from the other the fact that they have children. Hank and Peggy are the kids, and Hank, as usual, is perfectly ridiculous.

"The Ring of Destiny." Rex. Two reels. Thurs. Nov. 18.)—An average Western in which a girl takes it upon herself to avenge her brother's murder. Cleo Madison produced it as well as playing the lead. The scenes and photography are very good and the story contains a creditable amount of suspense with a few comedy touches.

"Muscles and Merriment." (Powers., Thurs., Nov. 18.)—A picturized vaudeville number featuring a troupe of acrobats and tumblers headed by Mlle. Potento. It is exactly the correct thing for the town that doesn't often see a vaudeville show. The feats of strength and agility performed are quite startling. The reel is closed with a Ditmars educational.

"Blood Heritage." (Imp. Three reels. Fri., Nov. 19.)—An average drama by W. H. Lipert, produced by Brinsley Shaw and containing some novel situations. The cast composed of Gladden James, Betty Grey and Lionel Adams, all formerly of Vitagraph, does pleasing and sincere work. The story creates a normal amount of suspense and is notable for the absence of a villainous character of any importance. Opportunities are often offered to the leading players to register heavy emotional bits, and while none of them are particularly adept at this art, their acting is quite convincing.

"Wanted—A Leading Lady." (Nestor. Fri., Nov. 19.)—An enjoyable number with the studio as a locale for the comedy. Eddie Lyons and Lee Moran are rivals for the hand of their new leading lady but midget Gus Edwards gets in ahead of both. We hope Betty Compson, the leading lady retains her job, for she's very pretty.

"The Heart of a Tigress." (Bison. Three reels. Sat., Nov. 20.)—This is perhaps one of the most fearless wild animal melodramas that have been pictured, chiefly because Paul and Madam Bourgeois have had their hands in its production. Africa, India, California and shipboard are the locales of the picture and in all of them, various feats of daring are performed by the principal players. It is regrettable that such thrilling action should be wasted on such a cheaply melodramatic plot.

"Chills and Chickens." (Joker. Sat., Nov. 20.)—A comedy of the usual Joker sort written by Gale Henry and produced by Allen Curtis. The cast includes Miss Henry, Max Asher, Lillian Peacock and William Franey. The laughs are fairly prominent while the story contains a humorous idea.

"The Mystery of the Locked Room." (Rex. Three reels. Sun., Nov. 21.)—Collectively a very good detective story with a romantic and somewhat lengthy introduction. It is by William Addison Lathrop and features Ben Wilson and Dorothy Phillips supported by Ned Reardon and Joe Girard. The mystery in the story is a real one and is solved logically.

"Ready for Reno." (L-Ko. Sun., Nov. 21.)—A novel slapstick number, slightly risque in places, but terminating with a smashing and hilarious climax in which all the wonderful tricks of the camera and studio are called into play.

"The Broken Coin." (Universal Special. Twenty-first Episode. Two reels.)—This number has more action and more deciding action than the last few episodes.

M·I·N·A COMEDIES
FLORENCE TURNER AS FORD STERLING
RELEASE OF NOVEMBER 25th ON GENERAL FILM PROGRAM

TRADE S MARK

"A Thing or Two in Movies"

Fourth in the Selig rural comedy series, "The Chronicles of Bloom Center," "A Thing or Two in Movies" continues the fun at an uproarious clip having to do with the adventures of Selina Tubbs and Chubby Green, who aspire to become movie actors. All the other rural types made famous in "Landing the Hose Reel" also disport. Released in two reels Monday, November 22. "The Impersonation of Tom," a Selig one-reel Western drama, with Tom Mix, released Tuesday, November 23rd. "Young Love," a Selig drama in one reel of true heart appeal, released Saturday, November 27th. Hearst-Selig News Pictorial released every Monday and Thursday.

SELIG POLYSCOPE CO., Chicago

TRADE S MARK

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

Monday, November 15, 1915.

ESSANAY—A Night in the Show (Chaplin), C., 2000...Special
ESSANAY—The Undertow, D., 3000..... 19457
KALEM—The Pitfall, D., 4000..... 19449
LUBIN—The Wall Between, D., 1000..... 19460
SELIG—The Vengeance of Rannah, D., 2000..... 19453
***SELIG**—Hearst-Selig News Pictorial, No. 91, N., 1000...19456
VITAGRAPH—Sonny Jim and the Great American Game, C.-D., 1000..... 19455

Tuesday, November 16, 1915.

BIOGRAPH—The Chief Inspector, D., 2000..... 19469
ESSANAY—A Bit of Lace, D., 3000..... 19461
KALEM—A Bargain in Brides, C., 1000..... 19468
LUBIN—An Accident Policy, C., 1000..... 19467
SELIG—The Tenderfoot's Triumph, W. D., 1000..... 19464
VITAGRAPH—Gone to the Dogs., D., 2000..... 19465

Wednesday, November 17, 1915.

BIOGRAPH—The Gambler of the West, D., 4000..... 19479
EDISON—His Wife's Sweetheart, C., 1000..... 19471
ESSANAY—Canimated Nooz Pictorial, No. 2, Cartoon, 1000 19474
KALEM—The Night of the Embassy Ball, D., 2000.... 19472
LUBIN—In Love's Own Way, D., 3000..... 19476
VITAGRAPH—The Counts, C., 1000..... 19475

Thursday, November 18.

BIOGRAPH—The Eyes of the Soul, D., 1000..... 19483
ESSANAY—Snakeville's Eugenic Marriage, W. C., 1000. 19484
LUBIN—Margie of the Underworld, D., 2000..... 19485
MINA—A Woman for a Day, C., and Shorty, C., Split Reel 19489
SELIG—The Print of the Nails, D., 3000..... 19490
***SELIG**—Selig-Hearst News Pictorial, No. 92, N., 1000.. 19488
VITAGRAPH—A Motorcycle Elopement, C., 1000..... 19487

Friday, November 19, 1915.

BIOGRAPH—The Lonedale Operator, D., 1000 (Re-issue) 19500
EDISON—A Child in Judgment, D., 3000..... 19493
ESSANAY—Too Much Turkey, D., 1000..... 19496
KALEM—The Veiled Priestess (Fourth of the "Ventures of Marguerite"), D., 1000..... 19497
LUBIN—The Death Web, D., 1000..... 19499
VIM—A Pair of Birds, C., 1000..... 19501
VITAGRAPH—Diplomatic Henry, C.-D., 1000..... 19498

Saturday, November 20, 1915.

ESSANAY—The River of Romance, D., 1000..... 19503
EDISON—Black Eagle, D., 1000..... 19502
KALEM—The Girl on the Bridge (An Episode of the H. of H. Series), D., 1000..... 19509
LUBIN—His Wife's New Lid, C., 1000..... 19505
SELIG—Locked In, Animal D., 1000..... 19510
VITAGRAPH—Heredity, D., 3000..... 19506

RELEASES OF COMING WEEK

Monday, November 22, 1915.

ESSANAY—The Law's Decree, D., 3000.....
KALEM—The Model's Adventure, D., 3000.....
LUBIN—An Ambassador from the Dead, D., 1000.....
SELIG—A Thing or Two in the Movies (Fourth of the Chronicles of Bloom Center), C., 2000.....
***SELIG**—Hearst-Selig News Pictorial, No. 93, N., 1000..
VITAGRAPH—Love and Law, C., 1000.....

Tuesday, November 23, 1915.

BIOGRAPH—Love's Enduring Flame, D., 2000.....
ESSANAY—The Papered Door, D., 3000.....
KALEM—Oh, Doctor! C., 1000.....
LUBIN—Limberger's Victory, C., 1000.....
SELIG—The Impersonation of Tom, West. D., 1000....
VITAGRAPH—Saints and Sinners, D., 3000.....

Wednesday, November 24, 1915.

BIOGRAPH—The Reproach of Annesley, D., 3000.....
EDISON—Cartoons in a Sanitarium, Cart., 1000.....
ESSANAY—Vernon Howe Bailey's Sketch Book, Cart., 1000 .....
KALEM—An Enemy of Mankind (First of "Stingaree" Series), D., 2000.....
LUBIN—The Meddlesome Darling, D., 2000.....
VITAGRAPH—Sonny Jim and the Family Party, C., 1000 .....

Thursday, November 25, 1915.

BIOGRAPH—The Man from Town, D., 1000.....
ESSANAY—It Happened in Snakeville, C., 1000.....
LUBIN—As the Twig Is Bent, D., 3000.....
MINA—Florence Turner Impersonates Film Favorites, C., 1000 .....
***SELIG**—Hearst-Selig News Pictorial, No. 94, N., 1000..
VITAGRAPH—Ghosts and Fly-Paper, C., 1000.....

Friday, November 26, 1915.

BIOGRAPH—Two Daughters of Eve, D., 1000 (Re-issue) .....
EDISON—The Ring of the Borgias, D., 4000.....
ESSANAY—Title Not Reported.....
KALEM—A Society Schemer (Fifth of the "Ventures of Marguerite"), D., 1000.....
LUBIN—Meg of the Cliffs, D., 1000.....
VIM—Pressing Business, C., 1000.....
VITAGRAPH—All for the Love of a Girl, C., 1000....

Saturday, November 27, 1915.

ESSANAY—Title Not Reported.....
EDISON—Roses of Memory, D., 1000.....
KALEM—The Dynamite Train (An Episode of the H. of H. Series), D., 1000.....
LUBIN—Blaming the Duck or Ducking the Blame, C., 1000 .....
SELIG—Young Love, D., 1000.....
VITAGRAPH—A Model Wife, Com. D., 2000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF CURRENT WEEK

Monday, November 15, 1915.

AMERICAN—The Substituted Minister, D., 2000..... 04152
FALSTAFF—Hannah's Henpecked Husband, C., 1000... 04154
NOVELTY—The World's Championship Baseball Series of 1915, Boston vs. Philadelphia, 2000..... 04155

Tuesday, November 16, 1915.

THANHOUSER—In the Hands of the Enemy, D., 2000. 04157
GAUMONT—See America First, No. 10, and Keeping Up with the Joneses, Cartoon, Split Reel..... 04159
BEAUTY—Johnny the Barber, C., 1000..... 04160

Wednesday, November 17, 1915.

RIALTO—The New Adam and Eve, D., 3000..... 04161

Thursday, November 18, 1915.

CENTAUR—A Polar Romance, D., 2000..... 04164
FALSTAFF—A Cunning Canal-Boat Cupid, C., 1000... 04166
MUTUAL—Mutual Weekly, No. 46, News, 1000..... 04167

Friday, November 19, 1915.

MUSTANG—The Warning, D., 2000..... 04168
AMERICAN—Drifting, D., 1000..... 04170
CUB—The Fighting Four, C., 1000..... 04171

Saturday, November 20, 1915.

CLIPPER—The Winning Hand, D., 3000..... 04172
BEAUTY—Anito's Butterfly, C., 1000..... 04175

Sunday, November 21, 1915.

RELIANCE—A Romance of the Alps, D., 2000..... 04176
CASINO—Beauty in Distress, C..... 04178
THANHOUSER—Beneath the Coat of a Butler, D., 1000 04179

RELEASES OF COMING WEEK

Monday, November 22, 1915.

AMERICAN—The Key to the Past, D., 2000..... 04180
FALSTAFF—The Postmaster of Pineapple Plains, C., 1,000 04182
NOVELTY—Spring Onions, C., 1000..... 04183

Tuesday, November 23, 1915.

THANHOUSER—The Baby and the Boss, C. D., 2000.. 04184
GAUMONT—See America First, No. 11, and Keeping Up with the Joneses, Sc. and Cart., Split Reel.... 04186
BEAUTY—The Drummer's Trunk, C., 1000..... 04187

Wednesday, November 24, 1915.

CENTAUR—Could a Man Do More, D., 3000..... 04188
NOVELTY—Taming a Grouch, C., 1000..... 04191

Thursday, November 25, 1915.

CENTAUR—Stanley and the Slave Traders, D., 2000.... 04192
FALSTAFF—Clarence Cheats at Croquet, C., 1000..... 04194
MUTUAL—Mutual Weekly, No. 47, Topical, 1000..... 04195

Friday, November 26, 1915.

MUSTANG—The Valley Feud, D., 2000..... 04196
AMERICAN—The Bluffers, D., 1000..... 04198
CUB—A Deal in Indians, C., 1000..... 04199

Saturday, November 27, 1915.

THAN-O-PLAY—The Valkyrie, D., 3000..... 04200
BEAUTY—Cupid Beats Father, C., 1000..... 04203

Sunday, November 28, 1915.

RELIANCE—The Friends of the Sea, D., 2000..... 04304
CASINO—Nearly Famous, C., 1000..... 04206
THANHOUSER—All Aboard, C., 1000..... 04207

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 22), "An American Queen," D., 2000.... 0986

Monday, November 15, 1915.

BROADWAY UNIVERSAL FEATURE—Colorado, D., 5000 0971
NESTOR—A Looney Love Affair, C., 1000..... 0972

Tuesday, November 16, 1915.

GOLD SEAL—Manna, D., 2000..... 0973
IMP—Bill's Plumber and Plumber's Bill, C., 1000..... 0974

Wednesday, November 17, 1915.

VICTOR—Lil' Nor' Wester, Sea Coast D., 3000..... 0975
L-KO—Disguised But Discovered, C., 1000..... 0976
ANIMATED WEEKLY—Weekly No. 193, News, 1000.. 0977

Thursday, November 18, 1915.

REX—The Ring of Destiny, West. D., 2000..... 0978
POWERS—Muscles and Merriment (Vaud) and Ditmar's Educational, Split Reel..... 0979

Friday, November 19, 1915.

IMP—Blood Heritage, D., 3000..... 0980
NESTOR—Wanted a Leading Lady, C., 1000..... 0981

Saturday, November 20, 1915.

BISON—The Heart of a Tigress, D., 3000..... 0982
JOKER—Chills and Chicken, C., 1000..... 0983

Sunday, November 21, 1915.

REX—The Mystery of the Locked Room, D., 3000..... 0984
L-KO—Ready for Reno, C., 1000..... 0985

RELEASES OF COMING WEEK

Monday, November 22, 1915.

UNIVERSAL SPECIAL FEATURE—"The Palace of Dust," (First of The New Adventures of Terrence O'Rourke), D., 2000 01003
BROADWAY UNIVERSAL FEATURE—My Old Dutch, D., 5000 0987
NESTOR—When Father Was the Goat, C., 1000..... 0988

Tuesday, November 23, 1915.

GOLD SEAL—In Search of a Wife, D., 2000..... 0989
IMP—When Willie Went Wild, C., 1000..... 0990

Wednesday, November 24, 1915.

BIG U—The Trap That Failed, D., 1000..... 0991
L-KO—Stolen Hearts and Nickels, C., 2000..... 0992
ANIMATED WEEKLY—Weekly No. 194, News, 1000 0993

Thursday, November 25, 1915.

LAEMMLE—The Mayor's Decision, D., 3000..... 0994
POWERS—Kidnapping the King's Kids, C., 1000..... 0995

Friday, November 26, 1915.

IMP—Man or Money?, D., 3000..... 0996
NESTOR—Saved by a Skirt, C., 1000..... 0997

Saturday, November 27, 1915.

BISON—A Desperate Leap, D., 2000..... 0998
POWERS—The Mirror of Justice, D., 1000..... 0999
JOKER—Dad's Awful Crime, C., 1000..... 01000

Sunday, November 28, 1915.

REX—The Kingdom of Nosey Land, D., 3000..... 01001
LAEMMLE—Inside Facts, D., 1000..... 01002

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of October 25, 1915.

The Plaid Coat, Com. D., 1000.....Banner
Love's Old Sweet Song, D., 2000.....Deer
Shot in the Afternoon, C., 1000.....Associated
The Reckoning, D., 3000.....Ramona
Breaking Into Society, C., 1000...Santa Babara
O'Hara of the Mounted, D., 2000.....Federal
The Paradoxical Burglar, Com. D., 1000..Alhambra
Shot at Sunrise, C., 1000.....Monty

Week of November 1, 1915.

Hilary of the Hills, D., 2000.....Santa Barbara
Out for a Billion, C., 2000.....Empire
—And He Came Straight Home, C., 1000...Atlas
In and Out, C., 2000.....Banner
Unexpected Reward, D., 1000.....Liberty
Rosie's Many Thorns, C., 1000.....Federal
Mother-in-Law's Vacation Life in the West, C., 1000.....Alhambra
The Crimson Circle, D., 2000.....Ramona

Week of November 8, 1915.

Navajo Joe, D., 2000.....Santa Barbara
He Never Knew, D., 2000.....Ramona
Duel of Hearts, D., 2000.....Alhambra
His Word, D., 2000.....Empire
Battle of Not Yet, C., 1000.....Atlas
The Axeman, C., 1000.....Banner
School Boy's Memories, or Kids at School, C., 1000.....Liberty
Love, Luck and a Donkey, C., 1000.....Federal

GENERAL FILM PROGRAM

BIOGRAPH

10—27. Harvest, D.....3000
10—28. A Trick of Fate, D.....1000
10—20. The Coming of Angelo, (Re-issue), D.1000
10—30. The Sheriff's Trap, D.....1000
11— 2. Between Father and Son, D.....2000
11— 3. Dora Thorne, D.....4000
11— 4. The Passing Storm, D.....1000
11— 5. The Musketeers of Pig Alley, D. (Re-issue).....1000
11— 9. Weaver of Claybank, D.....2000
11—10. The Laurel of Tears, D.....3000
11—11. Rosa and the Author, D.....1000
11—12. The God Within, D. (Reissue).....1000
11—16. The Chief Inspector, D.....2000
11—17. The Gambler of the West, D.....4000
11—18. The Eyes of the Soul, D.....1000
11—19. The Lonedale Operator, D. (Reissue).1000

EDISON

11— 3. The Parson Button Matcher, C.....1000
11— 5. Friend Wilson's Daughter, D.....3000
11— 6. Waifs of the Sea, D.....1000
11—10. Cartoons on a Yacht.....1000
11—12. The Truth About Helen, D.....4000
11—13. A Broth of a Boy, D.....1000
11—17. His Wife's Sweetheart, C.....1000
11—19. A Child in Judgment, D.....3000
11—20. Black Eagle, D.....1000

ESSANAY

11— 9. Wine, Women and Song, D.....2000
11—10. The Fable of Handsome Jethro, Who Was Simply Cut Out to Be a Merchant, C.....1000
11—11. Cupid's Bath, W. C.....1000
11—12. The Indian's Narrow Escape, D.....1000
11—13. The Second Son, D.....3000
11—15. A Night in the Show (Chaplin), C...2000
11—15. The Undertow, D.....3000
11—16. A Bit of Lace, D.....3000
11—17. Canimated Nooz Pictorial, No. 2, Cartoon.....1000
11—18. Snakeville's Eugenic Marriage, W. C.1000
11—19. Too Much Turkey, D.....1000
11—20. The River of Romance, D.....1000

KALEM

11— 6. Danger Ahead (An Episode of the H. of H. Series), D.....1000
11— 8. The Woman of the Sea, D.....3000
11— 9. The Hoodoo's Busy Day, C.....1000
11—10. The Dream Seekers, D.....2000
11—12. The Kidnapped Heiress (Third of the "Ventures of Marguerite"), D.....1000
11—13. The Girl and the Special (An Episode of the H. of H. Series), D.....1000
11—15. The Pitfall, D.....4000
11—16. A Bargain in Brides, C.....1000
11—17. The Night of the Embassy Ball, D....2000
11—19. The Veiled Priestess (Fourth of the "Ventures of Marguerite"), D.....1000
11—20. The Girl on the Bridge (An Episode of the H. of H. Series), D.....1000

GEORGE KLEINE

9—27. The Mysterious Visitor, D.....2000
10— 4. The Fashion Shop, D.....2000
10—11. Wilful Peggy, D.....2000
10—18. The Village Outcast, D.....2000
10—25. The Price of Ambition, D.....2000

KNICKERBOCKER STAR FEATURES

9— 1. Nancy of Stony Isle, D.....3000
9—15. The Purple Night, D.....3000
9—29. The Girl from Tim's Place, D.....3000
10—13. The Dragon's Claw, D.....3000
10—27. The Morning After, C.....3000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vim, Vitagraph.
Saturday—Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Club.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

LUBIN

10—28 The Strange Unknown, D.....2000
10—29. The Wonder Cloth, D.....1000
10—30. His Body Guard, C.....1000
11— 1. The Sacred Bracelet, D.....1000
11— 2. Up Against It, C.....1000
11— 3. A Western Governor's Humanity, D.3000
11— 4. When War Threatened, D.....2000
11— 5. The Urchin, D.....1000
11— 6. The Cellar Spy, C.....1000
11— 8. The Orgy, D.....1000
11— 9. Half a Million, C.....1000
11—10. The Secret Room, D.....2000
11—11. The Ghost of the Twisted Oaks, D...3000
11—12. A Night in Old Spain, D.....1000
11—13. His Three Brides, C.....1000
11—15. The Wall Between, D.....1000
11—16. An Accident Policy, C.....1000
11—17. In Love's Own Way, D.....3000
11—18. Margie of the Underworld, D.....2000
11—19. The Death Web, D.....1000
11—20. His Wife's New Lid, C.....1000

MINA

10— 7. The Honeymoon Roll, C.....1000
10—14. Alone in the City of Sighs and Tears, C.....1000
10—21. Beached and Bleached, C.....1000
10—28. Kidding the Goats, C.....1000
11— 4. The False Hair, C.....1000
11—11. An Eye Too Many, C.....1000
11—18. A Woman for a Day, C., and Shorty, C.....Split Reel

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

11— 4. Their Sinful Influence, D.....3000
11— 6. The Lost Messenger, D.....1000
11— 8. The Come Back of Percy (Third of the Chronicles of Bloom Center), C....2000
11— 9. The Chef at Circle G, W. C.....1000
11—11. Hearst-Selig News Pictorial No. 90, N..1000
11—13. The White Light of Publicity, D....1000
11—15. The Vengeance of Rannah, D.....2000
11—16. The Tenderfoot's Triumph, W. D....1000
11—18. The Print of the Nails, D.....3000
11—20. Locked In, Animal D.....1000

VITAGRAPH

11— 1. Between Two Fires, C.....1000
11— 2. The Sultan of Zulon, C.....2000
11— 3. A Family Picnic, C.....1000
11— 4. The Ebony Casket, C.....1000
11— 5. Beautiful Thoughts, C.....1000
11— 6. Anselo Lee, D.....3000
11— 8. No Tickee No Washee, and California Scrap Book, C.....Split reel
11— 9. For the Honor of the Crew, D.....3000
11—10. Hats Is Hats, C.....1000
11—11. Sis, Com.-D.....1000
11—12. Romantic Reggie, C.....1000
11—13. The Woman's Share, D.....2000
11—15. Sonny Jim and the Great American Game., C.-D.....1000
11—16. Gone to the Dogs, D.....2000
11—17. The Counts, C.....1000
11—18. A Motorcycle Elopement, C.....1000
11—19. Diplomatic Henry, C.-D.....1000
11—20. Heredity, D.....3000

INDUSTRIAL MOVING PICTURE CO.

TRIBUNE ANIMATED WEEKLY
Issued Every Monday.

KRITERION PROGRAM

Week of November 1, 1915.

Crystal Globe, D., 2000.....Paragon
Percy Got Married, C., 1000.....Santa Barbara
Birth of Emotion, Allegorical, 2000....Alhambra
Boob's Racing Career, C., 1000.....Thistle
Goaded by Jealousy, D., 2000.....Santa Barbara
The Tattooed Man, C., 1000.....Monty
Call of the Sea, D., 2000.....Monty
Blown Upon, C., 1000.....Punch
Eliza's Fairy Prince, C., 2000.....Trump
Zoological, Ed., and Accidents Will Happen, Cart., Split reel.....Pyramid
Joe's Partner Bill, D., 2000.....Navajo
Beating Father to It, C., 1000.....Alhambra

Week of November 8, 1915.

Prejudice Conquered, D., 2000.....Paragon
Billy Studies Music, C., 1000.....Santa Barbara
The Curse of the Black Pearls, D., 2000..Alhambra
Won by a Mustache, C., 1000.....Thistle
The Arm of the Law, D., 2000.....Santa Barbara
His Double Did It, C., 1000.....C. K.
Falsely Accused, D., 2000.....Monty
A Domestic Revolution, C., 1000.....Punch
The New Sheriff, D., 2000.....Trump
One Night, C., and Some Southern Winter, Ed., Split Reel.....Pyramid
Nevada, D., 2000.....Navajo

MUTUAL FILM PROGRAM

AMERICAN

10—15. Profit from Loss, D.....1000
10—18. The Blot on the Shield, D.....2000
10—22. Visitors and Visitees, D.....1000
10—25. Out of the Ashes, D.....2000
10—29. The Smuggler's Cave, D.....1000
11— 1. The Wasp, D.....2000
11— 5. On Secret Service, D.....1000
11— 8. Alice of Hudson Bay, D.....2000
11—12. To Rent Unfurnished, D.....1000
11—15. The Substituted Minister, D.....2000
11—19. Drifting, D.....1000

BEAUTY

10—20. Deserted at the Auto.....1000
10—26. Touring with Tillie, C.....1000
10—30. An Auto Bungalow Fracas, C.....1000
11— 2. One to the Minute, C.....1000
11— 6. Billy Van Deusen's Campaign, C....1000
11— 9. Her Adopted Father, C.....1000
11—13. Almost a Widow, C.....1000
11—16. Johnny the Barber, C.....1000
11—20. Anito's Butterfly, C.....1000

RELEASE DATES FOR READY REFERENCE

CASINO

10—31. Zabisky's Waterloo, C.....1000
11— 7. Does It Pay to Advertise? C.....1000
11—14. A Tangle in Hearts, C.....1000
11—21. Beauty in Distress, C.....1000

CENTAUR

10—21. Vindication 2000
10—27. The Blood of Our Brothers, D.....3000
10—28. The White King of the Zaras, D....2000
11— 4. When Avarice Rules, D.....2000
11—11. Stanley in Starvation Camp, D.....2000
11—18. A Polar Romance, D.....2000

CLIPPER

10—30. The Idol, D.....3000
11—20. The Winning Hand, D.....3000

CUB

10— 8. A Change of Luck, C.....1000
10—15. Taking a Chance.....1000
10—21. The Little Detective.....1000
10—29. Jerry to the Rescue, C.....1000
11— 5. Twin Brides, C.....1000
11—12. The Double Cross, C.....1000
11—19. The Fighting Four, C.....1000

FALSTAFF

10—18. Busted But Benevolent, C.....1000
10—21. Hattie the Hair Heiress, C.....1000
10—25. Tillie the Terrible Typist, C.....1000
10—28. The Soap Suds Star, C.....1000
11— 1. Freddie, the Fake Fisherman, C.....1000
11— 4. "Clarissa's" Charming Calf, C.....1000
11— 8. Lulu's Lost Lotharios, C.....1000
11—11. The Film Favorite's Finish, C.....1000
11—15. Hannah's Henpecked Husband, C....1000
11—18. A Cunning Canal-Boat Cupid, C.....1000

GAUMONT

10—19. Seeing America First, No. 6, Sc., and Keeping Up with the Joneses, Cart., C. .....Split Reel
10—26. Seeing America First, No. 7, Sc., and Keeping Up with the Joneses, Cart., C. .....Split Reel
11—2. See America First, No. 8, and Keeping Up with the Joneses, Cartoon..Split reel
11— 9. Seeing America First, No. 9, and Keeping Up with the Joneses.....Split reel
11—16. See America First, No. 10, and Keeping Up with the Joneses. Cartoon. Split Reel

MUSTANG

11— 5. The Trail of the Serpent, D.....2000
11—12. Man to Man, D.....2000
11—13. This Is the Life, D.....3000
11—19. The Warning, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

11— 1. Putting Papa to Sleep, C.....1000
11— 3. The Fortune Hunters, C.....1000
11— 8. Something in Her Eye, C.....1000
11—10. Love and Bitters, C.....1000
11—15. The World's Championship Baseball Series of 1915, Boston vs. Philadelphia 2000

RELIANCE

10—13. The Bread Line, D.....3000
10—17. The Ever-Loving Isle, D.....2000
10—24. The Penalty, D.....2000
10—31. The Cass-Janey Feud, D.....2000
11— 7. The Law of Duty, D.....2000
11—10. Father and Son, D.....3000
11—14. The Crest of Von Endhein, D.....2000
11—21. A Romance of the Alps, D.....2000

RIALTO

10—20. The Card Players, D.....3000
11— 3. The Devil's Darling, D.....3000
11—17. The New Adam and Eve, D.....3000

THANHOUSER

10—17. John T. Rocks and the Flivver, C. D..1000
10—19. The Spirit of Audubon, D.....2000
10—24. At the Patrician's Club, D.....1000
10—26. The Conscience of Juror No. 10, D..2000
10—31. The Fisherwoman, D.....1000
11— 2. The Commuted Sentence, D.....2000
11— 7. Mistake of Mammy Lou, D.....1000
11— 9. The Little Captain of the Scouts, D..2000
11—14. In Baby's Garden, D.....1000
11—16. In the Hands of the Enemy, D.....2000
11—21. Beneath the Coat of a Butler, D.....1000

THANOPLAY

10—15. The Long Arm of the Secret Service, D. 3000
11— 6. Mr. Meeson's Will, D.....3000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of November 8, 1915.

New Adventures of Wallingford, No. 6, D., 2000 .....Pathé
Bughouse Bell-Hops, C., 1000.....Phunphilms
Bolt from the Sky, D., 3000.....Balboa
Neal of the Navy, No. 11, D., 2000.....Panama
Nedra, D., 5000.....G. R. Plays
Bungling Burglars Burgle, C., 1000.....Starlight

Week of November 15, 1915.

New Adventures of Wallingford, No. 7, C., 2000 .....Pathé
Bamboo and Its Uses, Ed., and Our Feathered Friends at Dinner, Ed., Split Reel. Photocolor and Globe
Whiffles' Busted Date, C., 1000.....Punch
His Conquered Self, D., 3000.....Balboa
Tinkering with Trouble, C., 1000.....Phunphilms
Neal of the Navy, No. 12, D., 2000.....Panama
At Bay, D., 5000.....G. R. Play
All Dolled Up, C., 1000.....Starlight

Week of November 22, 1915.

New Adventures of Wallingford, No. 8, C., 2000 .....Pathé
Nannie Laurie, Cart., and An Intimate Study of Birds, No. 11, Ed., Split Reel...Pathé
A Gentleman's Agreement, D., 3000.....Balboa
Great While It Lasted, C., 1000.....Phunphilms
Neal of the Navy, No. 13, D., 2000.....Panama
Mary's Lamb, C., 5000.....G. R. Play
A Squabble for a Squab, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

9— 2. Tam O'Shanter, D.....3000
9— 9. The Finest Gold, D.....1000
9—16. In the Heart of the Hills, D.....1000
9—30. The Sheriff of Red Rock Gulch, D...2000
10— 7. The $50,000 Jewel Theft, D.....2000
10—14. No release this day.
10—21. The Greater Courage, W. D.....2000
10—28. The Flag of Fortune, D.....2000
11— 4. The Marks woman, D.....1000
11—11. Hearts That Are Human, D.....3000

BISON

10— 2. The Ghost Wagon, D.....3000
10— 9. The Queen of Jungle Land, D.....3000
10—16. The Yellow Star, D.....3000
10—23. A Fight to a Finish, D.....3000
10—30. The Superior Claim, W. D.....3000
11— 6. The Mettle of Jerry, D.....2000
11—13. What the River Foretold, D.....3000
11—20. The Heart of a Tigress, D.....3000

BROADWAY UNIVERSAL FEATURES

9—20. Under Southern Skies, D.....5000
9—27. Judge Not; or The Woman of Mona Diggins, D. 6000
10— 4. Fatherhood, D.....4000
10—11. The Man of Shame, D.....5000
10—18. The Campbells Are Coming, D.....4000
10—25. The College Orphan, D.....6000
11— 1. The Long Chance, D.....6000
11— 8. The Frame-Up, D. 5000
11—15. Colorado, D. 5000

GOLD SEAL

9—21. The Tenor, D.....3000
9—28. Her Prey, D.....2000
10— 5. The Silent Battle, D.....3000
10—12. The Kiss of Dishonor, D.....2000
10—19. The Fair God of Sun Island, D.....3000
11— 2. The Measure of Leon Dubray, D.....3000
11— 9. On the Level, D.....2000
11—16. Manna, D. 2000

IMP

10— 5. The Unnecessary Sex, C.....1000
10—12. Bashful Glen, C.....1000
10—22. The Meddler, D.....2000
10—26. By Return Male, C.....1000
10—29. The Craters of Fire, D.....3000
11— 2. When Beauty Butts In, C.....1000
11— 5. The Reward, D.....3000
11— 9. Getting His Goat, C.....1000
11—16. Bill's Plumber and Plumber's Bill, C..1000
11—19. Blood Heritage, D. 3000

JOKER

9— 4. When Hiram Went to the City, C...1000
9—11. At the Beach Incognito, C.....1000
9—18. He Couldn't Fool His Mother-in-Law, C. 1000
9—25. He Couldn't Support His Wife, C....1000
10— 2. An Innocent Villain, C.....1000
10— 9. No Babies Allowed, C.....1000
10—16. A Millionaire for a Minute, C.....1000
10—23. Pete's Awful Crime, C.....1000
10—30. A Day at Midland Beach, C.....1000
11— 6. His 20th Century Susie, C.....1000
11—20. Chills and Chicken, C.....1000

LAEMMLE

9—19. No Release this week.
9—23. The Cry of the First Born, D.....3000
10—3. Her Three Mothers, D.....3000
10—10. Marianna, D. 1000
10—14. The Girl of the Dance Hall, W. D...3000
11— 4. A White Feather Volunteer, D.....2000
11—14. The Masked Substitute, D.....2000

L-KO

10—20. Room and Board—a Dollar and a Half, C. 2000
10—24. Poor But Dishonest, C.....1000
10—27. Tears and Sunshine, C.....1000
10—31. Father's First Murder, C.....1000
11— 3. The Idle Rich, C.....2000
11— 7. Cupid and the Scrub Lady, C.....1000
11—10. Silk Hose and High Pressure, C....3000
11—17. Disguised but Discovered, C.....1000
11—21. Ready for Reno, C.....1000

NESTOR

10— 8. Eddie's Little Love Affair, C.....1000
10—11. Some Fixer, C.....1000
10—15. And the Best Man Won, C.....1000
10—18. A One Cylinder Courtship, C.....1000
10—22. Almost a Knockout, C.....1000
10—25. An Heiress for Two, C.....1000
10—29. The Frame-Up on Dad, C.....1000
11— 1. A Circumstantial Scandal, C.....1000
11— 5. Father's Helping Hand, C.....1000
11— 8. Those Kids and Cupid, C.....1000
11—12. Father's Lucky Escape, C.....1000
11—15. A Looney Love Affair, C.....1000
11—19. Wanted, A Leading Lady, C.....1000

POWERS

10—21. The Prankful Ponies, Vaud. Act. and Insect Oddities, Ed.....Split reel
10—23. A Pure Gold Partner, D.....1000
10—28. Lady Baffles and Detective Duck in The Lost Roll, C.....1000
10—31. The Man from Argentine, D.....2000
11— 4. The Thinking Cockatoos, Vaud., and Insect Celebrities, Ed.....Split Reel
11—11. Actors from the Jungle, Animal D...1000
11—12. Honor Thy Husband, D.....2000
11—18. Muscles and Merriment (Vaud.), and Ditmar's Educational .....Split Reel

REX

9—19. The Pine's Revenge, D.....2000
9—26. The Fascination of the Fleur de Lis, D. 3000
10— 8. The House with the Drawn Shades, D. 2000
10—10. Alas and Alack, D.....1000
10—17. A Mother's Atonement, D.....3000
10—19. Lon of Lone Mountain, D.....1000
10—24. The Springtime of the Spirit, D.....3000
10—26. The Millionaire Paupers, D.....3000
11— 7. Such a Princess, Juv. D.....3000
11— 9. The Parson of Pine Mountain, D.....1000
11—13. The Circus, C.....1000
11—14. Liquid Dynamite, D.....1000
11—18. The Ring of Destiny, West.-D.....2000
11—21. The Mystery of the Locked Room, D.3000

VICTOR

9—15. A Shriek in the Night, D.....2000
9—22. Not a Lamb Shall Stray, D.....1000
10— 6. The Woman Who Lied.....1000
10—15. A Kentucky Idyll, D.....2000
10—22. The Magic Bon-Bon, C.....1000
10—27. A Life at Stake, W. D.....2000
11—12. Promissory Notes, D (A Story of Real Life, No. 1).....1000
11—17. Lil' Nor' Wester, Sea Coast, D.....3000

FEATURE RELEASES—CURRENT AND COMING

FOX FILM CORPORATION

9— 6. The Two Orphans.....5 reels
9—13. The Song of Hate.....5 reels
9—20. Regeneration .....5 reels
9—27. The Wonderful Adventure.....5 reels
10— 4. Sin .....5 reels
10—11. The Little Gipsy.....5 reels
10—18. The Soul of Broadway.....5 reels
10—25. The Family Stain.....5 reels
11— 1. Carmen .....6 reels
11— 8. The Blindness of Devotion.....5 reels
11—15. A Woman's Past.....5 reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE

10—20. The Green Cloak.....5 reels
11— 3. The Sentimental Lady.....5 reels
11—17. The Politicians .....5 reels
12— 1. Canavan .....5 reels
12—15. Bondwomen .....5 reels

EDISON

10— 6. Vanity Fair .....7 reels
10—13. The Magic Skin.....5 reels
11—10. Children of Eve.....5 reels
12—8. The Destroying Angel.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

8—16. A Royal Family.....5 reels
9—27. An Enemy to Society.....5 reels

POPULAR PLAYS & PLAYERS

8— 9. Vampire .....5 reels
8—30. Her Great Match.....5 reels
10— 4. The Song of the Wage Slave.....5 reels
10—25. My Madonna .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

8— 2. Sealed Valley .....5 reels
8—23. When a Woman Loves.....5 reels
9— 6. The Soul of a Woman.....5 reels
9—20. The Bridge or The Bigger Man...5 reels
10—11. Emmy of Stork's Nest.....5 reels
10—18. The Final Judgment.....5 reels
11— 1. Tables Turned .....5 reels
11—15. The Woman Pays.....5 reels
11—22. One Million Dollars.....5 reels

QUALITY PICTURES

9—13. The Silent Voice.....5 reels
11— 8. Pennington's Choice .....5 reels

MUTUAL MASTERPICTURES

37. The Wolf-Man (*Reliance*).....4 reels
38. The Man from Oregon (*American*)....5 reels
39. The House of a Thousand Scandals (*American*) .....4 reels
40. The Price of Her Silence (*Thanhouser*) .....4 reels
41. Bred in the Bone (*Reliance*).....4 reels
42. The Brink (*N. Y. Motion*).....4 reels
43. The Miracle of Life (*American*).....4 reels
44. His Wife (*Thanhouser*).....4 reels
45. The Seventh Noon (*Mutual*).....4 reels
46. The End of the Road (*American*).....5 reels
47. Inspiration (*Thanhouser*).....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

9—20. The White Pearl.....5 reels
9—30. The Fatal Card.....5 reels
10— 4. Zaza .....5 reels
10— 7. The Girl of Yesterday.....5 reels
10—11. The White Pearl.....5 reels
10—28. The Masqueraders .....5 reels
11— 4. Still Waters, C.-D.....5 reels
11— 8. Madame Butterfly, D.....5 reels
11—11. The Mummy and the Humming Bird, D.....5 reels
11—15. Bella Donna, D.....5 reels
11—29. The Prince and the Pauper.....5 reels

BOSWORTH

9—23. 'Twas Ever Thus.....5 reels

JESSE LASKY COMPANY

9—27. The Explorer .....5 reels
10—14. Blackbirds .....5 reels
10—18. The Chorus Lady.....5 reels
10—21. The Secret Sin.....5 reels
11— 1. Carmen, D.....5 reels
11—18. Armstrong's Wife .....5 reels
11—22. Chimmie Fadden Out West, C.....4 reels

MOROSCO PHOTOPLAY COMPANY

9—16. Peer Gynt .....5 reels
10—25. The Yankee Girl.....5 reels

PALLAS

11—25. A Gentleman from Indiana, D.....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

11— 7. The Iron Strain (Dustin Farnum)..5 reels
11—14. The Coward (Frank Keenan).....5 reels
11—21. The Disciple (Wm. S. Hart).....5 reels
11—28. Matrimony (Julia Dean).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

11— 7. The Lamb (Douglas Fairbanks)....5 reels
11—14. Old Heidelberg (Dorothy Gish)....5 reels
11—21. Martyrs of the Alamo.....5 reels
11—28. The Sable Lorcha (Tully Marshall and Thomas Jefferson).....5 reels

KEYSTONE-SENNETT PRODUCTIONS

11— 7. My Valet (Raymond Hitchcock)...4 reels
11— 7. A Game Old Knight (Charles Murray) .....2 reels
11—14. Fickle Fatty's Fall (Roscoe Arbuckle) .....2 reels
11—14. A Favorite Fool (Eddie Foy).....2 reels
11—21. Her Painted Hero (Hale Hamilton).2 reels
11—21. Saved by Wireless.....2 reels
11—28. Stolen Magic (Raymond Hitchcock).2 reels
11—28. His Father's Footsteps (Ford Sterling) .....5 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH

11— 1. The Turn of the Road.....5 parts
11—15. Heights of Hazard.....5 parts
11—29. The Caveman .....5 parts
12—13. The Price for Folly.....5 parts
12—27. What Happened to Father.....5 parts

LUBIN

9—20. Tillie's Tomato Surprise.....6 parts
10—25. The Rights of Man.....5 parts
11—22. The Nation's Peril.....5 parts
12— 6. The Man's Making.....5 parts
12—20. The Great Divide.....5 parts

SELIG

9—20. The Circular Staircase.....5 parts
10—18. A Black Sheep.....5 parts
11—15. Sweet Alyssum .....5 parts
12—13. I'm Glad My Boy Grew Up to Be a Soldier .....5 parts

ESSANAY

10—11. In the Palace of the King.....6 parts
11— 1. The Crimson Wing.....6 parts
11— 8. The Raven .....5 parts
12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts

WORLD FILM CORPORATION

BLANEY

11—22. Little Church Around the Corner..5 reels

BRADY

10—11. The Family Cupboard.....5 reels
11—29. The Sins of Society.....5 reels
12—20. Over Night .....5 reels
12—27. The Rack .....5 reels

CALIFORNIA

10—25. Salvation Nell .....5 reels

EQUITABLE

10— 4. The Price .....5 reels
10—11. Blue Grass .....5 reels
10—18. The Bludgeon .....5 reels
10—25. Divorced .....5 reels
11— 1. The Better Woman.....5 reels
11— 8. Should a Wife Forgive.....5 reels
11—15. The Cowardly Way.....5 reels

HARRIS

11— 8. Hearts of Men.....5 reels

SHUBERT

10—18. The Heart of the Blue Ridge.....5 reels
11— 1. Bought .....5 reels
11—15. A Butterfly on the Wheel.....5 reels
11—22. The Code of the Mountains.....5 reels
12— 6. A Modern Camille .....5 reels
12—13. The Gray Mask.....5 reels

FEATURES FOR STATE RIGHTS

ALL FEATURES BOOKING AGENCY

Right Off the Bat.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION

Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

The Melting Pot.....5 reels
The Whirl of Life (The Castles)...6 parts

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
The Black Spot.....4 reels
Victoria Cross .....4 reels
O-18 .....4 reels

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks.....5 reels

GREAT NORTHERN FILM COMPANY

A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels
A Woman's Honor.....4 reels

ITALA FILM COMPANY

Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts
The Strong Arm of Maciste.....

IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession.....5 reels

K. & R. COMPANY

July—Silver Threads Among the Gold.....5 reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

LINICK AND MELCHIOR

Was She to Blame? (*Elm Features*) 5 parts

F. O. NIELSEN

Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Thorns of Passion.....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY

How Molly Made Good.....6 reels

PHOTOPLAY RELEASING COMPANY

Aug.—Sarah Bernhardt at Home.....2 parts

PROHIBITION FILM CORPORATION

Prohibition .....5 parts

REELPLAYS CORPORATION

The Cowpuncher .....8 reels

STANDARD NEWSFILM, INC.

Are We Ready? .....4 reels

STERLING CAMERA & FILM CO.

Land o' the Lost.....5 reels
The Game of Three.....5 reels

SUN PHOTOPLAY CO., Inc.

The Princess of India.....5 reels

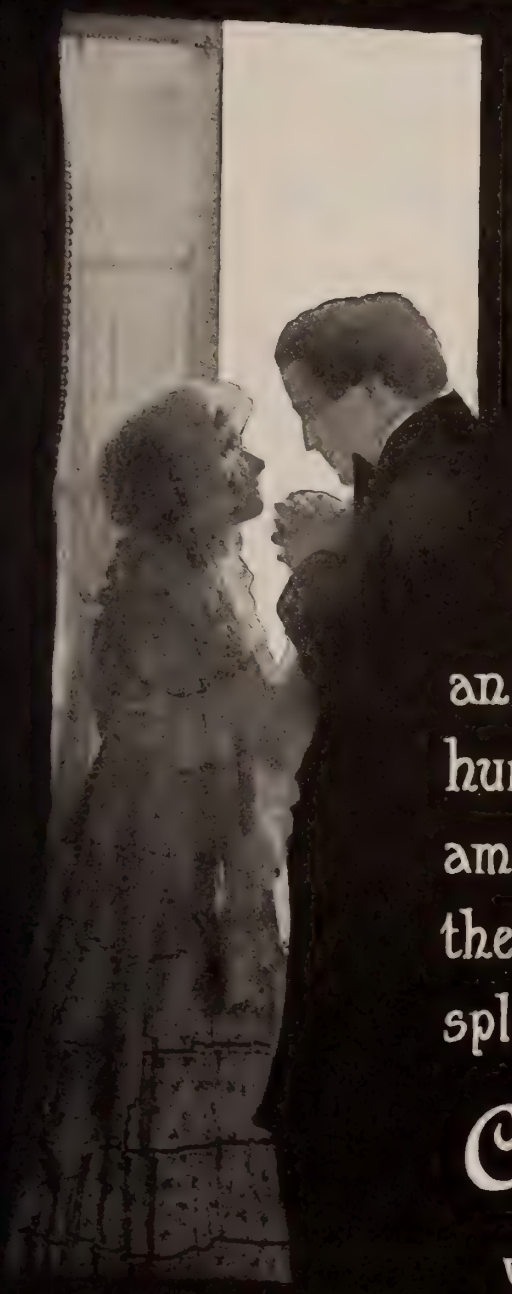
UNITED PHOTOPLAYS

Japan .....6 reels
China .....6 reels

WORLD SERIES FILM CO.

1915 World's Championship Series. (Boston Am. vs. Phila. N.)....3 or 5 reels

MUTUAL PROGRAM



For release Wednesday
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CENTAUR STAR FEATURE
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COULD A MAN DO MORE?
an intense drama with a deep human interest story unfolded among the beautiful scenery of the old South and enacted by a splendid cast headed by
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directed by R.B. Broadwell

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BROADWAY STARS

CONSTANCE CRAWLEY and ARTHUR MAUDE

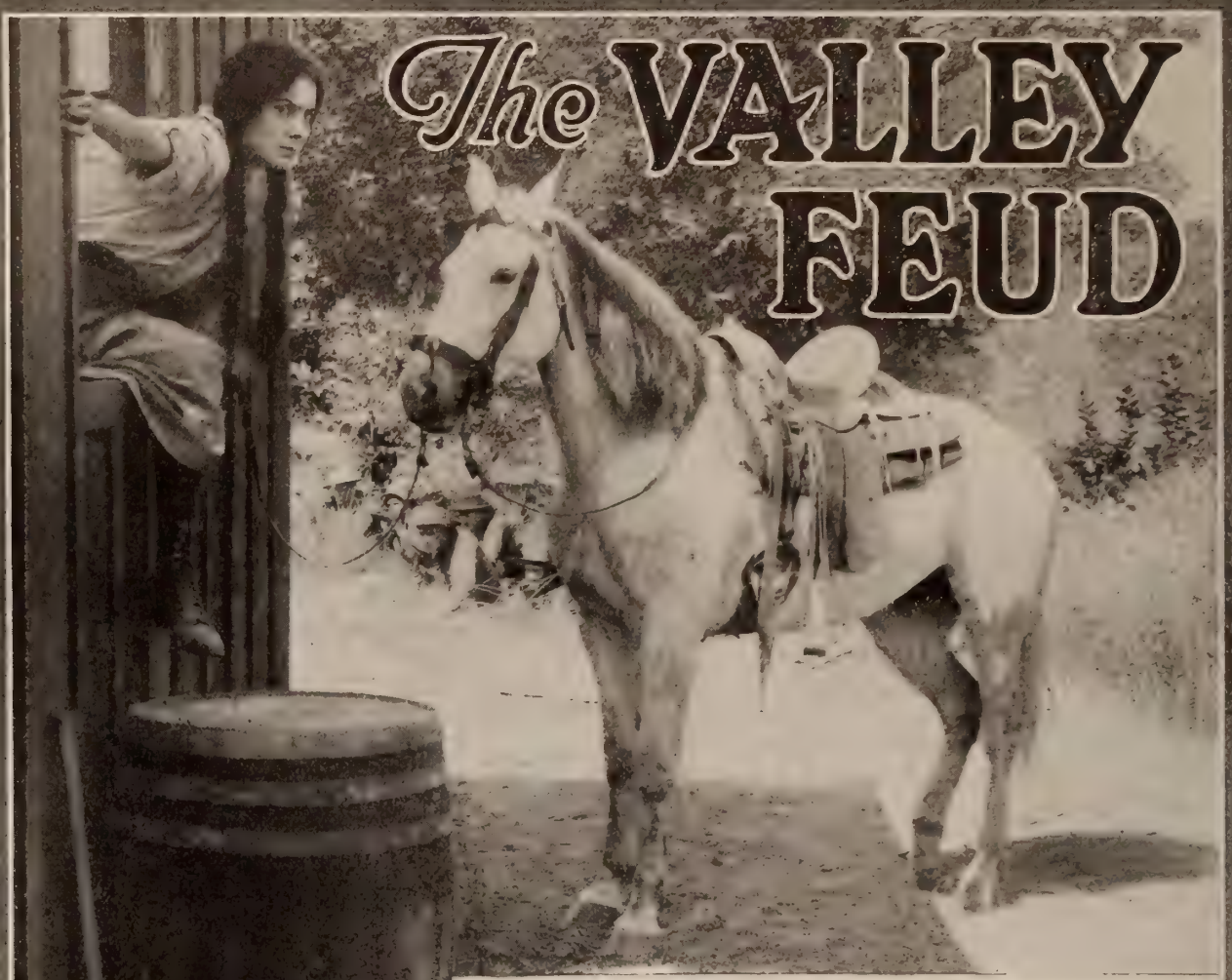
RELEASED NOV. 20th
IN THE REGULAR
MUTUAL PROGRAM
NO EXTRA CHARGE

MUTUAL PROGRAM





MUTUAL PROGRAM



An American-Mustang two-reel subject that fairly breathes the spirit of the great West's early days. Sheepmen hate the cattlemen. Bullets that deal death are the tokens of their hate. Then love creeps in, and lo! the feud is ended.

A Photoplay that is *new* and *different*

with

Anna Little

Jack Richardson and E. Forrest Taylor

Directed by Frank Cooley

More than 10,000 sheep and cattle are shown in this tremendous picture.

Date of Release—November 26th.

Other "Mustang" Two-Reel Films

The Warning Released November 19

Man to Man Released November 12

"Mustang" Films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

MUTUAL PROGRAM

The KEY to the PAST

An entrancing "Flying A" drama that throbs with exciting action throughout two vivid reels. A wonderful storm at sea! A ship is struck by lightning. The pictorial effect is terriffic!

The Stars
WINIFRED GREENWOOD—EDWARD COXEN
Directed by Charles Bartlett
Released November 22nd

THE BLUFFERS

"Flying A" drama—one reel
with
Vivian Rich and Alfred Vosburgh
Directed by Reaves Eason
Released November 26th

The "Beauty" Comedies

The Drummer's Trunk

It s a "Beauty" whirlwind, with
Carol Holloway and John Sheehan
Directed by James Douglass
Released November 23rd

CUPID BEATS FATHER

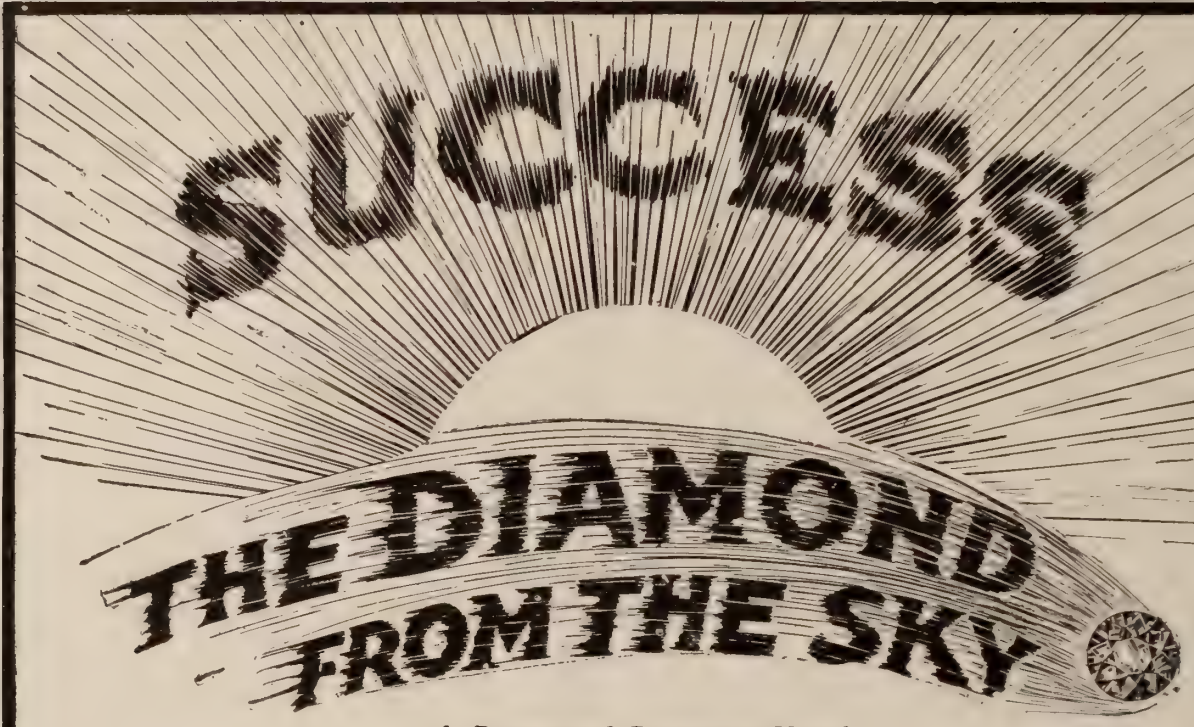
Here's a "Beauty" crackerjack
featuring
Neva Gerber and Frank Borzage
Directed by James Douglass
Released November 27th

"Flying A" and "Beauty" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.
Samuel S. Hutchinson, President
Chicago, Illinois



MUTUAL SPECIAL FEATURE



A Picturized Romantic Novel

By Roy L. McCardell **Directed by W. D. Taylor**

"The Diamond From The Sky" now has proved itself the most tremendous motion picture triumph that the world has ever known. Next week marks the first run close of this stupendous feature. The bank accounts of exhibitors everywhere bear testimony to the phenomenal success which this great picture has enjoyed.

$10,000 For A Suggestion!

Your patrons are all excited about the huge cash prize offer. Keep them informed. Urge them to suggest a sequel. All suggestions must be sent to North American Film Corporation, 71 West 23rd Street, New York City.

You exhibitors who haven't booked "The Diamond From The Sky"—you can book it now and clean up *BIG!* You're assured of success *week after week.*

For booking information, see North American representatives at your nearest Mutual exchange, or write us.

North American Film Corporation

JOHN R. FREULER, President

Executive Offices: 71 West 23rd Street, NEW YORK CITY

North American representatives at every Mutual Exchange in America

MUTUAL PROGRAM

A Week Crowded With Money-Making Opportunities

Read what you get from the Gaumont Company on the Mutual new $8,000,000 Program at no advance over regular prices.

SUNDAY NOV. 14 — **"BEAUTY IN DISTRESS"** — Featuring **HARRY VOKES** of Ward & Vokes — **Casino Star Comedy**

TUESDAY NOV. 16 — **"SEE AMERICA FIRST"** — A trip to Portland, Me., and the White Mountains — **Scenic**

"KEEPIN' UP WITH THE JONESES" — Pa McGinis takes a flyer in stocks — **Animated Cartoon Comicality**

WEDNESDAY NOV. 17 — **RIALTO STAR FEATURE** — Miss Grace Valentine in — **THE EVENT OF THE MONTH**

"THE NEW ADAM AND EVE"

Multiple-Reel Feature with Garden of Eden Vesture

THURSDAY NOV. 18 — **MUTUAL WEEKLY No. 46** — **News of the World FIRST**

SUNDAY NOV. 21 — **"THE HOUSE PARTY"** — Featuring **HARRY VOKES** of Ward & Vokes — **Casino Star Comedy**

GAUMONT COMPANY

Flushing, N. Y. Jacksonville, Fla.

Made in America

Distributed throughout the U. S. and Canada by the Mutual Film Co.

MUTUAL PROGRAM

THANHOUSER FILMS

EDWIN THANHOUSER PRESENTS

IN THE HANDS OF THE ENEMY



A STORY OF DARING & PATRIOTISM, IN WHICH MORRIS FOSTER GIVES A WONDERFUL CHARACTER INTERPRETATION AND INDA PALMER IS AT HER BEST.

TWO REELS TUESDAY NOV. 16

BENEATH THE COAT OF A BUTLER

AN UNUSUAL STORY WHICH GRACE DE CARLTON, MORGAN JONES AND EARNEST HOWARD UNFOLD WITH STRIKING REALISM



ONE REEL SUNDAY NOV. 21

FALSTAFF COMEDIES

EDWIN THANHOUSER PRESENTS

FALSTAFF FILMS — THE BIRTH OF A NATION

HANNAH'S HENPECKED HUSBAND

ONE REEL MONDAY NOV. 15TH

CAREY HASTINGS, BOYD MARSHALL AND WILLIAM A. HOWELL IN FUN FIT TO FEATURE.

A CUNNING CANAL-BOAT CUPID

ONE REEL THURSDAY NOV. 18TH

COOPER+CUNNINGHAM+CUPID=COMEDY. SUFFICIENT IS THIS FOR ALL PURPOSES.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO & CANADA

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL MASTERPICTURE



EDWIN THANHOUSER PRESENTS FOR THE MOST DISTINGUISHED CONSIDERATION OF THE INDUSTRY — PARTICULARLY THE EXHIBITOR-CONNOISSEUR,

"INSPIRATION"

(FIVE REELS)

IN WHICH IS FEATURED

AUDREY MUNSON

THE MOST FAMOUS ART MODEL IN THE WORLD

STAGED BY GEORGE FOSTER PLATT, FROM THE STORY BY VIRGINIA TYLER HUDSON

THANHOUSER FILM CORP. NEW ROCHELLE. N.Y.

MUTUAL FILM CORP. – SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO AND CANADA.

MUTUAL PROGRAM



Novelty — Merit — Drawing Power

These three attributes are embodied in the two reel

CENTAUR FEATURES

The current release is an absorbing subject with spectacular scenic effects of the frozen North entitled

A POLAR ROMANCE

and features the popular star of the screen

IRVING CUMMINGS

assisted by polar bears, seals, etc., of the greatest collection of trained mute performers in the world—the

BOSTOCK ANIMALS

Released November 18 on the Mutual program, distributors of all David Horsley productions throughout the United States and Canada.

DAVID HORSLEY PRODUCTIONS

MUTUAL SPECIAL FEATURE



—and now

The Mutual Film Corporatic
Announces

A New Stupendous
RAILROAD
FILM NOVE

In Fifteen Chapter

THE GIRL AND THE GAME

featuring
The Fearless Film Star
HELEN HOLMES

DETAILS

MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

What It Is--What It Means To Exhibitors

"THE GIRL AND THE GAME" is a tremendous feature absolutely new to the world of motion pictures. It is a film novel, gripping in exciting action, and plot interest. The "girl" is that fearless film star, Helen Holmes, the most daring bit of femininity that moving pictures have produced—the "game" is that great, baffling, and always exciting game of railroads, social intrigue, love, and high finance. Nearly 1,000 leading newspapers will publish the story, week by week.

"The Girl And The Game" is a powerful film novel in fifteen highly thrilling chapters. Each chapter is complete in itself, bound into the story by a strong connecting link of splendid romance. One two-reel chapter will be released each week, beginning Monday, December 13th.

The Story by Frank H. Spearman

Noted Author of Railroad Stories

"The Girl And The Game" will back your theatre regularly, for it is built on the true American, red-blooded type of stories that everybody loves. It comes from the brain and pen of Frank Hamilton Spearman, the foremost author of railroad stories of the world. Mr. Spearman is a master creator of plots. He stands absolutely unrivalled in his chosen field of literature—a field that smacks of thrills and realism—of great deeds done in the face of tremendous odds. Frank Spearman has written such successful novels as "Whispering Smith," "Robert Kimberly," "The Mountain Divide," "Held For Orders," "The Daughter of a Magnate," "Dr. Bryson," "The Nerve of Foley," and a score of other widely published works. In "The Girl And The Game," Mr. Spearman has woven a wealth of personal experience and observation. He lays bare the cold blood code of rail finance—the money trickery of the silk-hatted few who fight to control the webs of steel that gird our continent. Through every chapter of the story runs the struggle and eventual triumph of a beautiful young girl who fights the railroad monster. It is a fight to a finish—and the young girl wins!



The Author

The Fearless Film Star—HELEN HOLMES

In all the world there is but one actress whose capabilities fit her to interpret the heroine role in this stupendous screen novel. That ***one*** is Helen Holmes—Helen Holmes, the fearless film star. She has the nerve to dare and do. She possesses the grace and the beauty, the ability to "wear the clothes," that are so essential in the interpretation of the remarkable role to which she has been assigned. Further, Helen Holmes is ***known.*** She is the empress of daredeviltry, the fearless film star—and as such has a tremendous following from Broadway to the smallest country crossroads.

The Director—J. P. MacGowan



The Director

Samuel S. Hutchinson, filmdom's master producer, has selected J. P. MacGowan to direct "The Girl And The Game." MacGowan has always directed Helen Holmes. He is known as the greatest spectacular and unique director in the motion picture field.

MUTUAL SPECIAL FEATURE

Thrills! Thrills! Thrills!

There is a superlative *Thrill* in every chapter of "The Girl And The Game."

The Distributor—Mutual Film Corporation

"The Girl And The Game" will be distributed throughout the United States and Canada exclusively by Mutual Film Corporation. Samuel S. Hutchinson, the master producer, and John R. Freuler, the master distributor, President of Mutual Film Corporation, are the men behind this motion picture master stroke. It is being produced by Signal Film Corporation, Los Angeles. A vast assortment of tremendous advertising aids are ready for exhibitors. Nearly 1,000 leading newspapers will publish the story, week by week.

Sign and Mail the Application Blank on the next page NOW!



MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

IS NEW, DIFFERENT

The First Railroad Novel Ever Offered Exhibitors

NEVER before have exhibitors been offered such a stupendous feature. "The Girl And The Game," a railroad film novel in fifteen chapters, is a production of the highest class. Helen Holmes, the fearless film star, in "The Girl And The Game," will crowd your theatre regularly —will ***bring the crowds back,*** and ***that's what pays*** in this business!

RUSH IN YOUR RESERVATION FOR THIS BIG FEATURE *RIGHT NOW!*

Signal Film Corporation

SAMUEL S. HUTCHINSON, President

Studios: Los Angeles, California

Fill Out and Mail This Reservation Blank RIGHT NOW

No Obligation

You incur no obligations by sending this blank. Fill out and mail it at once.

"The Girl And The Game" Reservation

Date.....

MUTUAL FILM CORPORATION,
71 West 23rd Street,
New York City.

I hereby apply for a reservation and complete booking information on the coming Mutual Special Feature, "The Girl And The Game." Please send prices and full details at once.

Name of Theatre .....

Manager .....

City ..... State .....

Street Address .....

Seating Capacity..... Admission Price..... Population of City.....

Be First!

Be the first in your locality to book "The Girl And The Game." Don't let your competitor beat you to it. Act ***now!*** Not every theatre can secure this feature, as we must protect our customers.



Miss Norma Talmadge

"THE INTERNATIONAL DARLING"

in

"Captivating Mary Carstairs"

from the famous novel by Henry Sydnor Harrison

the author of "Queed"

NATIONAL FILM CORPORATION

1600 BROADWAY, NEW YORK CITY

ANDREW J. COBE, *Sales Agent* Studios, Hollywood, Cal. WM. PARSONS, *President*

SAMMY BURNS

COMEDIAN PLUS

IN

KUKU KOMEDIES





First Release
Two Reel
Comedy

SAMMY
vs.
CUPID

Coming: A One
Reel Clean
Comedy

AN INNOCENT CROOK

Mr. Burns is ably supported by a capable company of experienced comedy photoplayers

OUR MOTTO
"Free from Vulgarity"

PRODUCED BY

M. E. SPERO CO.

1329 GORDON ST. HOLLYWOOD, CALIFORNIA

*They're Worth a **Thousand** a Night to New York Theatre Managers—What Are They Worth to You?*

MR. and MRS. VERNON CASTLE

The Foremost Dancers and Fashion Leaders in a Melodrama Written Around Their Lives



Everybody knows the Castles and everybody wants to see them from the wealthy right down. Everywhere they go they are a hit. As stars in "Watch Your Step," the great musical comedy success, they made dramatic history and satisfied the most exacting box office demands.

Here in a perfectly produced and acted six-part drama, full of "go" and vim and life, they bring to you the opportunity to capitalize all the publicity and popularity in your territory for yourself.

Get Your Territory

"The Whirl of Life" is a play with enough romance to delight the youth; with enough homely philosophy to satisfy the elderly folk; with enough excitement to make even the youngest gallery fan shout himself hoarse.

This is not press talk. This is a digest of just what happened in the Globe Theatre, New York, when the play was shown.

"The WHIRL of LIFE"

Story by Vernon Castle Adapted for Screen by Catharine Carr Produced by Oliver D. Bailey

Before asking for this picture analyze what it is that to your mind will make the ideal feature to make money for you. Big stars, a big play, powerful scenes, good photography, exceptional direction, enough of the soft things of life and a trace of villainy. They are all in this feature. Do you want it?

Wire if interested. Territories are going rapidly

THE CORT FILM CORPORATION

LONGACRE BUILDING John Cort, President NEW YORK CITY

☞Figure the least that your territory ought to bring you with this headliner. Note that such careful buyers as A. Caille & Co., Majestic Theatre, Detroit, Mich., have acquired the state of Michigan. The Celebrated Players Film Co., Chicago, have acquired Illinois and Wisconsin. The Authors Film Co., Inc., has acquired greater New York, New York State, Pennsylvania and New Jersey. Possibly by the time this is on the press, other territories will have gone. This is not the opportunity to delay. A wire is the thing to acquire an option for you.

The Vernon Castles have made money for legitimate theatres, vaudeville theatres, dance houses, restaurants. Their name attached to shoes and other clothes have sold them. Don't you think their motion pictures should do as much for you?

RELEASES

"SONNY JIM AND THE GREAT AMERICAN GAME"

Comedy.....MONDAY, NOV. 15

Sonny Jim carelessly breaks a window playing baseball, for which he is kept in the house a whole week, but on Saturday he escapes in time to save his team from defeat and wins his parents' forgiveness. BOBBY CONNELLY as Sonny Jim.

"THE GYPSY TRAIL"

Two-Part Drama...TUESDAY, NOV. 16

From "Gone to the Dogs"

A wonderful tale of romance and adventure is told by the young gypsy to his white friend; how he was saved from folly and disgrace and brought out into the sunlight of happiness and love. ANTONIO MORENO in the lead.

"COUNT 'EM"

Comedy.....WEDNESDAY, NOV. 17

Anita "just adores" counts, so Earle and his friends give her an overdose of counts. After some amazingly funny mixups, Earle wins out. EARLE WILLIAMS, ANITA STEWART and an all star cast.

"A MOTORCYCLE ELOPEMENT"

Comedy.....THURSDAY, NOV. 18

Jack elopes with Bessie in a motorcycle, but finds the tables turned on him and his elopement is a laughable failure. JEWELL HUNT and ARTHUR COZINE are the leads.

"DIPLOMATIC HENRY"

Comedy.....FRIDAY, NOV. 19

Henry prides himself upon his diplomatic ability, but he makes one awful blunder, which starts a landslide of trouble his way. His wife and Aunt Becky permanently rid him of diplomatic aspirations. Featuring MR. and MRS. SIDNEY DREW.

"HEREDITY"

Three-Part Drama. Broadway Star Feature
SATURDAY, NOV. 20

An inherited criminal tendency manifests itself in an adopted child which reveals her real identity and restores happiness to the right girl. An all star cast.

Six a Week, Including a Three-Part Broadway Star Feature

"LOVE AND LAW"—Comedy..MONDAY, NOV. 22
"SAINTS AND SINNERS"—Three-Part Drama Broadway Star Feature.....TUESDAY, NOV. 23
"SONNY JIM AND THE FAMILY PARTY"—Comedy .....WEDNESDAY, NOV. 24
"GHOSTS AND FLYPAPER"—Comedy THURSDAY, NOV. 25
"ALL FOR THE LOVE OF A GIRL"—Comedy FRIDAY, NOV. 26
"A 'MODEL' WIFE"—Two-Part Comedy-Drama SATURDAY, NOV. 27

Vitagraph One, Three and Six Sheet Posters

Consistency is a by-word in program releases—a chain is only as strong as its weakest link—and the regular releases, as a rule, are only as good as the weakest ones.

VITAGRAPH Regular Releases show CONSISTENCY.

They are all strong.

All above the average.

And the money is put in the film not in the advertising.

You get value received and you give your customers their money's worth when you use VITAGRAPH Regular Releases.

—o—

IT'S A VITAGRAPH—That's all you need to know about a film.

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES

EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.

NEW YORK CHICAGO LONDON PARIS



IF EVERY FEATURE
THAT YOU BOOK
CONTAINS THE HEART INTEREST OF
"THE CAVE MAN"

IF EVERY FEATURE
THAT YOU SHOW
CONTAINS THE SUSPENCE OF
"THE CAVE MAN"

IF EVERY FEATURE
YOUR EXCHANGE SENDS YOU
IS WRITTEN
AS GELETT BURGESS WROTE
"THE CAVE MAN"

IF EVERY FEATURE
YOUR AUDIENCES SEE
IS ADMIRABLY ACTED AS
ROBERT EDESON
ACTS
"THE CAVE MAN"

YOU WOULD HAVE NO NEED TO WORRY ABOUT
CAPACITY CROWDS

YOUR THEATRE WOULD BE
PACKED TO THE DOORS

BIG FOUR FEATURE PLAY V L S E

A VITAGRAPH BLUE
RIBBON FEATURE

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

How can an advertiser continue advertising? By giving YOU value.

AGAIN WE INSIST THAT
BROADWAY STAR FEATURES
ARE THE BEST THREE-REELERS
IN THE WORLD.

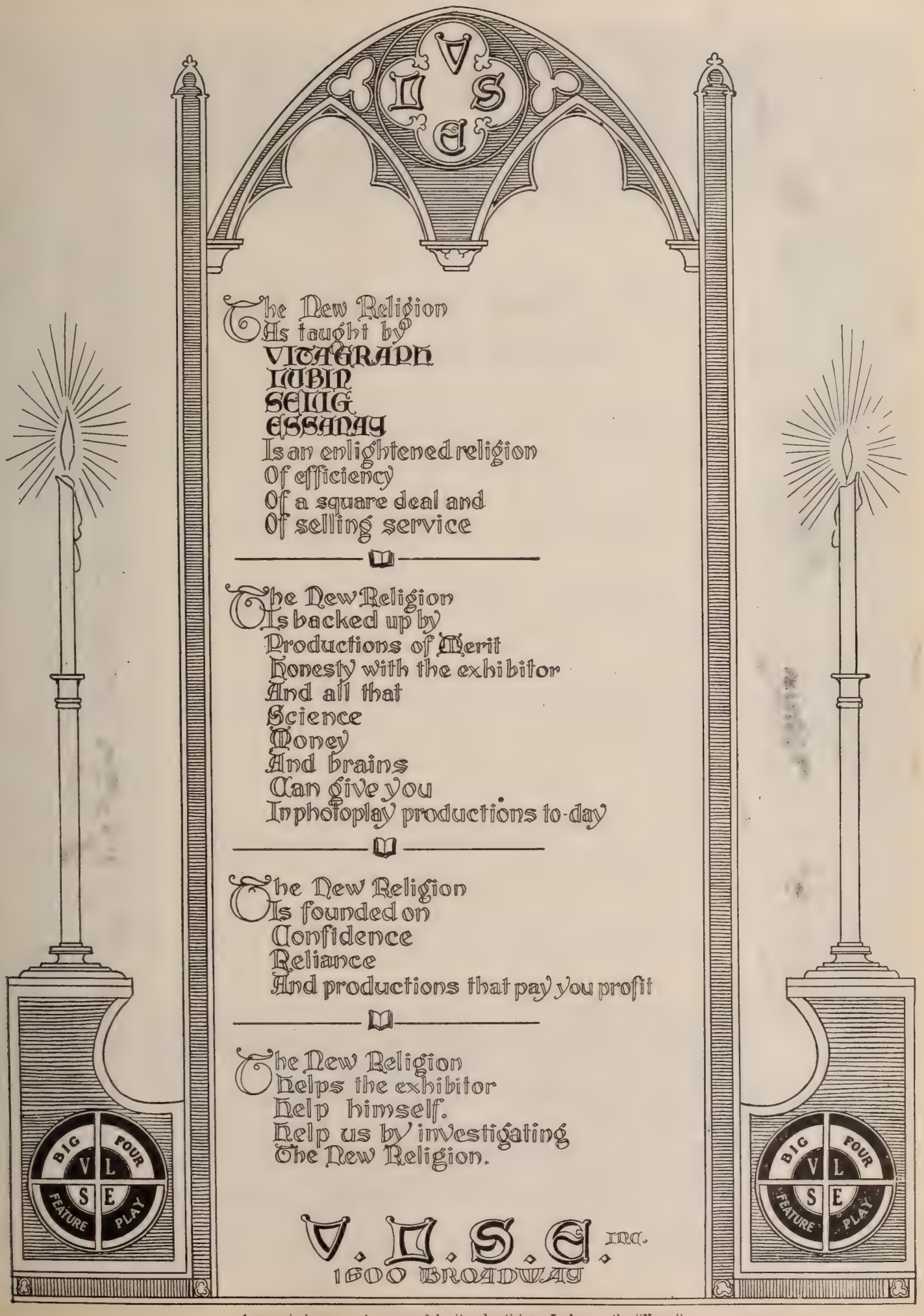
WE CAN INSIST ON THIS POINT
BECAUSE
THEY ARE PRODUCED FOR A PURPOSE.
THEY CONTAIN HEART THROBS
THEY PULSATE WITH HEART INTEREST.
THEY FEATURE WELL KNOWN PICTURE STARS
THEY ARE ADMIRABLY DIRECTED
THEY ARE CAREFULLY ACTED
THEY HAVE
PUNCH
PEP
AND EMBODY EVERY MODERN IDEA
KNOWN TO THE MOTION PICTURE ART

THAT'S WHY WE INSIST THAT
BROADWAY STAR FEATURES
ARE THE BEST IN THE WORLD
"HEREDITY"
RELEASED NOVEMBER 20TH
PROVES OUR CONTENTION



Mrs de Marigny, a widow, without funds, leaves her little daughter, Grace, at a foundling asylum. That same day, an unidentified waif is brought to the asylum, and through the carelessness of a nurse, the babies are wrongly tagged. Several weeks later Mrs. Marigny returns for her baby, but learns it has been adopted by the wealthy Van Dorns, with whom she lets her stay. The real Grace has been adopted by a couple named Whitfield, who set her to work in a dressmaking establishment when she is fourteen. The Van Dorns have named their adopted child "Beatrice", and at fourteen she shows signs of inherited criminal tendencies. Her foster parents are willing to return her to her supposed mother, Mrs. de Marigny, now Mrs. Burleson, but through the absence of an identifying scar on the girl's arm, it is discovered that Beatrice is not her daughter. Meantime, the Whitfields are having a hard time and Grace is the sole support of the household. Beatrice goes from bad to worse, and spreads ruin and misery among those who come in contact with her. She finally runs away with a crook, and becomes a woman gangster. A political crook recognizes in Beatrice the daughter of his dead wife who had run away. On finding he cannot reform her, he kills her, then shoots himself, while Mr. and Mrs. Burleson, learn from Mrs. Whitfield and the Foundling Asylum authorities that Grace is their own daughter

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS


V L S E
The New Religion
As taught by
VITAGRAPH
LUBIN
SELIG
ESSANAY
Is an enlightened religion
Of efficiency
Of a square deal and
Of selling service
The New Religion
Is backed up by
Productions of Merit
Honesty with the exhibitor
And all that
Science
Money
And brains
Can give you
In photoplay productions to-day
The New Religion
Is founded on
Confidence
Reliance
And productions that pay you profit
The New Religion
Helps the exhibitor
Help himself.
Help us by investigating
The New Religion.
BIG FOUR
V L
S E
FEATURE PLAY
V. L. S. E. Inc.
1600 BROADWAY

Critics Find Triangle Plays Above Standard

In the beginning of the Triangle offerings at the model theatres, interested persons said the quality could not be maintained; that the first plays were exceptional. The press did not say that it went on reviewing Triangle drama. In the sixth week three dignified Metropolitan Journals say:—

"The sixth Triangle programme, which was presented yesterday in the Knickerbocker Theatre, proved to be one of the best yet offered, and a large audience gave sign of approval.—*N. Y. Press.*

"The Golden Claw" is presented with true Incian flavor. We waited to the end to see this picture, and it is well worth waiting to see."—*Chicago Herald.*

"Just how much can be accomplished through the medium of motion pictures is demonstrated by such men as Griffith, Ince and Sennett at the Studebaker this week, and it is so much more than is ordinarily hoped for that the spectator is overawed by the thought of what is to come in the future. It is to be hoped Mr. Griffith will give us more pictures which measure up to 'Double Trouble.' "—*Chicago Examiner.*

"When Weber & Fields appeared on the screen in 'The Best of Enemies,' a Mack Sennett-Keystone farce, there was a perfect scream of recognition from the audience, and the merriment went with crescendo free until the finish."—*Phil. Inquirer.*

These are but examples from the opinions of the newspapers in three great cities. Compare these with other opinions and ask yourself why Triangle Plays command such notice.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

The Public Will Pay for Triangle Quality

When the Triangle Plan of continuing the greatest producers of motion picture drama with immense resources, and the pick of players was announced, the claim was made that the public had been so long educated to cheap prices that no patronage for better drama could be looked for.

Like many another opinion based on past performances it proved fallacious.

Good pictures and good theatrical offerings are not in separate classes. Motion pictures are not doomed to the ten cent environment—provided they are of the regular theatre quality. The trend of motion picture drama is upward.

A New York theatrical manager is advertising that one scene in his play is of the strength of a great film drama.

The proof—

Richmond, Brooklyn, Norfolk, Louisville, Cleveland, Columbus are offering Triangle Plays at the standard theatric scale. The public patronizes these for the same reason it buys government bonds. They're of a definite proved value.

A film play that costs sixty or a hundred thousand dollars to produce deserves and commands attention. Triangle Plays are of that character—not occasionally, but continually.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

PREMIER PROGRAM

No stock to sell on the	PREMIER PROGRAM	Has one five reel Feature weekly
No advance money for zones or franchise on	PREMIER PROGRAM	Has Five high grade producers
No percentage plan, Features are Sold on	PREMIER PROGRAM	Has Features Now ready
Real Film Men, and organization on	PREMIER PROGRAM	Has Stars of true ability

EXCHANGES—To you the **PREMIER** guarantees a genuine, smashing big **FEATURE** every week. It is sold to you, and all returns from it are yours.

We now hold contracts signed by some of the most prominent exchangemen in different sections of the country and are now open to negotiate for the balance with reliable exchangemen.

EXHIBITORS—The location of the **PREMIER EXCHANGE** in your territory will be announced shortly. Each **PREMIER** Exchange in the hands of a "Veteran of the Old Guard." A man you know, have known for years, a man in whom you have confidence.

The policy of the **PREMIER** will be to furnish you with real features at prices that will assure you a profit.

INVESTIGATE!

PREMIER PROGRAM CORPORATION

ENTIRE SECOND FLOOR

128 West 46th St. **New York**

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE
CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

The MOTIOGRAPH $250

1916 MODEL



WHERE IS ITS EQUAL?

—In Performance

It can boast of clear, steady pictures on long or short throw, its simplicity is spoken of by all its operators.

—On LOW Maintenance Cost

You don't find die cast or bronze gears or soft bearings in the MOTIOGRAPH. Every part is made from selected material—parts most subject to wear receive a Special Heat Treatment and with ordinary use the MOTIOGRAPH will outwear all other projectors.

Service—

With each MOTIOGRAPH goes a year's guarantee and should the machine with no apparent cause become out of adjustment you may send the mechanism to the factory—it will be put in good working order with not one cent of cost to you.

The Motiograph Represents the Essence
of
Simplicity, Strength and Durability.

THE ENTERPRISE OPTICAL MFG. CO., 568 W. Randolph St., Chicago, Ill.

Eastern Office
19 W. 23rd St., NEW YORK CITY

Western Office
833 MARKET ST., SAN FRANCISCO, CAL.

JOHN BULL appreciates SIMPLEX as well as UNCLE SAM



SCALA THEATRE

CHARLOTTE · STREET · LONDON · W

Proprietor E. DISTIN MADDICK

Sole Lessees WESTERN IMPORT Co. Ltd. *Manager* ALBERT L. GREY
Director TOM E. DAVIES *Stage Manager* JOHN A. MANNING
Musical Director STEPHEN R. PHILPOT *Publicity Manager* HARRY HUGHES

Box Office open from 10 *a. m. until* 10 *p. m.* *Telephones* 1366 & 1444 GERRARD



D·W·GRIFFITH'S
MIGHTY SPECTACLE

The BIRTH of a NATION

AN HISTORICAL DRAMA IN TWO ACTS . FOUNDED ON THOMAS DIXON'S STORY

'THE CLANSMAN'

TWICE DAILY at 2.30 & 8

Symphony Orchestra of 40 Performers

(Simplex Machines Used)



Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theater must be printed on every playbill. 2—The Public can leave the Theater at the end of the performance by all exit and entrance doors which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—*Smoking is not permitted in the Auditorium.* 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Simplex

Trade Mark Pat'd

The PROJECTOR that received the UNANIMOUS APPROVAL of the U. S. GOVERNMENT WAR DEPARTMENT

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317 East 34th: St··· New York

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

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35—In closing the discussion on the rheostat for direct current, will you give the important points to be kept in mind in the selection and operation of rheostats?

Ans.—The first and most important point is to make sure of the voltage on the circuit and that the rheostat is intended for the control of the arc lamp on such voltage and circuit.

Second—Never operate a rheostat, no matter how it may be marked, or what your understanding as to the voltage may be, for any length of time if the resistance unit is so hot that it glows red. Any rheostat or resistance unit which glows when the current flows through it is too small for the work.

Third—Remember the object of the resistance in series with the arc and the line is to dissipate or use up the voltage difference between the line voltage and the arc voltage.

Fourth—The arc potential is normally intended to be with D. C. at the arc between 45 and 55 volts and the rheostat must therefore, use up or dissipate in the form of heat, the difference between about 50 volts and whatever the line voltage may be.

Fifth—Consider the fact that if the rheostat is not of sufficient resistance to offer a voltage drop equal to this difference, then if you maintain the same length arc or carbon separation, the amperes flowing through the circuit will be increased.

Sixth—If for any reason you are caught in an emergency with a rheostat which would show signs of glowing at its resistance units or blowing the fuses, you may save yourself by separating the carbons further, thus dissipating some of the excess voltage in a longer arc in which there is no harm or danger, excepting that a flaming arc, due to the greater length may cause an unsteady light, but it is better than no light at all.

Seventh—If for any reason you should have to practice the method of maintaining an arc longer than usual to compensate for lack of voltage drop in the rheostat, then remember to strike the arc very quickly, because at the instant the carbons touch each other when striking the arc, there will be an excessive flow of current, and by separating the carbons suddenly this rush of current will be minimized.

Eighth—Almost all standard make rheostats are constructed of a material which is of such nature that it offers less resistance when it is cold than when heated to the temperature at which it operates. On this account it is a fact, and one which must be remembered, and considered at all times by operators, that when the arc is first struck when the rheostat is cold, it will receive a considerably greater amount of amperes than it will after the rheostat has become fully heated, which generally happens within about five minutes after the arc has been started.

Ninth—Take note of the fact and remember that the usual difference in current flow in a rheostat is from 20 per cent. to 25 per cent. in operating hot and cold. The current flow is, in other words, from 20 per cent. to 25 per cent. greater during the first few minutes or until the rheostat has become heated.

Tenth—Experience has proven that for a normal projector are with D. C. operating at 25 to 35 amperes the arc voltage should be between 45 and 50 volts.

When the arc is maintained at 45 to 60 amperes the voltage drop should be arcoss the arc between 50 and 55 volts.

When the ampere flow over the arc is between 65 and 100 amperes the arc voltage may be maintained between 55 and 65 volts, depending upon the quality and style of carbon used.

Eleventh—The proper combustion of the carbon is one of the most important points for an operator to remember. Proper combustion is indicated by a clean, soft, sooty looking surface on the upper as well as on the lower carbon points.

The formation of the upper carbon point with D. C. should be such that the crater is perfectly round and slightly hollowed and slanting at an angle of about 45 degrees towards the condensing lenses. The lower carbon should burn to a smooth, round, fairly long point.

Twelfth—If the arc is maintained too long, it will flame excessively which will destroy the upper crater, burning off the front edge, which will distort and spread the crater, thus lowering its efficiency.

On the other hand, if the arc is maintained too short, there will be improper and too slow combustion and as a result the lower carbon will become blunt and will in most instances glaze over, forming a cap of compara-

tively high resistance. The upper crater with a short arc will be similarly glazed and the appearance of both carbon points, will be instead of a soft, black, a grayish-brown color, mixed with hard, white spots, almost looking like slag from a furnace.

If your carbon points should ever form such caps, remove them with a file immediately and maintain a longer arc. If you cannot prevent the formation of the slag, it is a sign that your line voltage is too low or your rheostat offers too much resistance, and it requires readjustment, as some of the resistance in series with the arc should be cut out, in order to give you a higher arc potential, unless, of course, you are satisfied with a reduced amperage at the arc which will be the result if you separate the carbons further to secure the proper arc voltage drop across the carbon points; but in most instances, this performance will rob you of too much light on the screen and will not be satisfactory.

Apollo Leads in Capital Neighborhood Theatres

Crandell's House on H Street, Northeast, Washington, D. C., Seating 800, Makes Impression by Its Artistic Furnishings and Conveniences for Patrons—Theatre Is Located in One of the City's Most Thriving Living Sections—Exterior Is Elaborate in Design in Ornamental Brick

HARRY M. CRANDALL, president of the Crandall Amusement Company, operating Crandall's theatre, at Ninth and E streets, Northwest, has purchased the interest of the Apollo Amusement Company in the Apollo theatre, on H street, Northeast, taking possession of that house this week.

Washington has a number of motion picture theatres of note, but none are more attractive or better equipped than is the Apollo. Located in one of the most thriving of the city's residential sections, and on the main street of the neighborhood, it has a large population from which to draw for its patronage.

The theatre has a seating capacity of about eight hundred, and is sixty feet wide and one hundred and forty feet deep. It is of first-class construction throughout and was built on plans prepared by Clark C. Jones, a local architect. In planning the building, Mr. Clark paid particular attention to the matter of ventilation,



EXTERIOR OF APOLLO THEATRE, WASHINGTON, D. C.

with the result that even in the warmest of weather, he house is very comfortable.

Air for the theatre is drawn into the auditorium in part by large suction fans located within the double roof. In addition, there are four stained glass windows on either side of the house, while over each of the two rear exits and near the floor on both sides at the back of the house are large vents through which air is forced by blowers located behind the screen.

During the summer months sixteen large wall fans are kept constantly in motion. In the winter the auditorium is heated through nine very large radiators.

Patrons Safeguarded Against Fire

The same care was taken with respect to safeguarding the patrons from danger caused by fire or other disaster. The house itself is as near fireproof as modern construction can make it. There are two rear, two side and two front exits, while between the latter is a large entrance which may also be used as an exit in the case of an emergency.

Distributed throughout the auditorium are fifteen fire extinguishers of a type approved by the board of fire underwriters. As a further precaution, the operator's booth has been built out over the lobby and is of sheet iron. A ventilator has been placed above the booth so that no matter how hot a fire might become inside of it, neither smoke nor heat could penetrate into the theatre. There is no entrance to the booth from the inside of the auditorium. Another worthy feature of the booth is an automatic device which closes all projection and look-out openings in the event of fire.

The exterior of the Apollo theatre is very attractive and is quite elaborate in design. The front is of ornamental face brick and stone. The roof extends out exposing the polished roof beams.

The rear of this arch is supported by two pilasters, the bases of which are of marble while the upper sections match the walls in coloring and decoration. The walls are plastered and tinted in a sort of champagne color, with marble baseboards three feet in height. They are paneled with white frames set in relief. The lobby is roofed in cream colored art metal.

The flooring is of stone, ornamented with a border of mosaic blocks with an oblong space at the front with the name Apollo similarly outlined. It is brightly illuminated, there being a large number of small lamps in the central arch and large arcs throughout.

At the right of the lobby is a large room used as the cashier's office and for the storage of posters and other supplies. On the opposite side is the office occupied by the manager.

Comfort for Patrons

The two front exits and the entrance to the auditorium are fitted with double doors of mahogany with glass inserts covered with white lace curtains each ornamented with an Old English "A." Inside everything is roomy and comfortable. The opera chairs with which the house is equipped have been placed far enough apart to insure sufficient space for ingress and egress without annoying those whom may remain seated. The aisles are exceptionally wide and the house can readily be filled and emptied without confusion.

From the ceiling there is suspended a dozen oxidized copper chain hung lamps in inverted bowls which are supplemented on either side by four wall lights supported by ornamental wrought iron fixtures. These furnish a soft light but of sufficient power to enable one to read a newspaper without discomfort.

The screen is a Gold Fibre one, fourteen by eighteen feet in size. At the left of this is the ladies' retiring room, while at the right is the room reserved for the use of male patrons. In front of the screen is the large pipe organ and the station of the orchestra.

The operators' booth is fifteen feet deep and thirty feet wide and houses two Powers' 6-A machines, an electric rewinder and other equipment usually found in a first-class theatre. This booth is said to be the largest in the city. For the convenience of the employees in the booth there is running water. Great care has been taken as to its proper ventilation. The throw is 110 feet.

Gilbert McDonald, who has been in charge of the floor at Crandall's theatre, Ninth and E streets, Northwest, will manage the house for its new owner.

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When sending your order to Fulton, because your money will go back to you promptly if we cannot give you what you want. It's "ten to one" that we have in stock just the article or list of goods you want and can and will ship immediately.

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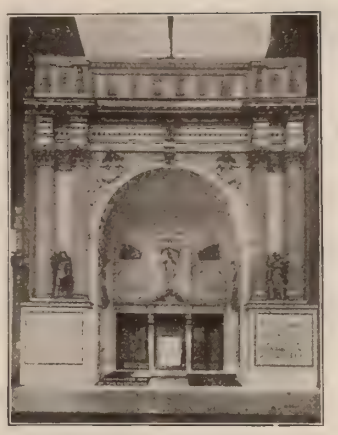


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Questions Answered

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

PROPER USE OF RHEOSTATS ESSENTIAL

E. C. N., Burt, Iowa.—*I have been using a four H. P. Cushman engine and a 60-volt generator 1.8 K. W. 30 amperes. I use a 5/8 cored carbon on top and 1/2-inch hard carbon in the bottom; I speed my engine to its fullest capacity, turn the field rheostat on about 3/4. I also have a Power's 110-volt rheostat in my booth, before I cut this in any my volt meter shows about 110, but when I turn the handle to the right on the third notch or contact point, it shows about 80 volts, which is the way I run.*

Now, my engine is getting old and I am figuring on putting a motor to pull generator. We have 220-volt current here D. C. A party told me that if I took out the Power's rheostat and just put in a kick coil in the line, to take care of the resistance while lighting the carbons, I could run with higher voltage and less amperage, and get the same results and it would not take so much power to turn the generator and there would not be so much current wasted in heat, as there is now with the rheostat. Kindly advise me if you think this would work, and where I can procure a kick coil of this kind.

How large a H. P. motor would it take to run my generator with the kick coil, which is 60-volt, 30 amperes, 1.8 K. W., or if I leave my wiring the way it is and use my Power's rheostat, how many H. P. motor would I need?

I would use 220-volt D. C. from their lines, or do you think I had better do away with the outfit I have altogether and put in a Ft. Wayne Compensarc, but I hate to discard my generator as it is just as good as new. Haw many amperes would the Compensarc draw from the line on 220-volt D. C.?

Ans.—Your 4 H. P. Cushman engine outfit with 60-volt generator to deliver 30 amperes is, I take it, one of their regular 4 H. P. engines and 2 K. W. 60-volt generator equipments.

This outfit, if it is properly installed and used together with the proper controller, should give you splendid satisfaction, and at very low cost.

The carbons which you use, if they are of proper quantity, are the right kind.

You should not use a 110-volt Power's rheostat with your moving picture machine. A special rheostat is required for your arc when you use the generator which you describe, and this rheostat should be so designed that it will pass 30 amperes, when the arc is maintained about 3/8 inch apart with 60 volts reading on your volt meter.

Rheostats of this kind are not regularly on the market and you should consult an authority on rheostats, because the rheostat which you require must be of large capacity and with good regulating features, in fact, your condition is much more exacting than when operating on 110 volts.

There should be no reason for you to put in a motor to drive your generator, but if you wish to do so, a 220-volt motor with a full rated 3 H. P. capacity should be installed and such a motor would take 12 amperes from the line of the electric company, when producing about 60 volts at 30 amperes on your generator.

In my opinion there is no advantage in you making any change whatsoever in your installation, excepting to remove the Power's rheostat and substitute one which will give the right result, with your 60-volt generator.

There would be no advantage to you in putting in a Ft. Wayne Compensarc or any other motor generator, on your 220-volt D. C. system, as you could just as well put in, and at less cost, a 220-volt 3 H. P. motor, and the current consumption would be just about the same as with the Compensarc, and the cost less.

My suggestion, however, is to keep your engine equipment the way it is, install a new special rheostat and maintain the voltage between 60, and at the most 70, and then you will get proper results.

TROUBLE IN STARTING THE ARC

M. L. L., N. Y. City.—*I experience trouble with my arc when starting. After the arc has been burning five or ten minutes it gives a nice steady light, but during the first few minutes the arc sputters and blows forward and is very difficult to control. I use about 55 amperes on a D. C. rheostat, and have 3/4-inch cored carbon in top and a 5/8-inch solid carbon in the bottom. I have cleaned all connections and believe everything is in proper condition. What would you suggest?*

Ans.—It is a fact with which you may not be familiar that the greater the amperage maintained at the arc, the more sensitive the arc will be, especially at the beginning of burning when the carbons and the rheostat are cold.

There are two reasons why the arc is more sensitive at the beginning. One is, that when the rheostat is cold, the resistance in series is 25 per cent. less than when it is hot. Therefore, the amperes flowing through the arc are considerably greater, in fact 25 per cent. greater than after the arc has been started.

The second reason, or really the result of the first one, is that due to the magnetic blow-out effect which tends to push the arc forward towards the condensing lenses, the magnetic pressure or pushing effect is greater at the arc when the rheostat is cold, due to the higher amperage at the start. After the arc has settled the amperage drops, with increase in temperature of the rheostat.

Another point is, that when the carbons are cold it takes some time to heat the surface of the upper crater and also of the lower point and during those few moments the arc is naturally unstable anyway.

My suggestion to you would be, to cut in slightly more resistance in series with the arc when you first start and then after the arc has been burning maybe two or three minutes, cut out one or two steps on the resistance to bring the amperes up to the desired point.

Another fact with which you may not be familiar is, that for the very best results with amperages over 35 with D. C., it is recommended that you use a cored carbon in top as well as in the bottom.

Another suggestion which I might make is that you use a 7/8-inch cored carbon in the top instead of the 3/4-inch, as this will further assist you in securing quick and proper control of your arc.

UNIVERSAL CAMERA IS A LIGHT, PORTABLE CAMERA SELLING AT REASONABLE PRICE

NEARLY everyone will admit that there has been a market for a light, portable motion picture camera, selling at a reasonable price. The manufacturers of the Universal camera were confident that a machine could be turned out that would duplicate the work of the heavier, more expensive cameras, and that the prestige of older makes would not prevent expert buyers from investigating the new proposition.

They were also sure that a machine could be produced to retail at $250 without sacrificing anything essential for the making of perfect pictures.

After three years of development work, and an expenditure of $25,000, this confidence in the Universal product seems to have

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You know that such concerns as

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DEMAND THE BEST

Well—They Use Speer Carbons Exclusively
IS THE *BEST* TOO GOOD FOR YOU?
All Users of Speer Carbons Say They Are the Best

Topeka, Kan., October 25, 1915.

Gentlemen:

I received The Speer carbons—have given them a thorough test and find them superior to any other carbons I have ever used. I find they produce a whiter and steadier light than other brands.

I can see no reason for the Operators buying foreign carbons when they can purchase Speer carbons, which I believe are superior to the other brands.

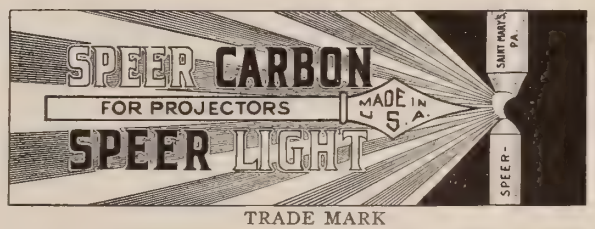
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H. E. SMITH,
Operator, Iris Theatre Company.

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Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core

An operator in Texas writes us:

"I have given the Reflex carbons a test and find that they give a whiter light and burn longer than other brands of carbons I have used in my experience as a moving picture machine operator.

"I wish the Reflex the best of success."

Others are improving their projection with **Reflex** carbons and it would pay **you** to try them. **Now** is the time to send your order.

¾ x 12 plain cored, $10.00 per hundred carbons
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If your dealer cannot supply you with **Reflex** carbons, send cash with your order or instruct us to ship C. O. D. and we will fill sample orders in lots of fifty each in all the above sizes.

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been justified, for the company has not yet been able to keep up with the demand.

A representitive of the News was given a demonstration of the Universal camera, and was much impressed with some of its featurse, notably, its simplicity of construction and lightness of weight. All the moving parts are directly connected to one main casting, and are driven by one large master gear, which makes for smooth operation and easy accessibility.

The News representative interviewed several leading Chicago camera experts to get their opinion of the Universal, and their statements were very flattering to the camera. The only adverse criticisms expressed were directed against the absence of a fading attachment, the magazine capacity of only 200 feet of film, and the problematical durability of the aluminum construction.

Most of those consulted, however, considered 200 feet the most practical and convenient length. The general unpopularity of aluminum for camera material has been shown to be unfounded, since all the Universal machines in operation have stood up wonderfully.

The experts were unanimous in their praise of the unique footage indicator, the segmental slide action of the head for vertical tilting, the simplicity of reloading and threading, the superior position of the focus tube, and the attachment for reversing the movement of the film.

Beside supplying the larger producing companies, the Universal camera seems destined to furnish the happy medium between the toy machines and those with a price prohibitive for exhibitors and other independants who want to make their own pictures, and have them of standard excellence.

REGENT, INDIANAPOLIS, LARGEST IN THE CITY, NEARLY FINISHED

THE new Regent, photoplay theatre, which is being built in South Illinois street, Indianapolis, by Bingham, Crose and Cohen, who also are operating the Colonial theatre, in North Illinois street, the largest photoplay theatre in Indianapolis, is nearing completion and the owners hope to open it either the latter part of November or the first part of December.

The Regent will cost about $35,000, and will be one of the finest and best equipped photoplay theatres in Indiana. Two Power's 6-A machines probably will be installed. The screen has been built by F. J. Rembussh, of Shelbyville, Ind.

The theatre will have a seating capacity of more than eight hundred, with a women's retiring room and free telephone service, men's smoking room and office in the basement.

One of the innovations will be an aisle system of lighting, small lights being placed in the aisles in order that persons coming into the theatre in the day time, temporarily blinded by the sudden change of daylight to a darkened theatre, may be able to see their way to seats.

The front is of terra cotta with mosaic tile panels. Between twenty-five hundred and three thousand electric lights will light the front of the theatre, and there also will be a two-way electric sign over the front.

Bingham, Crose and Cohen, have signed contracts, for Fox, Metro, Pathé and V-L-S-E features, and expect to operate one of the best photoplay theatres in Indianapolis.

NEW ORLEANS PIONEER IN SUBURBAN FIELD TO ENLARGE THE ISIS THEATRE

P. A. BLANKENSHIP, the pioneer in the New Orleans suburban field, is about to make extensive additions to his Isis theatre, 1515 Dryades street. Mr. Blankenship is the first man in New Orleans to introduce to that city an attractive theatre away from the business district.

Mr. Blankenship spent a little more than $40,000 on the Isis, in the face of assertions that that was too much to put into a suburban theatre.

"Does it pay?" Mr. Blankenship asks. That is best answered by the fact that the Isis seats 630, turns people away nightly, and is to be enlarged to seat 900. It is the only suburban house embodying all comforts and beauty of design to be found in the business district theatres.

Mr. Blankenship also made a definite announcement in regard to his newest suburban house, which is to be built, he says, in exclusive St. Charles avenue. Such a move was unheard of here-

tofore, and Mr. Blankenship expects no little trouble in getting the desired location.

St. Charles avenue is a boulevard of beautiful, aristocratic homes; but that makes little difference to him, Mr. Blankenship says. One other theatre is to be built in December, at a location to be decided upon later.

MINNEAPOLIS PATRONAGE INDICATES INCREASE IN PICTURE INTEREST IN ALL LOCALITIES OF CITY

THE film business in Minneapolis still moves. Persons who say the field is crowded should visit any of the theatres this fall between 7 p. m. and 9 p. m. on any day. The crowded conditions have made an increase of three theatres necessary in the Lake street district, an outlying business section.

The Calhoun theatre, opened less than a year ago, has already outgrown its house, though it is the largest on the street and the handsomest of all theatres in Minneapolis. A new theatre is to be built beside it and the wall between will be torn out, giving a total capacity of 1,200 persons. The theatre is at Hennepinn avenue and Lake street, and Prosper Schwie, formerly of the Lyric, is manager.

E. J. Phelps is going to build at Chicago avenue and Lake street a theatre that will seat 1,200 persons. It will cost $75,000. It is to be fireproof and strictly up to date.

Green and Agnew, proprietors of the New Lake, which already has a capacity of six hundred persons, will build a new theatre on adjoining grounds at Nicollet avenue and Lake street. This theatre will seat 1,500 persons and will cost nearly $100,000.

HENRY W. MARCUS DIES IN BUFFALO AFTER LONG ILLNESS

BUFFALO exhibitors and the many friends of Henry W. Marcus are mourning the death of that long time Buffalo musician and theatrical manager. Mr. Marcus died last Monday after a long illness.

At the time of his death he was manager of Shea's Hippodrome, Buffalo's largest photoplay house. Prior to accepting this position he was manager of the Lyric and Academy theatres, and was for many years director of Shea's vaudeville house orchestra.

Mr. Marcus was known to most all of the popular stage actors and actresses. When Elsie Janis was in town a few weeks ago she visited the home of Mr. Marcus on learning that he was sick. He was a member of many fraternal organizations.

Both Shea's vaudeville theatre and the Hippodrome orchestra played "Lead Kindly Light," and showed his picture on the screen on the day of his death. Mr. Marcus will be missed by Buffalo. As a musician he was most active a few years ago, when the Buffalo Symphony orchestra was formed, he accepted the chair of concertmeister.

PARK, BOSTON, TO BE UNDER TEMPORARY MANAGEMENT OF A WOMAN

SINCE Paramount withdrew from the management of the Park theatre, Boston, and W. F. Bossner returned to New York, E. L. Knight has managed the theatre for the Park theatre company. Now, after two weeks' service, Mr. Knight has resigned to go on the road in New England with "The Birth of a Nation" for the American Feature Film Company, which controls the New England rights to the Griffith spectacle.

Mr. Knight's place at the Park, it is said, will be taken by a woman connected with the Metro corporation. But it is also reported that her connection with the theatre will only be temporary, until the company can find a suitable man for the place.

SIMPLEX DISTRIBUTES POCKETBOOK FOR OPERATORS

THE Precision Machine Company, 317 East Thirty-fourth street, New York City, is giving away a handsome leather pocketbook and card-case. There is a compartment for bills, also an identification card, lead pencil, note-book, calendar and stamp case.

The Precision Machine Company is making a present of this handsome article to operators and boosters of the Simplex machine, who take the trouble to write to the company, providing mention is made of MOTION PICTURE NEWS.

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Single, two or three phase circuit

110, 220, 440 Volts

A. C. to Controlled D. C.

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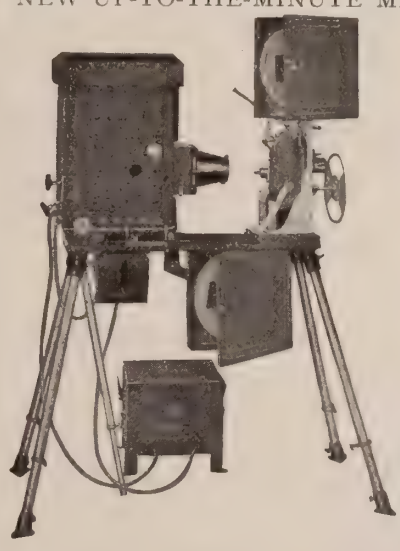
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We carry a big stock of POWER'S 6-A, NEW 1916 MODEL MOTIOGRAPH and SIMPLEX MACHINES and all supplies (except films and posters) for the Moving Picture Theatre.

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Distributors of the
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Your Best Policy of Insurance

Against poor projection and the resulting loss of patronage which is inevitable lies in the installation of a

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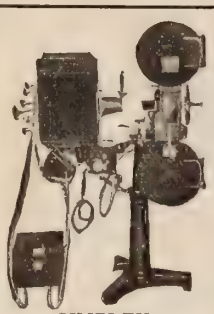
To the man who gives the matter thought it must be quite significant that, despite the attractive and alluring offers which are made by the manufacturers of scores of other "patented" screens, RADIUM GOLD FIBRE is in use in the most important photoplay theatres of the country.

The new sales plan which we adopted not long ago makes it easy for any exhibitor who really wants "The World's Best Projection Surface" to have it. Write for Free Sample of the screen and details of this sales plan.

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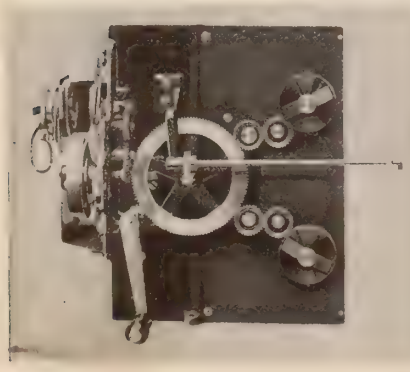
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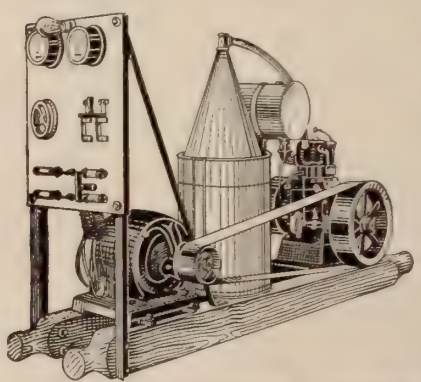
LIGHTING EQUIPMENT MUST BE COMPLETE

OF first importance to the picture show man is his lighting equipment. It is safe to say that more failures in picture shows are directly attributable to poor lights than any other single factor, mismanagement not excepted.

The difference between success and failure is the difference between a clear, bright light and a poor one.

There are three factors of special importance and worthy of careful consideration by picture show men in the selection of his lighting plant and to which he will do well to give the most careful attention.

First, Adaptability.—There are certain special features that are important to insure clear, bright lights. A thoroughly governed engine is best adapted for generator work because of its closer governing qualities. Where there is a flicker in the light from the picture machine, it is due to poor governing quality of the engine. The engine that requires least attention is naturally best suited for this work, which means that the lubricating system is worthy of careful attention. An engine with the splash feed system, with single lubricator on cylinder, is far better than one having numerous lubricators to be watched. An engine with a direct driven water cooling pump, insuring perfect cooling under hard, steady, continuous service, with minimum quantity of water, is highly efficient.

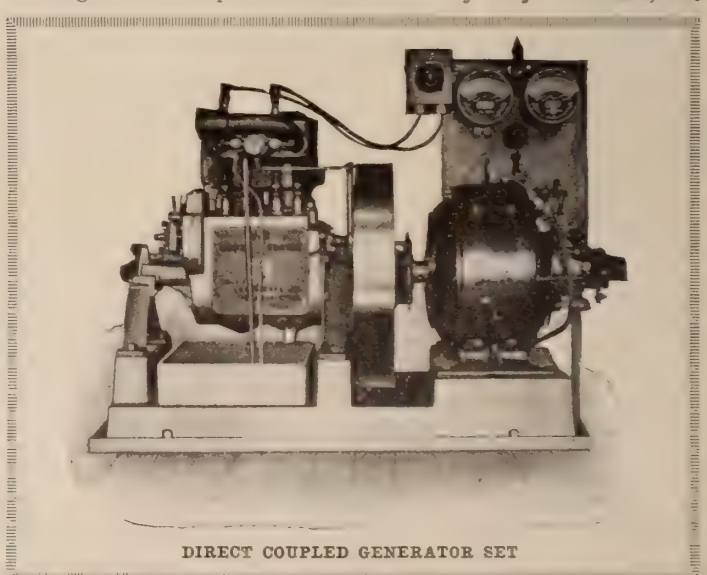


GAS ENGINE AND THEATRE LIGHTING OUTFIT MANUFACTURED BY THE CUSHMAN MOTOR WORKS

An engine with all working parts enclosed is a protection against injury, and avoids an accumulation of dust and dirt on the interior working parts.

Weight Is an Important Factor

Weight is an important factor. An engine extremely light in weight and compact in size is not only easy to handle, but the freight and drayage charges thereon are proportionately small. Therefore, the lighter the engine, combining the features above outlined, the better.



DIRECT COUPLED GENERATOR SET

Second, Reliability.—This is second because all reliable engines are not necessarily peculiarly adapted to the picture show work.

In other words they might not embody all of the features above outlined. On the other hand, no engine that is not thoroughly reliable in every particular is worthy of consideration.

Third, Durability.—Be sure the engine is long-lived. This

can best be ascertained by the general reputation of the manufacturers as to the length of time they have been in business, and had engines in actual service.

Combined with the above features regarding engines, the same are applied in general regarding the generator. If possible we recommend buying your plant complete from the engine or generator company. There are a number of reliable firms making a specialty of building these complete combined outfits.

By purchasing your plant assembled complete you get the benefit of an outfit that the manufacturers have thoroughly tried and tested, and into which they have embodied all that experience has taught them in the assembling of the most efficient lighting outfits.

Best results are obtained from the arc at 50 to 52 volts. We accordingly recommend the 60 volt outfit as being by far the most efficient. It is readily seen that there is but a slight loss in the reduction of voltage with the 60 volt outfit.

Leading manufacturers equip their outfits with special type rheostat to enable operator to handle this to advantage. Thirty amperes on arc, 60 volts will produce a picture 14x16 with any throw up to 150 feet, and with the 60 volt outfit this requires 1,800 watts. Where the 110 volt outfit is used it gives 3,300 watts. It is therefore readily apparent that, with the 110 volt outfit, there is a loss of 1,500 watts or 1½ kw.

Three of the leading companies making lighting sets are Cushman Motor Works, Lincoln, Neb.; Chas. A. Strellinger, Detroit, Mich., and Foos Gas Engine Co., Springfield, Ohio.

DECORATORS' SUPPLY COMPANY BRINGS OUT NEW CATALOG

THE 1916 catalog of the Decorators' Supply Company, Archer avenue and Lime street, Chicago, which is now ready for distribution, surpasses in beauty and completeness their previous efforts along this line. The book is 9 x 12 inches with cover of heavy pebbled stock printed in colors.

Its eighty pages contain large half-tone illustrations which show to the smallest details some of the theatres which they have designed and decorated. Several pages are also devoted to cuts of ticket booths, lighting fixtures and miscellaneous decorations for theatres.

It is a very complete and artistic handbook of theatre decoration and construction and contains many ideas that any exhibitor, whether he is planning the construction of a new theatre or contemplating the re-modeling of his old one, may profit by. The catalog is well worth having on file, for its suggestions are of the greatest possible value.

"CLANSMAN," ENTERING ITS TWENTY-SIXTH WEEK AT 'FRISCO, ESTABLISHES LONG RUN RECORD

Special to MOTION PICTURE NEWS

San Francisco, Oct. 30.

"THE Birth of a Nation," or the "Clansman," as it is popularly known here, has entered upon its twenty-sixth week in San Francisco, establishing a long run record for this city that will probably not be surpassed in the near future. This film was first shown at the Alcazar theatre and was later transferred to the Cort theatre, when the former was required for stock purposes. For several weeks it has been shown at the Savoy theatre on McAllister street, where it now is. This house is just a little way out of the established amusement district, and during the past four or five years has been dark most of the time, it having been found impossible to make a success of it with other forms of attractions.

"The Birth of a Nation" is being handled in San Francisco by Will C. Wheeler, assisted by Thomas W. Johnson, the press representative being W. E. Keefe. The latter has done some splendid publicity work, especially in connection with the attempt at censorship made at Oakland, a suburban city across the bay. The management of the film scored a decisive victory in this instance, losing but one performance.

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SCREENS "BUILT BY BRAINS"

Building and Furnishings

Edited by Nathan Myers

Light—Then More Light! Only Rule for Exteriors

No Theatre Can Have Too Much Illumination on the Front, on the Roof and Sides for Publicity Purposes—It Draws Patrons with the Same Power That a Candle Attracts Moths—Architectural Treatment Often Decides the Kind of Lamps and Their Arrangement

THE designing of the theatre so that it will be most effective at night, and the various kinds of illumination are interesting subjects for the reader to review. Whether the play-house be used for dramatic performances or for picture plays, there is no doubt but that plenty of light for the exterior is proper and much needed.

Light has at all times been a great moral force. When the streets of London were brought from total darkness to but dim illumination by a system of small gas lights, which we too still remember in our own streets, there was an immediate striking reduction in crime. The like is experienced in each city or town, with each improvement in illumination. We may therefore conclude that plenty of light to the front of all theatres has, firstly, a strong moral influence; secondly, it has a great drawing power, as the moth seeks the flame, so are people attracted by brilliant illumination.

Architectural treatment will often dictate what kind of lamps and arcs that might be used, and what disposition shall be made of them. If the illumination can be made an integral part of the design, if it can be made to appear as if it grew out of the design instead of having it simply planted on the building, a better and more consistent illumination will be obtained.

Arc Lamps Becoming Obsolete

The arc lamp is gradually going out of favor, the constant necessary replacement of the carbons, the cleaning of the lamps, and the only too often expensive repair of the same, have been the causes of their gradual rejection. They have an overpowering effect of placing too much light at the points of their location. The lamp of the day is the new Type C Mazda, also known as the nitrogen lamp. They may be purchased in various sizes from one hundred watts up to one thousand watts, and over.

They consume much less current per candle power than the old tungsten, and while costly to install, they are highly economical in the end.

Having provided a brilliant light on the exterior, much care and experimenting must be undertaken in each individual installation, that there shall be a gradual gradation of light from the brilliant exterior to the subdued light of the interior. Nothing is so distressing as too sudden a change. Where there is but a short distance from the exterior to the interior of the theatre little can be done to make an effective change, but in such cases screens must be erected so that the glare of the exterior will not effect adversely the dimness of the interior. The interior of all houses must be so wired and controlled that the light system may be correct for all occasions.

The illumination must be arranged for brilliancy, for stage productions for pictures. To dwell upon these subjects in detail would extend our article further than space will permit. We will say a word about the house when the pictures are running.

Dimming Lamps for Interior Use

It is absolutely essential that no ray of light shall reach the screen, other than that projected by the machines. Every ray of light, no matter how far away, and no matter of what color, will affect the picture adversely. The writer does not mean to advocate a dark house. To the contrary the house must be as light as possible, but all lamps must be so shaded that their rays will not reach the screen.

To dim the lamps used in the interior, dip them while hot in amber liquid made for that purpose, and purchased from any electrical supply house.

Likewise keep the picture booth as dark as possible. Only too often pictures are dimmed by indirect reflection of light from the booth through the various openings.

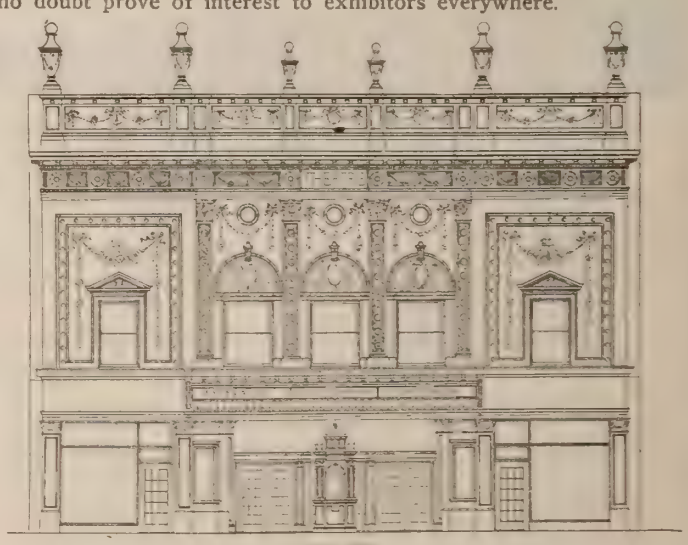
Aisles, stairways and exits must be well lighted. Since there is always an existent danger of a temporary interruption in the electrical service, it is very well to provide gas for such emergencies. These gas lights should burn at all times that they be effective in time of need. The error should not be made to wait until the time comes when the house is dark and then light them.

Many houses are bothered by the loss of electric lamps through theft in toilets and places where help are not in constant attendance. This annoyance can be overcome by the installation of a lamp socket that can be locked. They are inexpensive and easily installed.

OMAHA TO ADD PICTURE THEATRE TO ITS BIG LIST

PLANS have been completed for a highly modern, expensive motion picture house at 1412-14-16 Farnam street, Omaha, Neb. A Omaha syndicate is backing the project. Building will begin on March 1, and the opening will be several months later.

An idea of the building, with the drawing of the front plan, will no doubt prove of interest to exhibitors everywhere.



Architect Harry Lawrie, before proceeding with the design, took an extended Eastern trip to view theatre buildings and get ideas. Beauty, comfort and convenience were considered primarily in the plans. Safety was ensured by conforming with the rigid ordinance restrictions of the city.

Vestibules on the Farnam street front, with a large foyer immediately behind, is an arrangement to accommodate a large number

of people after admission has been purchased at the ticket office. Generous retiring rooms for women and men is a new idea.

A ventilating system for the propulsion of fresh filtered air, cooled in summer and warmed in winter, is provided, with a separate system to extract the foul air from the building. In addition, large ventilators in the ceiling will clear out the superheated air.

Sight lines have been given careful consideration, and not one person in the entire seating will have an obstructed view. The seating plan is based upon lines of ancient Greek theatres.

The exterior, as shown in the drawing, is designed in Italian Renaissance, and the entire front will be of terra cotta or a light cream color. The ornaments will be in pale pinks, sage greens and delicate blues. A splendid system of illumination is planned.

UNITS AND STANDARDS OF LIGHT

THE intensity of a source of light is expressed in terms of that of some specified unit or standard of reference. As yet there is not a standard satisfactory for all purposes—each country has its standards for comparisons.

The British standard candle is a spermaceti candle seven-eighths of an inch in diameter and weighing one-sixth of a pound, burning at the rate of 120 grams per hour.

In case the burning rate does not equal 120 grams per hour and is within the limits of 114-126 grams per hour, the value of its light is determined by simple proportions. It is assumed the intensity of the candle light varies in proportion to the rate of consumption of sperm. Despite its many defects it is extensively used and is also the standard for the United States and many other countries.

Another lamp used as a standard and is of modern design is the Harcourt 10 candle pentane standard. Its source of fuel is a gas composed of a mixture of pentane vapor and air. The pentane is a light distillate of petroleum passing over at a temperature between 25 to 40 degrees C.

The lamp is to be used in a room free from draughts. The flame burned is an Argand type of burner. A metal chimney is accurately adjusted so that its base is 47 mm. above the top of the burner, and it is only the portion of the flame which comes between the burner and base of the chimney that is used with the photometer. The flame has to be also adjusted to an exact height observed through a mica window in the metal chimney.

The Carcel lamp is the principal French standard. It burns a purified colza oil at a rate of 42 grams per hour, the flame being accurately adjusted to a height of 40 mm. When burned at this rate of oil consumption, it has been proven the light is in direct proportion to the oil burned.

Germany's legal standard is the Hefner unit, which is the light given by the Hefner-Alteneck amylacetate lamp. Its intensity is about 10 per cent, less than the English candle and its normal flame is 40 mm. high.

It is very uniform and reproducible, and owing to the fact that lamps of certified value can be so readily obtained, it has an extensive use not only in Germany but elsewhere. The



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color is somewhat against this unit, being a distinctly reddish-orange and for a working standard is a rather serious objection.

Even with this fault it is probably the best primary standard that we have, as it can be reproduced accurately to a most unusual degree.

DIRECT VERSUS ALTERNATING CURRENT

THE development of the moving picture business in the last few years has made necessary a careful study of the electrical equipment for the projection of the pictures. The novelty of movement in the pictures, which was originally the principal drawing card, was short lived and pictures having greater dramatic interest were soon required.

The light from the so-called three, four, or five thousand candle-power alternating current arc lamps was found inadequate, and this, together with the hissing, flickering, and dark-spots, or ghosts, on the screen rendered alternating current used in these lamps unadapted to moving picture machines.

Great improvements were then had by the introduction of the static economizers and these are still used, but, not in the higher priced theatres as the standard of projection for the four and five-reel feaure films require a better source of light.

In these films the facial expressions have to carry the theme of the play and any flickering or interruption of the light "kills" these minute movements. Comedy films, where action of the figures carry the ideas, are not so exacting.

For these reasons managers, whose theatres were supplied with alternating current, began making inquiries as to the best method of changing alternating to direct current.

As 60 amperes is the maximum current that can be safely used on most of the arc lamps, alternating current is primarily not considered good for projection in any way.

A comparison of the following methods will show the great superiority of using direct current from the basis of energy consumed and greater candle-power obtained. It is regretable the quality of the light from the direct current cannot be shown in this table of comparative results from the two sources of energy.

Comparison of candle-powers obtained from alternating and direct current circuits with a given current consumption:

Arc Amperes	Candle-power Using A-C.	Candle-power Using D-C.
20	624	4,900
25	894	6,220
30	1,700	8,750
40	1,830	12,000
50	4,566	16,500
60	4,650	.....

Watts consumed per hour for a given candle-power.

Candle-power	D-C with Resistance	A-C with Resistance	A-C with Economizer	A-C with Rectifier
4,000	1,900	5,800	1,700	1,300
5,000	2,250	6,900	2,200	1,500
6,000	2,600	.....	.....	1,800
7,500	3,100	.....	.....	2,250
10,000	3,800	.....	.....	2,700
12,000	4,400	.....	.....	3,200
16,500	5,500	.....	.....	3,900



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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

ALABAMA

PERCY L. SMITH has retired from the management of the Empire theatre in Montgomery, having completed his contract with that theatre. The position of manager has reverted to H. C. Farley, vice-president of the operating company.

Birmingham is to have a new motion picture theatre by December 1, according to announcement by H. M. Newsome, who will conduct the house, being now proprietor of the Trianon theater. The playhouse will be at 1923 Third avenue, the old location of the Bonita theatre, which was closed about two years ago.

CALIFORNIA

The St. Andrews theatre, on West Jefferson street, Los Angeles, which was almost wholly wrecked by dynamite last winter, has been leased by J. D. Smith, who has remodeled it to open in the near future.

P. C. Blaine has sold the Universal theatre, Los Angeles, to Thesel and Bishop, who will shortly reopen it.

John Mennard recently purchased the Brooklyn theatre in East Los Angeles, remodeled it throughout, installed two new Powers 6-A machines, and reopened November first.

The Melrose theatre, at Melrose and Heliotrope avenues, Los Angeles, has been sold to Marshall Cruz.

The Lyric Theatre, on Main street, Watsonville, for the past four years conducted by Englehart & Rapp, has been disposed of to J. Gortenberg, a recent arrival in that city.

The Dreamland theatre, conducted in the old Dreamland Rink building at Fort Bragg, is now under the management of W. Wright.

J. H. Taylor, who for some time has been conducting the Bell theatre at Oakland, is preparing to close this house and will take over the Union Theatre nearby, which is now being renovated.

The Bell theatre on Mission street, San Francisco, has been opened under new management and the name has been changed to that of the Electric theatre.

F. Smith, an amusement man of Lindsay, is erecting a neat moving picture house in that thriving orange center.

The old Star theatre at Monterey is now known as the Rex, having just been reopened under new management.

The Optic theatre at Roseville, a house but recently erected, has been renamed the Rose theatre, and is now under new management.

GEORGIA

Willingham Tift, a brick manufacturer of Albany, is erecting in Tifton, Ga., a handsome two-story motion picture house. It is to be known as the Star theatre.

The Lyric, Athens, a moving picture theatre on College avenue, was burned recently. E. P. Stone, the manager, loses some $2,000, partly covered by insurance.

ILLINOIS

Record has been made of the lease by Frederick Becklenberg to Nathan Eolf of the theatre in the rear of the building to be erected at the northeast corner of West Division street and Washtenaw avenue, Chicago, for ten years from Nov. 1, at a term rent of $55,000.

Ascher Brothers, who are ever alert to secure the best in both pictures and ability, have engaged William Schriber, a "live-wire" manager, to look after the details in the construction of the frolic, the new theatre now in the course of construction at Fifty-fifth street and Ellis avenue, Chicago.

Through a transaction just negotiated a motion picture theatre is to be erected on the property at the southwest corner of Clark street and North avenue, opposite the Plaza Hotel and diagonally across from the entrance to Lincoln Park, Chicago.

A transaction has just been consummated whereby Alfred Hamburger adds to the circuit of neighborhood theatres bearing his name and trade-mark, the beautiful Prairie theatre, now nearing completion at Prairie avenue and Fifty-eighth street, Chicago.

Plans for the remodeling of the Court theatre, Peoria, have been completed and work already started.

INDIANA

The Greentown theatre, which was recently bought by Perry Davis, of Frankfort, is being repainted and decorated for the opening. H. B. Wickham will be the manager.

A building permit has been issued to the American Building Company at Evansville, to build the American theatre. The company has a capital stock of $65,000. E. K. Ashby, M. H. Sargeant and P. T. Ashby are the stockholders.

A new theatre, which will have a seating capacity of 350, is being built at Walkerton, and will be ready for occupancy about December 1.

The Boyer, Kennard and Barnard property, in North Main street, Anderson, will open shortly as a picture show, after the building is remodeled.

The New Five Cent theatre, in Petersburg, of which James Powers is the manager, opened recently.

R. R. Tesmer has closed his theatre in Royal Center, after three weeks trial, because of poor attendance.

The Royal Grand, at Marion, has been remodeled and the capacity increased. The box office has been moved a few feet forward and the standing room space has thus been increased considerably.

Vaudeville will be added to the program of the Star theatre at Carmel, managed by Newlin and Wicker.

Many changes are to be made in the Tokio theatre at Peru, which has been bought by Kenneth Piper, of A. E. Rodgers.

H. P. Morgan has sold the Northwestern theatre at Twenty-sixth street and Northwestern avenue, Indianapolis, to Grant Heth. Mr. Heth is figuring on remodeling the theatre and increasing the seating capacity from two hundred to five hundred.

Riley Roberts has sold the Pioneer theatre, Indiana avenue, Indianapolis, to G. H. Frye.

Three Terre Haute motion picture theatres, The Varieties, Crescent and Orpheum, are back to normal conditions again, following changes in ownership and programs. The sale of the Varieties, a feature house, by Thomas Moore and John Jensen to Isaac Ades and Shannon Katzenbach, is completed. Ben Van Borssum purchased the Crescent from the Elroy Smith heirs.

The Lyceum, Indianapolis, has been leased by the Strand Theatre Company, of Chicago, and will open early in December as a high class photoplay theatre, under the name of the Strand Idea, after being redecorated and remodeled. The company has signed a two-year lease on the theatre. The theatre is to be reconstructed, the interior is to be redecorated at a cost of $50,000, and will have a seating capacity of 2,200.

F. B. Williams, of New York City, recently arrived in Michigan City and became connected with the management of the new Franklin theatre.

IOWA

J. Weidenfelt has opened the opera house at Merrill, showing programs and features. He has redecorated the house, put in new fixtures and has a new machine.

Steve Green has taken over the opera house at Hamburg, open-

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MOTION PICTURE NEWS

220 W. 42nd STREET NEW YORK

ing it October 27. He redecorated the big place, improving it considerably. He has had a new Powers installed.

The Frank theatre, Frank street and Broadway, Council Bluffs, has been closed. It had changed hands three times in one season.

A new theatre is being built at Fort Dodge.

MAINE

Ray Brothers have opened the City Hall in Brewer, for a partial weekly show.

Work has commenced on a new motion picture theatre in the town of Oakland.

Details have been given out concerning the new theatre in Bucksport, devoted to photoplays and which is to be under the ownership of H. O. Hussey, cashier of the Second National Bank of Bucksport. It will be two stories high with a flat roof. The outside dimensions of the building are 100 x 77 feet.

G. A. McClure is about to open in Cherryfield, showing twice a week, and using the town hall as a theatre. There are two other concerns already showing in the town which has less than 1,000 population.

A stormy night detracted somewhat from the success of the opening of the Grand Theatre in Dexter a few days ago under the management of D. R. Craig, who bought out the former proprietors. P. H. Murray, assistant manager of the Bangor office of the United Film Service, made a brief address introducing the new manager to his patrons.

MICHIGAN

At a meeting of directors of the Maxine theatre, Mack and Baldwin avenues, Detroit, a quarterly dividend of two per cent. was declared, and it was further decided to increase the seating capacity 200 more seats, giving a total capacity of 1,200 seats. Arthur Caille is president of the company and the directors are Theodore L. Smith, Sr., Walter L. Owen, R. L. Snover and Walter R. Smith. Mr. Caille is also president of the Majestic, Fine Arts and Ferry Field theatres.

Plans and specifications are being prepared and will soon be ready for figures, for a theatre, store and office building to be erected on the north side of Gratiot avenue, near Van Dyke avenue, Detroit. The company behind this venture is the Boulevard Theatre Company, of which J. C. Ritter is secretary and treasurer. The company now operates the Boulevard theatre on Gratiot avenue, near the East Grand Boulevard. The theatre will have a seating capacity of about 2,000, mostly on one floor. There will be a large stage. Plans for the entire building are now in the hands of C. Howard Crane, architect.

The Bellamy Opera House, Boyne City, has been closed and extensive repairs are being made on the building.

A. W. Heuser has resigned as assistant manager of the New Empire theatre, Detroit, to manage the Frontenac theatre. He has been succeeded by C. W. Graham, former manager of the Addison theatre.

A new moving picture theatre in the spring is the plan of John Conners, now in charge of the New Epoch theatre, Watervliet.

F. A. Newcomb succeeds Jack Yoe as manager of the Bijou theatre, Bay City. Mr. Newcomb formerly managed the Aladdin theatre. Mr. Yoe has gone to the Orpheum theatre in Milwaukee.

B. W. Lowe, of New York, has been appointed manager of the Majestic Gardens in Grand Rapids, to succeed Bert St. Johns, who has resigned to return to California.

The Opera House at Jackson is now playing motion pictures as its permanent policy. George Howson is in charge.

Work has been started on alterations and improvements to the Peoples theatre, Laurium, the plans for which call for practically a new structure. An addition of 35 by 40 will be erected and the seating capacity increased to 650.

Joseph G. Portell is now operating the Colonial theatre, Gratiot avenue, Detroit, having purchased it from S. W. Quider.

Mrs. Minnie Woodruff, Eaton Rapids, who has conducted the Bijou moving theatre for several years, has sold the business to Eades & Cronk, of Battle Creek.

NEBRASKA

Lemback and Weise opened the Lyric at Lexington on November 15. This is a new building, seating 400 people, and

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is modern in lighting, ventilation, screening and projection.

Mrs. Wynes has started a motion picture theatre in the Opera House at Oshkosh. She has a new machine and gives a daily change of pictures. She has added entertainments on Wednesday and Saturday nights. Matinees are given every afternoon, particularly for those who live at a distance from town and are unable to attend in the evening. The Opera House has been thoroughly overhauled and painted. Womanlike, Mrs. Wynes has added a finishing touch in the way of lace curtains hung at the windows.

NEW HAMPSHIRE

Exeter has a new theatre called the Ioka, owned by Judge Mayer. It seats 1,000 and contains all modern appliances.

On October 18 the Grand theatre, a new movie house, opened in the Stowell Guards' Armory, Newport, under the management of Samuel Thomas.

NEW YORK

M. O'Keefe, of Addison, has made it known that he is to open the moving picture theatre on West Water street, Corning, formerly known as the Hippodrome.

Schenevus is to have another moving picture theatre, which will open at the Hubbard Opera House. Pictures will be shown every Friday evening with an entire change of program each week.

John Heiselmann is once more in possession of his old Opera House, Amityville, and is conducting it as a motion picture house.

OREGON

O. C. Smith & Son, proprietors of the new Orpheum theatre, Dalles, in course of construction, have bought the Grand and Star theatres in Portland, which will hereafter be operated as motion picture theatres.

E. H. Hughes, formerly manager and proprietor of the Hughes Furniture Company, has purchased the Opera House and Shultz building on First street, Albany, from A. H. Hinkson, of Eugene. Mr. Hughes intends to remodel the Opera House and will install a moving picture apparatus and offer raily picture shows. I. R. Shultz, present manager, will still continue to manage the playhouse.

PENNSYLVANIA

The New Apollo, Philadelphia, of which Charles Segall is proprietor, has just been thrown open to the public, after a thorough overhauling. This photo play house has a seating capacity of 1,100 and is provided with three times the number of exits required by law, thus insuring perfect safety to patrons. Only fireproof materials are used in its construction. The New Apollo is situated at fifty-second and Thompson streets.

Specially designed carpets have been laid, new and up-to-date rest rooms for ladies and children added to the house, new projection machines have been installed, and a screen of the latest design gives perfect steadiness to the pictures. An added attraction is the engagement of a carefully selected orchestra. The latest features booked through the Stanley Booking Company are shown at the theatre. Mr. Segall is president of the Philadelphia Motion Picture Exhibitors' League.

The Dreamland, one of the older theatres, situated at 835 Market street, Philadelphia, has reluctantly closed its doors. The lease of the theatre having expired, the proprietor J. Booger was unable to renew it as the owner had disposed of it to a neighboring department store. Mr. Booger also has a Dreamland theatre at Thirty-sixth and Haverford avenue, to which he will now devote his attention.

Al. G. Boyd, owner of the Arcadia, Philadelphia, is enjoying a well earned vacation. Mr. Boyd is touring with some friends in a motor car and will be away about two weeks. The Bijou, another one of the Boyd houses, during the owner's absence, is in the hands of the general manager, Richard Buhler.

The Jefferson, Philadelphia, of which Jack Delmar is manager, has installed a mirror screen.

The New Empire theatre at the corner of Seventh and McClellen streets, Philadelphia, was recently sold by Arthur Berwin to Wolf and Lanin. The building occupies a lot 50 feet by 99 feet, and is subject to a mortgage of $20,600, being assessed at $30,000.

The Casino, a two hundred seated house at 3031 Frankford avenue, Philadelphia, and advertised as being fully equipped for running, is for rent.

Feaster No-Rewind Machines

Bulletin No. 15

One of the leading theatres of New York City reports a cash saving of $60.00 in five months' use of the FEASTER no-rewind machines. (Name upon request.)

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RHODE ISLAND

General Hartford, of the Casino theatre, Providence, has built a new theatre on the site of the old railroad station in Pawtucket.

The Empire theatre in Providence, under Keith direction, has been remodelled and reopened with a feature film program.

TEXAS

Work will start immediately on a new modern motion picture house in Denison. The new theatre will be known as the Star, and will be under the management of L. M. Ridout, manager of the present Star theatre. The plans are that the building now occupied by the Star, and the one just east of it, shall be entirely remodeled and a thoroughly modern show house made of the two buildings which constitute the L. B. Moore block.

Cuero has another moving picture theatre. S. C. Dodge, of Waxahachie, is proprietor and manager.

WASHINGTON

B. W. Copeland, a veteran in the Spokane picture business, has purchased the interest of C. D. Robinson in the Rex film theatre. Mr. Copeland has been manager of the house and now is in sole control.

Alex Pantages has leased the old Pantages Theatre Building, Seattle, to the American Theatre Company, who, under the management of John Hamrick, will run an exclusive moving picture house under the name of the "American Theatre." Mr Hamrick was formerly manager of the "Colonial" theatre.

MILLION DOLLAR THEATRE FOR SAN FRANCISCO ON MASON AND ELLIS STREETS

WORK is being rushed by Architect B. G. McDougall on the plans for a theatre to be erected at once by the Ellis Street Improvement Company on the former W. B. Bourn site, at Ellis and Mason streets, San Francisco.

This building and site will represent an investment of one million dollars, and the theatre will be the largest, as well as among the finest in that city. The site has a frontage on Ellis street of eighty-seven and a half feet. The entrance will be on this side. The Mason street frontage is one hundred and eighty-seven and a half feet, and there is an abutting lot in the rear which will provide for a stage.

The seating capacity of the house will be at least three thousand, divided between the main floor and a spacious balcony. The design is in the Florentine treatment of the Italian Renaissance, and ornate decorations are planned for the entrance lobby and foyer and the interior.

The new theatre is being planned for vaudeville and moving pictures, and full attention will be given to the arrangements for the showing of the latter, as it is desired by the owners to be in readiness to conduct the house as an exclusive moving picture theatre at any time such a step might seem desirable.

In fact, predictions are being freely made among San Francisco amusement experts that pictures will be shown exclusively within a comparatively short time following the completion of the house. A large cafe is to be fitted up in the basement of the new building and there will likewise be several small stores.

DIVINE LEASES LYCEUM, FORMERLY HOME OF MELODRAMA, IN INDIANAPOLIS

PRESIDENT E. C. DIVINE, of the Strand Theatre Company, Indianapolis and Chicago, which has leased the Lyceum theatre, formerly the home of melodrama in Indianapolis, which is to be remodeled as a photoplay theatre, says he is determined that the New Strand in Indianapolis shall surpass in decorations, appointments and details of luxury and comfort even its predecessors in New York and Chicago.

The stage setting will present a classic garden effect, according to Mr. Divine. In the center of the bower will sit the largest theatre orchestra ever assembled in Indianapolis, according to present plans. Overhead will stand a giant frame of massive design, within which velvet curtains will conceal the picture screen when it is not in use.

The stage lighting effects will be in harmony with the color scheme. "All in all," says Mr. Divine, "it will spell the end of irritations common to ordinary moving picture theatres. There will be nothing to mar the complete enjoyment of the spectator or to divert the wrapt attention to the photodramas and music.

"One feature of Strand management is especially unique. During the playing of overtures, or when a concert soloist occupies the center of the stage, patrons will not be permitted to walk down the aisles to their seats. Those not already seated will have to remain in the foyer until the musical number is finished. In this way no disturbance or annoyance will occur to distract the audience."

E. Q. Cordner, managing director of the company, says that the new theatre will be manned by the most polite and courteous box office men, ushers and other attendants that ever have graced a playhouse appealing to high class playgoers.

APPLEBY TAKES OVER MANAGEMENT OF STRAND, HAVERHILL, MASS.

GEORGE I. APPLEBY, who successfully managed the Empire theatre in Portland, Maine, for the past year, recently resigned to assume the management of the Strand theatre in Haverhill, Mass., where he has taken up his duties.

Mr. Appleby was formerly of the Portland office of the Mutual Film Corporation. He made many friends in Portland who wish him the best of success. While the Empire was under his management he secured for Portland theatregoers some of the best known photoplay masterpieces.

He is known as one of the most efficient film men in New England, and before going to Portland managed the Star theatre, Boston. The name of his successor has not yet been announced.

TRIANGLE SLIDE OPENS OFFICES AT 143 WEST FORTY-SECOND STREET

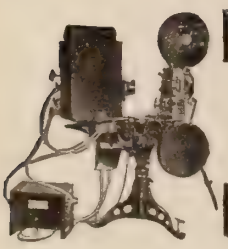
THE Triangle Slide and Advertising Company has opened new quarters at 143 West Forty-second street, New York. The concern was formerly known as the Goldbery Slide and Advertising Company, and has a record of success covering a period of seven years.

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2—No. 5 Machines, at	each	70.00
1—110-V. A. C. Sirocco Blower, 1—110-V. D. C. Sirocco Blower for your booth	each	$22.00
2—220 Ft. Wayne Compensarcs, 60 cycle, at	each	40.00
1—220 and 2—110-Volt Hallberg Economizers, at	each	30.00

All of the above are used machines, but are guaranteed perfect in every way. Shipped privilege of examination on receipt of 25% payment on account.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

The One-Man Orchestra Possesses Many Advantages

By E. F. LICOME

A Mechanical Device Capable of Producing a Wide Range of Tones in Imitation of the Principal Instruments Takes the Place of Musicians, Rendering the Music with the Pictures at a Greatly Reduced Cost to a Manager Without Offending Critical Ears Accustomed to the Human Orchestra

EDITOR'S NOTE.—The article entitled "The One-Man Orchestra Possesses Many Advantages" was sent to MOTION PICTURE NEWS *by Mr. Licome in response to a request for a statement of the points, as he sees them, recommending the one-man orchestra to the attention of exhibitors. The one-man orchestra is a factor in the picture theatre. The side of the instrument against the human orchestra is here presented with the hope by the editor of stimulating discussion on all matters pertaining to the subject of Music and the Picture.*

Most of the points advocated in this article are well taken. The faults in picture playing cited by Mr. Licome will, it is hoped, be of assistance to the player in eradicating errors. Mr. Licome is evidently very well informed of the possibilities of the one-man orchestra. That the lone piano and the piano and the drum are no longer factors in the picture theatre has long been a conceded fact.

I SHOULD be very sorry were I to be blamed for advocating the original and human in music. This does not mean exclusively anything to the picture theatre, for as now, there ever will be among the thousands of existing theatres those who will find it impossible for many reasons to obtain good human musical results.

Music for pictures has always been more or less of a problem to the exhibitor; that is, if he thinks enough about it. It is generally agreed among exhibitors that a piano accompaniment or even a piano and drums with pictures is a thing of the past and particularly in the newer houses. The piano is not really capable of doing the work required because it does not give the proper atmosphere to the picture and as it so frequently happens the pianist many times plays the piano without regarding the action on the screen; because every piano player has not sufficient repertoire to change the mood of his playing to fit the photoplay as it is unfolded on the screen.

In the average picture house it has been found impractical to engage an orchestra of four or five men mainly on account of the expense, and also because they cannot in any possible way follow the pictures to give the proper atmosphere and the necessary emphasis, and also to meet the changing moods of the play.

Valuable in Hands of Experienced Player

If an orchestra is used you will notice that they frequently have to stop to change music and this is disconcerting to the average audience, and is almost as bad as a broken film. When the continuity of the picture is interrupted in any way, it takes a few minutes to get the audience interested again.

On account of these various circumstances there was a want for an instrument which could be controlled by one man who could give all the effects of an orchestra and also church organ tone, chimes, vox-humana, and other necessary tonal qualities which are needed to accompany a picture. Then was introduced the one-man orchestra.

Upon hearing one of these instruments one can readily understand how valuable they should prove in the hands of a competent player, and enhance the value of any photoplay. The player has absolute control of the various instruments and can make changes and combinations instantaneously to fit the picture. He can also play violins, flute, cornet, and cello solos with a piano accompaniment.

He can play church organ and chimes and he can also imitate the human voice with the vox-humana pipes. The vox-humana pipes are very necessary in pathetic scenes and when accompanied by the flute are very valuable in sentimental situations, because it delivers a certain message to the sense of hearing and when combined with the sense of sight the picture makes a performance and entertainment which is very near perfection.

On account of the large variety of instruments represented in this one instrument, the audience receives the benefit of a greater variety of musical tones and is not limited to four different qualities of music represented by an orchestra of four musicians. In this way it has its great advantage because there is not a continual sameness of the musical combinations.

When necessary for any martial situation, the drums, cymbals and piccolos are available. This immediately gives character to the picture which a pianist or an orchestra of four men could not give. An orchestra at its best can really only play tunes while a one-man orchestra can improvise suitable music to fit the photoplay.

The player upon one of these instruments plays continually without any stops or breaks while the subject is on the screen. In this way it is a distinct advantage over an orchestra. In comedies it is customary for the manager to allow a roll to be put on so the pianist gets a rest. When the roll is used all the effects and changes are made by the roll itself without the assistance of any player.

These instruments are a novelty and an attraction to any audience, for we know of certain houses that have increased their receipts as high as 50 per cent. We know of other unsuccessful houses that have been made successful through the use of one of these instruments.

Range of Sounds in One-Man Orchestra

The variety of sounds produced by a one-man orchestra exceeds that of any four or five-piece orchestra. There are instrumentally in its range legitimate orchestral reproductions of the violins, cellos, double bass, flute, cornet, snare, bass and kettle drums, cymbals, triangle, tambourine, castanet, xylophone and more effective than all is the exquisite vox-humana a series of pipes that come as near to imitating the human voice as is possible with a mechanical instrument of today.

In addition there is the effect of church organ; chimes and many other effects can be secured by combining the instru-

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The Scottish Rite Temple of the Masonic Order in Washington, dedicated October 18-19, is one of the most notable edifices of the century.

The ritual is accompanied by a Kimball Organ of beautiful design, which, in addition to the usual keyboards, is equipped with the Kimball Solo Player.

This Kimball Solo Player, also applied to the instruments in Marcus Loew's New York Orpheum and Boston Globe Theatres, the Regent in Philadelphia and other Kimball theatre organs, plays solo and accompaniment throughout the compass of manuals and pedals, with or without automatic registration and expression, as desired.

"These organs have an improved automatic player equipment which is the last word in organ perfection." *Motion Picture News.*

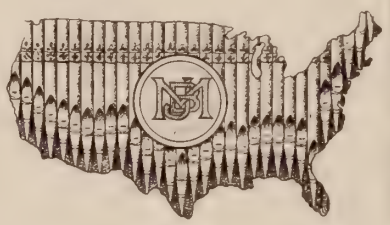
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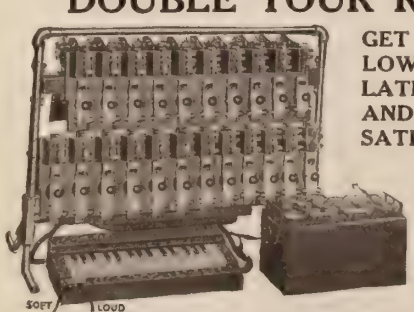
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ments in many ways. This instrument must be played by a pianist who has experience in motion picture playing. It is not possible for any piano player to sit down and play this instrument with satisfactory results.

The prospective player should familiarize himself with the instrument for at least a week. We know of one large corporation that has a regular incorporated school and makes a specialty of training players to play this instrument and they always want good piano players to fill renumerative positions.

These instruments are not very costly for the average picture house and they are certainly less expensive than musicians, and after the instrument is paid for it becomes a valuable asset to the theatre and thereafter the music does not cost very much. It reduces the constant overhead expense to the manager because it is really an investment and not a weekly outlay of money which is paid on anything of tangible value.

In pointing out these various effects of the one-man orchestra it must be quite easy for the exhibitor to realize that an instrument of this kind installed in a motion picture theatre would be the means of attracting considerable patronage and lovers of good music to say nothing of the wonderful help it would be to your pictures and the tremendous saving in salaries to musicians which can be applied to paying for the instrument.

The exhibitor who is first to introduce such an instrument into his theatre is the one who is going to have the most popular house in a very short time.

In purchasing one of these instruments the exhibitor should be careful that he gets the proper sized instrument for his place. In many instances a man purchases an instrument which is too small for his theatre, not taking into consideration the fact that the clothes of the audience, the draperies, hangings and carpets absorb tone, and when he hears the instrument played in the warerooms he might think it is loud enough, but he does not know much about acoustics.

The manufacturers of these instruments are always willing to advise a purchaser what instrument would be most suitable for his theatre and they are never anxious to oversell a customer because it results in the exhibitor being dissatisfied and not being able to meet his obligations.

WASHINGTON, D. C., FINDS THAT FILM PATRONS WANT GOOD MUSIC

THE mad rush for one show following the other is decreasing in Washington, D. C., and in the larger and more popular houses has disappeared entirely.

The chief cause of this is music—good music—and the patrons want to enjoy this music.

Several of the residential houses, as the Apollo, Lyric, Savoy, Princess, and Liberty use orchestras of varying sizes and these open each show with an overture. Started as an experiment and thrust upon the audience, the patrons took kindly to the interruption in projection.

It furnished a relaxation, gave friends an opportunity to exchange a few words, and offered time to note what sort of house they were in.

Tom Moore inaugurated incidental solos by the leaders of the orchestras in his large theatres, John Glick and Daniel Breeskin, both artistic violinists. Other exhibitors have found this worth imitating.

The organ of Crandall's forms a distinctive attraction and is especially effective in religious scenes.

At Loew's Columbia, while the full orchestra plays its overture the stage is effectively lighted, disclosing its wonderful Japanese garden and gradually the lights fade away as the orchestra completes its selection.

At Crandall's Apollo theatre, a different soloist from the orchestra is heard. These include Earl Church, violin; Leonard Lenhart, cello; and Ralph Garren, piano. The patrons show their appreciation of this good music. The Princess, also a residential house, is using Gerda Christiani, violinist, very effectively. A great deal more money is being spent on music here than formerly, but the exhibitors contend that the return is worth the outlay. The Leader, the Empress, Penn Gardens, the Washington, the Regent and the Olympic make a specialty of their music.

Washington exhibitors are using music most effectively as a delightful relaxation as overtures, much the same as the "legitimate" theatres use their orchestras.

Music Plot for "Nedra," Pathe Gold Rooster Feature

By Ernst Luz. Projection Time Sixty Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

PART 1.

	Description of Music.	*Number Suggested.*	*Cue to Stop Number.*
1.	Desc. (S.-Hy.-Rom.) XXX	"Silhouettes" (Jos. W. Stern and Company)	"Sus—picious by Chowder," etc.
2.	Inter. XX	"Curly" (Leo Feist)	"Burglars. That Must Be Them," etc.
3.	Galop. XX	"Whip and Spur" (W. Jacobs)	Grace and Hugh hide in life boat.
4.	Short Intro. and Waltz XX	"Sweet Repose" (Jos. W. Stern and Company)	Connects 1 and 2.

PART 2.

			"Having borrowed cloths," etc.
5.	Desc. (Light Rom.) XX	"Softly Unawares" (Jos. W. Stern and Company	At lovers' quarrel in ship cabin.
6.	Light Intro. and Waltz XX	"Two Roses" (Jos. W. Stern and Company)	End of card game scene. Lady Tenny at deck rail.
7.	Agitato	A. B. C. Dram. Set No. 4—A. 1	"I would thank you Mr. Ridgway," etc.
8.	Desc. (Hy.-Rom.) XX	"Evensong" (Chappell and Company)	"The Typhoon."
9.	Storm Hurry X	A. B. C. Dram. Set No. 9—A. 1	"The ship is in danger. Get the life belts."
10.	Allegro-Agitato XX	A. B. C. Dram. Set No. 9—B. 2	"After endless hours," etc.
11.	Dr. Hy. Andte.	A. B. C. Dram. Set No. 9—C. 3	Connects 2 and 3.

PART 3.

			"You———You."
12.	Oriental Waltz (Slow & Leg.) XX	"Valse Slave" (Jos. W. Stern and Company)	"The Home-coming of the War Party," etc. (Quick).
13.	African Character XX	"L'Africaine" (Ricordi and Company)	Hugh and Lady Tenny climbing up cliff.
14.	Galop (Hy-Odd) XX	"Mousse" (C. Fischer)	Niggers kneel to Lady Tenny and Hugh.
15.	Intro & Walz (Oriental) X	"Thais" (Jos. W. Stern and Company)	Connects 3 and 4.

PART 4.

			"Then came the hereditary enemy," etc.
16.	African Char (Slow 2/4) XX	"Kokukama" (Jos. W. Stern and Company)	Natives running across screen.
17.	Galop (Hy-Battle) X	"On the War Path" (Ditson and Company)	"Peace and Tranquillity restored," etc.
18.	Desc. (Hy-Odd) XXX	"Romance" by Tschaikowski (G. Schirmer)	Connects 4 and 5.

PART 5.

			"The Wedding."
19.	African Dance 2/4 X	"Ethiopia" (M. Witmark)	"Please—please, Lady Tenny, do not kneel."
20.	Battle Cry of Freedom X	"Hail Columbia"	"Under the Stars and Stripes."
21.	Desc. (Hy-Rom) XXX	"Twilight Romance" (Ditson and Company)	"Poor blind fool that I've been," etc.
22.	Waltz (Leg) XX	"Minor and Major" (Ricordi and Company)	To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more.

When cues to stop numbers are in quotation "———" it means that the cue is reading matter or subtitle. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in cues or notes. When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—During Nos. 9 and 10 thunder and wind imitations are positively necessary. During 13, 16 and 19 use tom-tom regardless of what is written in part, as this is the most effective way of creating the required character. During No. 17 the clashing of fighting clubs is very good. During the playing of No. 20 a cannon shot is very good.

Music Notes.—This picture affords wonderful opportunities for good musical effects. The storm scene, Nos. 9, 10 and 11, will be very effective. The scene is big and will help your music equally as much as your music will help the scene. Especial care should be taken to get good character effects for Nos. 13-16 and 19.

Nos. 1-8 and 21 should be slow numbers having a positive romantic appeal. No. 5 should be a medium slow number with a light romantic appeal. No. 2 should be a 2/4 intermezzo played lively. Nos. 3-14 and 17, galops with a hurried effect. No. 14 should have an uncommon theme. Nos. 4 and 6 should be concert waltzes with short introductions. Nos. 7, 9, 10 and 11 are dramatic numbers, as are published by the Photo Play Music Co., 1520 Broadway, New York City.

Nos. 12 and 15 should be slow waltzes known as oriental. They should be in minor key throughout. No. 8 must be a very slow heavy number, having a dramatic appeal and should have no positive sweet appeal. It must not detract from the character. A number with continued modulations, not staying in one definite key, is the best. Minor keys are good. No. 20 should be the national song "Hail Columbia, the Gem of the Ocean," anticipating the United States battleship on screen. No. 22 should be a slow legato waltz, lightening slightly at end.

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Motion Picture News

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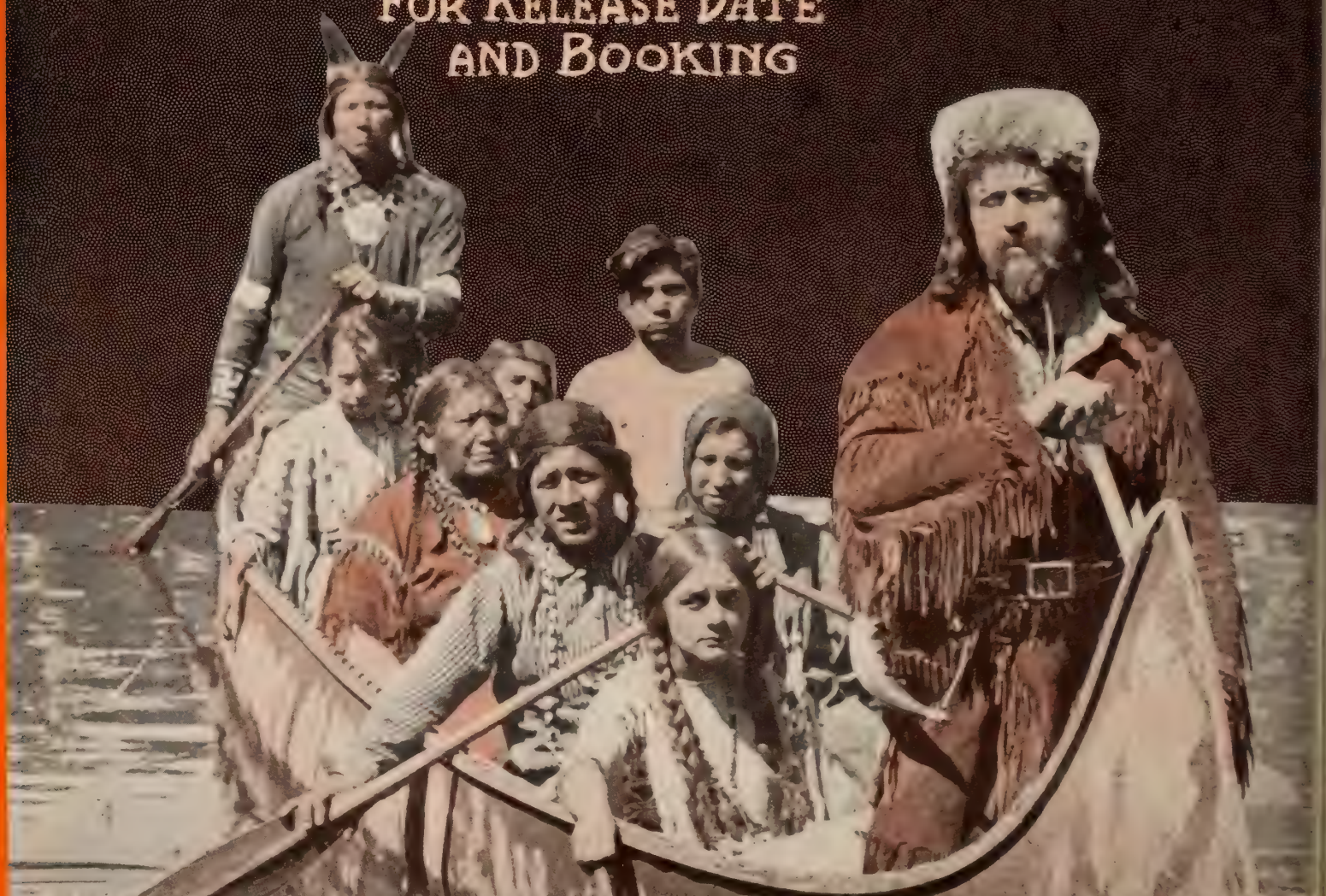
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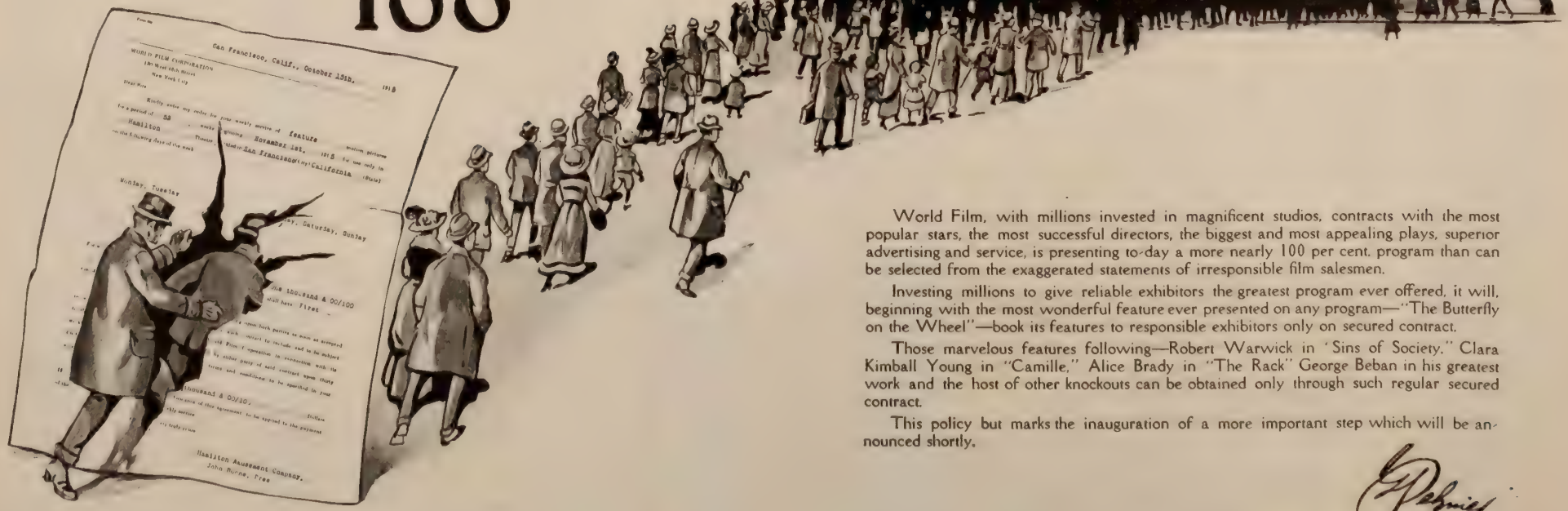
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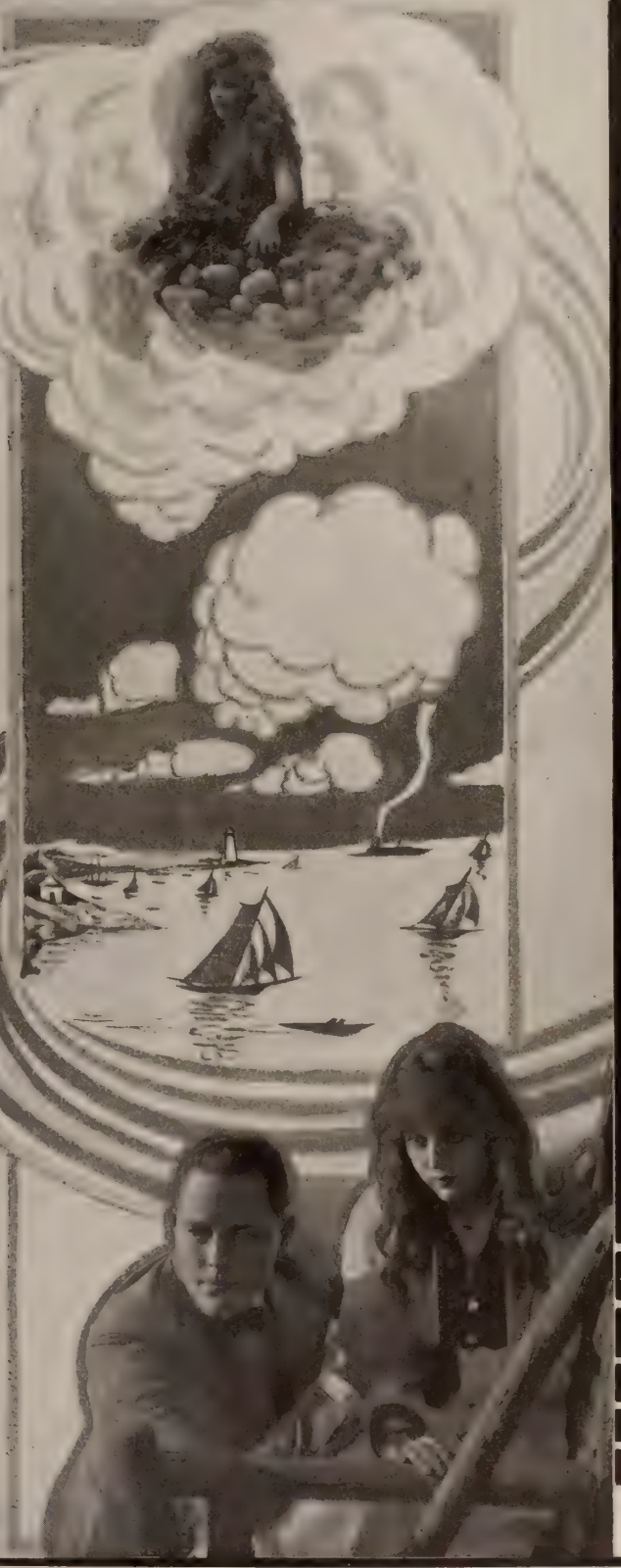
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	PRODUCER	PLAY	STAR	★ No. Reels
Nov. 1	Lasky By arrangement Morris Gest	*Carmen*	*Geraldine Farrar*	D. 5
4	Famous Players	*Still Waters*	*Marguerite Clark*	C. D. 5
8	Famous Players	*Madame Butterfly*	*Mary Pickford*	D. 5
11	Famous Players	*The Mummy and the Humming Bird*	*Charles Cherry*	D. 5
15	Famous Players	*Bella Donna*	*Pauline Frederick*	D. 5
18	Lasky	*Armstrong's Wife*	*Edna Goodrich*	D. 5
22	Lasky	*Chimmie Fadden Out West*	*Victor Moore*	C. 4
25	Pallas	*A Gentleman from Indiana*	*Dustin Farnum*	D. 5
29	Famous Players	*The Prince and the Pauper*	*Marguerite Clark*	Idyll 5

★ D—Drama C-D—Comedy-Drama C—Comedy

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See next page for December releases.

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Dec. 2	Lasky	*Mr. Grex of Monte Carlo*	*Theodore Roberts*	D. 5
6	Morosco	*"Jane"*	*Greenwood and Grant*	C. 5
9	Lasky	*The Unknown*	*Lou-Tellegen*	D. 5
13	Lasky	*The Cheat*	*Fannie Ward*	D. 5
16	Pallas	*Reform Candidate*	*Maclyn Arbuckle*	D. 5
20	Lasky	*The Immigrant*	*Valeska Suratt*	D. 5
23	Famous Players	*The Red Widow*	*John Barrymore*	C. 5
27	Famous Players	*The Foundling*	*Mary Pickford*	D. 5
30	Famous Players	*Denman Thompson's "The Old Homestead"*		D. 5

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Philadelphia, November 8, 1915.

Mr. Wm. Smith,
Famous Players Exchange,
Philadelphia, Pa.

Dear Sir:

Cannot miss this opportunity to write the phenomenal success of George Beban's photo-drama production "AN ALIEN."

It was exhibited at the Stanley theatre all last week to enthusiastic audiences and I feel sure that anytone exploiting this picture properly will do well with it, as it received from the Philadelphia newspaper critics a remarkably favorable review.

Yours truly,

SVM:G

Here are a Few Excerpts from the Philadelphia Dailies:

Telegraph:—George Beban can make them laugh and George Beban can also make them cry—and then make them laugh again. If you doubt it, go and see "An Alien," in which the same Mr. Beban is appearing at the Stanley the current week. When Mr. Beban is not playing on the emotions with vividly expressing pantomime, Mr. Ince has provided a series of splendid pictures. The result is a film that fixes attention without wearying it, and is a splendid example of the skill of both artist and director.

Press:—George Beban, in "An Alien," is one of the masterly photoplays which demonstrate the art of the screen drama at its best. It interested the capacity audiences at the Stanley in its human story and moved them alike to smiles and tears with its kindly humor and sincere pathos. Mr. Beban has long been recognized as the most artistic delineator of Italian character on the American stage.

Record:—Beban is a fine character actor whose work in Italian roles is especially inspired. In this instance he manages by an excellence in pantomime to suggest the griefs and joys of the alien and to give full value to a story that is of strong human interest.

Inquirer:—Affording him even greater sway in his masterful picturization than he enjoyed in "The Sign of the Rose," George Beban yesterday scored a new success with the presentation of "An Alien" at the Stanley. The play is already familiar to many Philadelphians and with which Mr. Beban's name is always linked. The film is bound to be a great success.

Ledger:—If you liked George Beban in his famous vaudeville sketch, "The Sign of the Rose," you will care even more for him in the photoplay version which has been made of the story and which was placed on view for a week yesterday at the Stanley Theatre, under the title "An Alien."

Bulletin:—"An Alien," elaborated and made into a film play from "The Sign of the Rose," once used by George Beban as a vaudeville sketch, was given at the Stanley with Mr. Beban in the same role on the screen as he played on the speaking stage. Mr. Beban visualizes the character of the unfortunate Italian quite as potently as he acted it in vaudeville. But the purely melodramatic incidents fade before those simple scenes which depend upon the art of Mr. Beban. The play is acted and photographed in a manner that almost sets a new standard for the motion drama.

Evening Ledger:—In acting, lighting, production, in the whole technical side of film art, "An Alien" is well-nigh perfect. A strong cast, including the charming child-actress, Thelma Salter, seen last week at the Chestnut Street Opera House, is set off against admirably realistic scenery. Mr. Beban is easily the star of the production, outshining cast and production by the vivid and vital play of sensitive Italian features.

North American:—"The Sign of the Rose" is successfully given in motion pictures in "An Alien," which featured the program at the Stanley Theatre yesterday. George Beban takes the principal role and is capably supported. The photography of the film is excellent and the settings are as picturesque as the most ardent motion-picture devotee could desire. Beban himself contributes another striking portrait of the Italian type.

Scores in Atlanta, Ga., also. A patron wrote this:

HENRY C. ROMEY,
ATTORNEY AND COUNSELOR AT LAW,
AUGUSTA GEORGIA

Augusta, Ga., Nov. 5, 1915.

Mr. Jake Schrameck,
Manager Strand Theatre,
Augusta, Ga.

Dear Sir:-

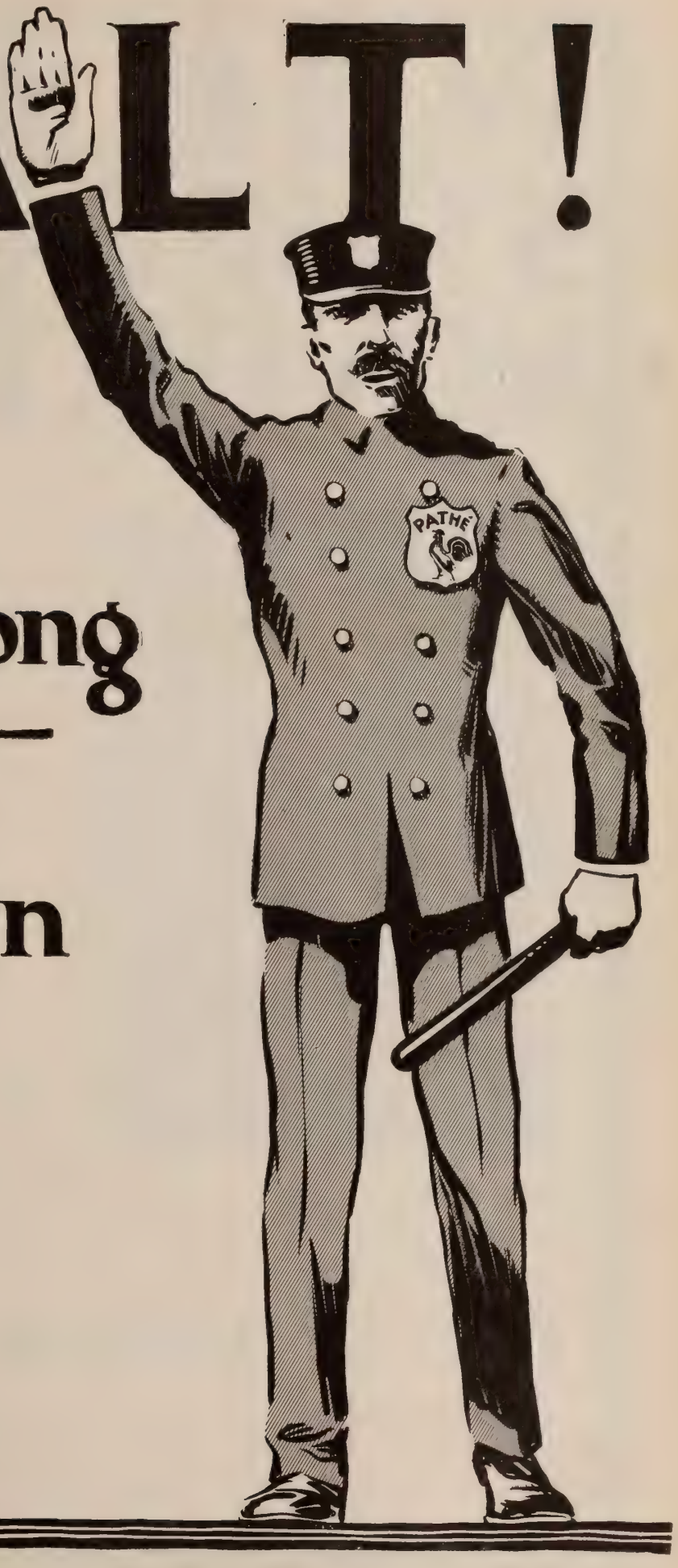
I had the pleasure recently of seeing at your theatre Geraldine Farrar in "Carmen." I write to say that it was the best picture play that I have ever seen. It was simply superb, and while your admission was only .25¢ I said to you, upon leaving the theatre, that it was well worth one dollar to see such a play.

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Philadelphia. November 3rd, 1915.

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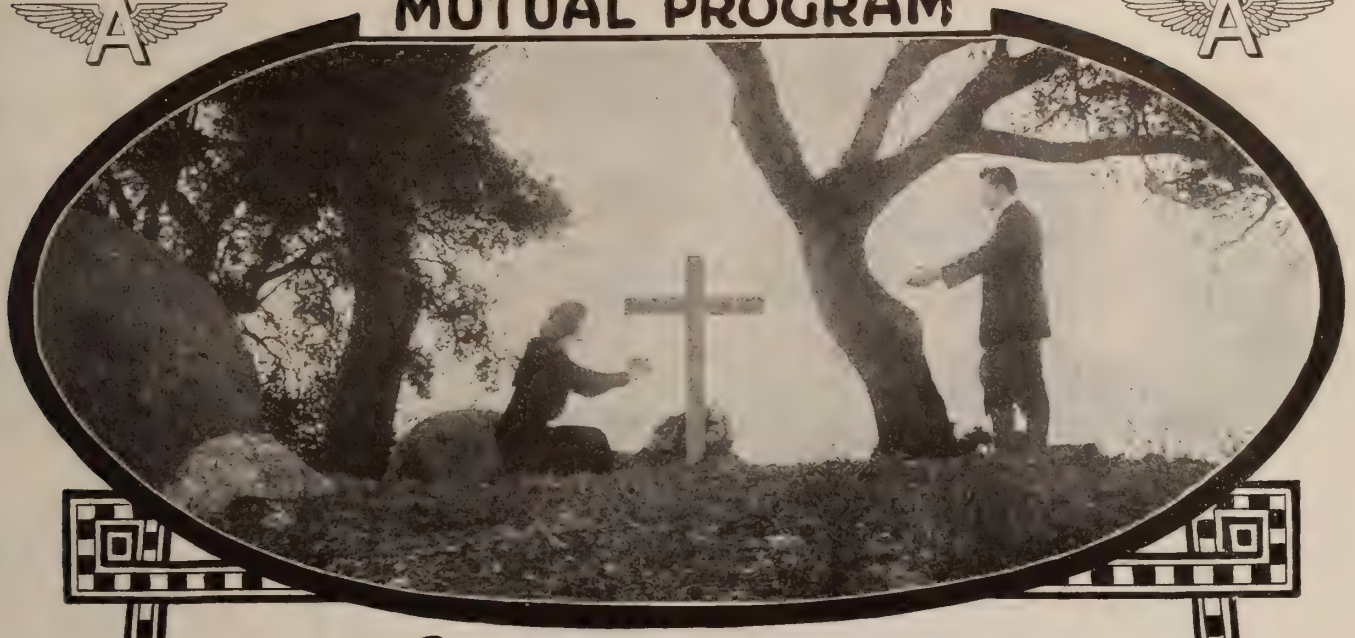
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BILLY VAN DEUSEN AND THE MERRY WIDOW

Here's a smashing "Beauty" comedy

John Steppling and Carol Holloway

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MAKING OVER FATHER

A scream from start to finish. It's a "Beauty"

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"FLYING A" AND "BEAUTY" FILMS WILL ALWAYS DRAW THE CROWDS

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MUTUAL SPECIAL

THE GIRL AN



Coming=
At Full Speed!

Helen Holmes, the fearless film star, in a new, gigantic production—*A Railroad Film Novel* in fifteen highly thrilling chapters.

The World's Greatest Film Feature!

This new railroad feature is without exception, the greatest film ever offered to exhibitors. Each chapter is in itself a terrific two-reel release, bound into the story by a strong connecting link of splendid romance. J. P. McGowan, the greatest of spectacular directors, is producing this astounding film.

The story, from the pen of Frank H. Spearman, the most gifted railroad writer in the world, is a powerful presentation of a young girl's supreme efforts in the face of tremendous odds.

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D THE GAME

Never Before Such Thrills!

The methods of cold blood finance are laid bare. Whole trains are wrecked—smashed into twisted, splintered fragments. Each two-reel chap- is studded with *thrills! thrills!! thrills!!!* Yet, throughout the story runs the sweetest and the most delightful strain of real life romance that any author ever penned.

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Mutual Exchanges will release this new, stupendous feature December 13th! Rush in your reservation NOW!

Greatest Newspapers Will Co-Operate

The Pittsburgh Press
The Atlanta Constitution
The Omaha Bee
The Indianapolis Star
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These great newspapers and a thousand other leading journals throughout the country will publish this big railroad film novel week by week. The entire nation will stand aghast at the immensity of this motion picture master stroke.

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A Picturized Romantic Novel

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A tremendous triumph—that's what "The Diamond From The Sky" has been. By the sheer force of its teriffic dramatic action—by the supreme intensity of its hundreds of thrills, this motion picture wonderful has proceeded chapter by chapter, to unprecedented success.

"The Diamond From The Sky" has reached its first run close. It has made dollars—dollars — dollars — for exhibitors everywhere. It has proved its worth. ***You can book it now at an astoundingly low price.***

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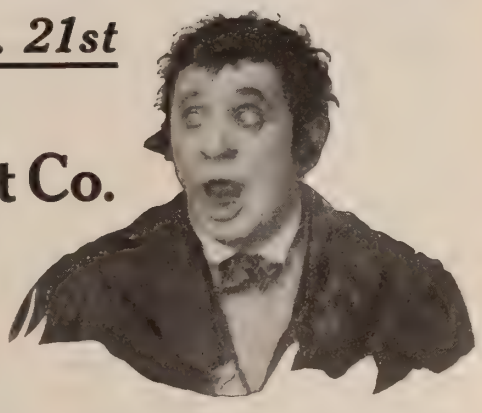
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EDWIN THANHOUSER
PRESENTS



"THE BABY AND THE BOSS"



WITH BOYD MARSHALL, HELEN BADGELY AND MARION FAIRBANKS.
A STRONG FEATURE OFFERING—

TWO REELS ——— TUESDAY, NOV. 23RD.

"ALL ABOARD"

ANOTHER SINGLE REEL FEATURE, WITH FLORENCE LABADIE!
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EDWIN THANHOUSER
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THE INTERNATIONALLY FAMOUS BEAUTY, MLLE. VALKYRIEN (BARONESS VON DEWITZ) IN

"THE VALKYRIE"



A MAGNIFICENT SPECTACLE OF UNSURPASSED GRANDEUR. AN UNUSUAL EFFORT, STAGED BY EUGENE NOWLAND, GIVING PLAY TO THE EXCEPTIONAL ACCOMPLISHMENTS OF A REMARKABLE STAR. THREE REELS SATURDAY, NOV. 27.

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MUTUAL PROGRAM

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FALSTAFF FILMS — THE MIRTH OF A NATION

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FALSTAFF FILMS — THE MIRTH OF A NATION

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ONE REEL
MONDAY
NOVEMBER 22





THE VILLAINOUS VEGETABLE VENDER

ONE REEL
THURSDAY
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THANHOUSER FILM CORP. NEW ROCHELLE N.Y.

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MUTUAL PROGRAM

Thrilling in the extreme, as well as carrying interest by the force of the stories, acting and unusual settings are the two reel

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In these pictures appear the greatest collection of animal performers in the world—the

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There is every reason why you should book these novel features. A new release is made every Friday and distributed throughout the United States and Canada by the Mutual Film Corporation.



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Each-Episode-Complete-in-itself

"Up with your hands, every man of you! My name is 'Stingaree!'"

In this fashion does the intrepid outlaw suddenly interrupt Mrs. Clarkson's concert, in the two-act drama

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Released Wednesday, December 1st

The second episode of the $10,000 series based upon the romantic novel by

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Author of "Raffles"

Any branch office of the General Film Company, or the Greater New York Film Rental Exchange can book you for this stirring series.

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"I demand a mate, with whom I can live in the interchange of those relations necessary for my being"

says the Creation to his Creator, Victor Frawley in

Life Without Soul

Adapted by Jesse J. Goldburg, from the classic "Frankenstein," by Mrs. Shelly. Produced by Joseph W. Smiley.

All the science and art of motion pictures embraced in five reels.

The leading characters chosen for their ability, as well as their popularity, need no introduction. Percy Darrall Standing, William W. Cohill, Jack Hopkins, Lucy Cotton, Pauline Curley, and Master David McCauley.

A dramatic offering that storms the heart with a lesson never to be forgotten, and a love tale of ambitious youth.

Original in its treatment, overpowering in its intensity, its scenes carry one into the semi-tropics of Florida, the mountains of Georgia, the deserts and canyons of Arizona, the broad Atlantic and the domesticity of a New York home.

The lithos and other advertising matter, befitting the production, excel all others.

Trade Showing

On Sunday, November 21st, 1915, at 4 P. M. at the Candler Theatre, N. Y., a private showing for exchange men, state right buyers, exhibitors and the trade generally will be given. Your card will admit you.

OCEAN FILM CORPORATION

220 West 42nd Street - - New York

Telephone Bryant 3770

JOHN L. DUDLEY, President

JESSE J. GOLDBURG { Vice-President / General Manager

AN APPEAL FOR FAIR PLAY

Because of letters of protest received from numerous exhibitors who secured from so-called film exchanges the conglomerations entitled Charles Chaplin in "The Mix-Up," "Ambition" and "The Review," Mr. Chaplin again wishes to warn the public in general and the exhibitors in particular that neither he nor the Essanay company is responsible for these patched-up films.

The films in question are not complete Chaplin pictures. They are merely a rehash of some of the earlier efforts in which Mr. Chaplin did appear. Fragmentary bits have been strung together—without regard to sequence or story.

Mr. Chaplin asks for fair play.

A great injustice is done to Mr. Chaplin, who undoubtedly is the central figure about which these films revolve. Charles Chaplin—as the reputable exchanges know—is producing exclusively for ESSANAY complete pictures that merit the keen popularity they receive everywhere.

ESSANAY asks fair play. Not alone for Mr. Chaplin—who undoubtedly is greatly injured—but for the great public which is anxiously awaiting every new ESSANAY-CHAPLIN release.

If you are an exhibitor, certainly you do not want to delude your patrons. Only in fair play can you derive profits. Just remember that you can only fool the people once.



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YOU CAN BOOK THEM WITHOUT LOOKING AT THEM

That is because Essanay photoplays are all standardized. Essanay permits of no release that is not up to a high standard of excellence. It guarantees every drama and comedy.

HENRY B. WALTHALL

the world's greatest photoplay actor, and master of emotional drama, soon will appear in another great photoplay to be released through the General Film Co.

G. M. ANDERSON

is thrilling millions by his great western dramas. The latest are:

"BRONCHO BILLY'S LOVE AFFAIR"
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"THE BURGLAR'S GODFATHER"
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The Latest

ESSANAY-CHAPLIN

picturing the great comedian, Charles Chaplin, in a new and funnier-than-ever role is

"A NIGHT IN THE SHOW"
in 2 acts

Released November 15, through the General Film Co.

DARWIN KARR

is presented in

"THE LOSING GAME"
3 act drama—Released November 30

★★★

Other Releases

"THE EDGE OF THINGS"
3 act drama
Released, November 27

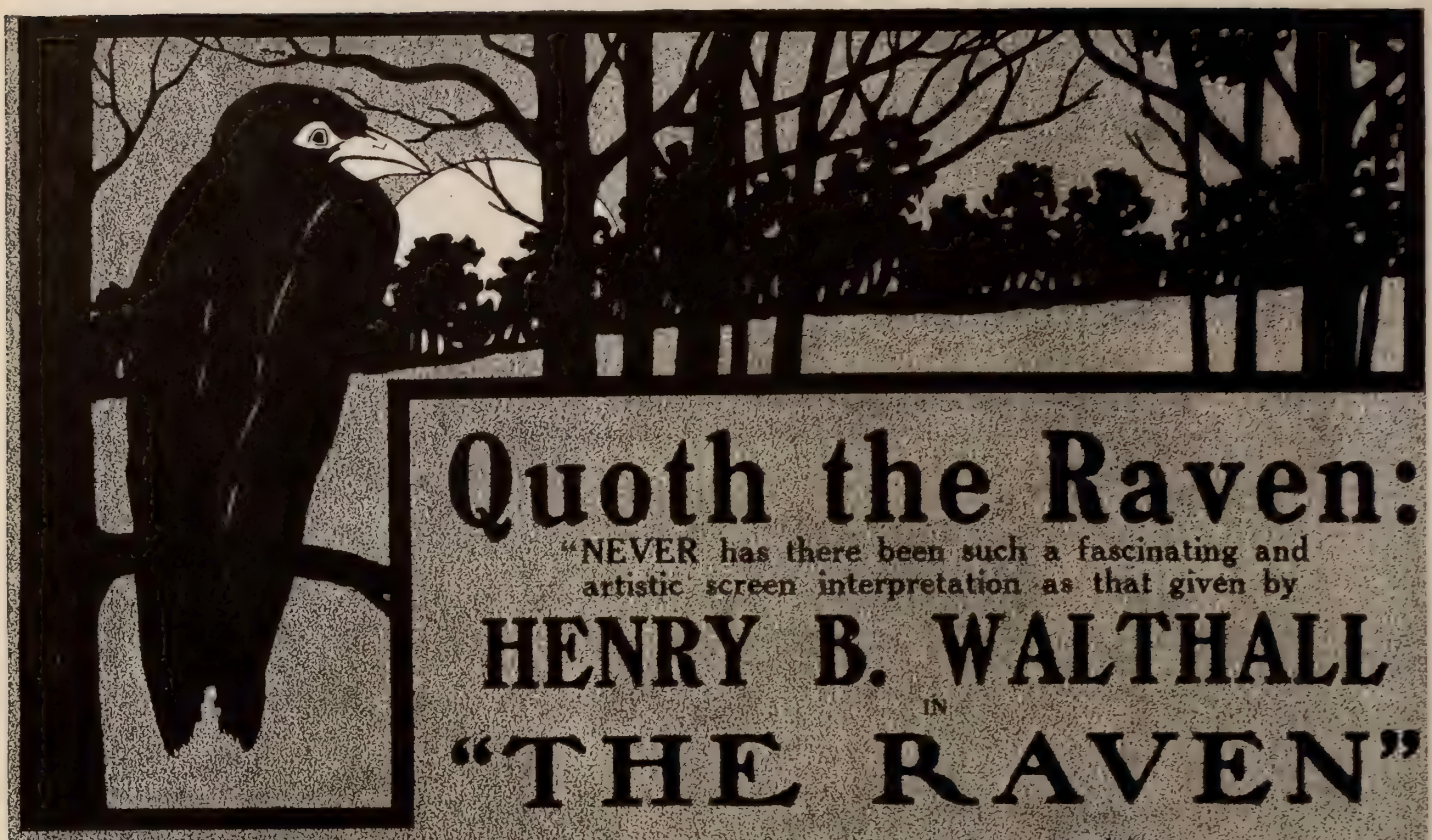
"THE NIGHT OF SOULS"
3 act drama
Released, November 29

"THE FABLE OF THE LOW DOWN EXPERT ON THE SUBJECT OF BABIES" By George Ade.
Released December 1

"JACK SPRAT AND THE SCALES OF LOVE"
Comedy—Released December 2, through the General Film Co.

1333 ARGYLE ST., CHICAGO George K. Spoor, President


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"The Alster Case"
IN 5 ACTS
BY RUFUS GILLMORE
The Greatest Mystery Photodrama of the Year
FEATURING
BRYANT WASHBURN, JOHN COSSAR,
RUTH STONEHOUSE and ANNA LEE
DIRECTED BY J. CHARLES HAYDON
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ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
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BIG FOUR
FEATURE PLAY



Quoth the Raven:

"NEVER has there been such a fascinating and artistic screen interpretation as that given by

HENRY B. WALTHALL

IN

"THE RAVEN"

This 6-act drama carries out the spirit of Edgar Allan Poe's poem and is a romance of the life of Poe based on George C. Hazelton's widely known novel and play. Mr. Walthall is ably supported in interpreting the intense emotional parts of this drama by Warda Howard. Directed by Charles J. Brabin.

"IN THE PALACE OF THE KING"
(in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring Richard C. Travers, E. J. Ratcliffe, Nell Craig, Ernest Maupain, Arleen Hackett, Lillian Drew, Lewis Edgard, Sydney Ainsworth and Thomas Commerford.

"THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert

Featuring Richard C. Travers and June Keith.

"A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

Featuring June Keith, John Slavin and William Burress.

"THE BLINDNESS OF VIRTUE"
(in 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten

Featuring Edna Mayo and Bryant Washburn.

"THE WHITE SISTER" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring Viola Allen and Richard C. Travers.

"THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert

Featuring Ruth Stonehouse.

"GRAUSTARK" (in 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright.



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"FIRST TO STANDARDIZE PHOTOPLAYS"

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presents the year's greatest

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"The Crimson Wing"

in 6 acts. By H. C. Chatfield-Taylor

This is a powerful drama of romance in the field of action. It depicts the stirring scenes of warfare, but carries throughout a deep sentiment of love that thrills every heart. While the scenes take place on the present war grounds of Europe, the play is strictly neutral in sentiment. It is thrilling, fascinating, intense.

Featuring

E. H. CALVERT and RUTH STONEHOUSE

Directed by E. H. Calvert



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ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

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George K. Spoor, President



The Story of a Little Girl With a Heartache

"Go away, little Ragamuffin!"

With hands thrust deep in ragged pockets, his face blazing resentment, the boy turned from the hard-faced woman.

But a pair of blues eyes followed him wistfully.

Day after day a golden-haired girl looked longingly after the boy she might not play with.

Years passed and her heart ached with a great yearning.

One day the Golden Path her mother had sought for her, opened. For a rich man had noticed her beauty.

The little girl faced the glaring lights of the city and they blinded her eyes. She was pitifully alone and her footsteps wavered when the man offered her all the beautiful things that wealth could buy.

But the "little Ragamuffin" had watched and waited. He knew the perils of the Golden Path and he placed his arm about her protectingly. Then he whispered that he loved her, and she was happy at last.

This fascinating story is portrayed in Essanay's five act photodrama, "A Daughter of the City," written by H. S. Sheldon and directed by E. H. Calvert. It is a powerful drama, pointing out a great present-day evil.

Marguerite Clayton is the little "Daughter of the City" and E. H. Calvert represents the vampire of society.



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"When You See it in 'The News' It's NEWS"

Motion Picture News

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Volume XII NOVEMBER 27, 1915 No. 21

Out of the Fog

IT is frequently stated that the picture business is in a chaotic state.

Chaotic is a wrong term, since it implies utter disorganization. Unorganization is a much truer expression, and rather than stating the industry is in chaos, let us say it is in a fog.

* * *

THE fog is rather comprehensive in its envelopment of the field; but out of it some very broad and steady shafts of light are shining, so steadily in fact that pretty soon they are going to dispel a good deal of the general mist.

These shafts of light emanate from those producers and distributors who have *picture policies,* first of all, *definite* policies of production and then in addition *definite* policies of, distribution, advertising and service—*definite* in that they are all directed toward one and the same end, namely of reaching *a certain percentage of the public with a certain kind of pictures.*

* * *

TAKE any successful producer today and you will find him a specialist, or fast becoming one. He is not producing *merely* pictures. He is not producing numerous kinds of pictures. He is producing a certain kind of standard of pictures better than any one else is producing them. You know his *kind* of pictures by his name. His script policy, his studio policy, his every unit of organization and effort is centered upon this specialization and standardization of his product.

And so his light is shining out of the fog—and toward greater success.

* * *

THE fog of today is the fog of heterogeneous production and therefore heterogeneous distribution.

You cannot make one kind of a picture with one hand and another with another hand and do them so well as the single-handed specialist. Neither can you distribute successfully when you go before the exhibitor with pictures that actually sell against each other, let alone against the same kind of pictures which some one else is producing better.

* * *

THE exhibitor today doesn't want *quantities* of pictures. He wants specialties—big and little.

He wants fewer pictures of a definite kind and quality, and not a hodge-podge quantity of hodge-podge quality.

He can afford to pay for these fewer, better pictures because he can advertise them and run them from two days to two weeks, dependent upon the drawing power of the picture and his population.

He cannot afford to pay for quantity pictures, and he should not be expected to.

Specialization in production is going to result in specialization in theatres, and that is what the exhibitor wants and what the public wants.

* * *

YOU and I will want to go tonight to some picture theatre which exhibits a certain kind of pictures, the kind that meets our particular taste. We don't want to take pot-luck. We want to know in advance just as we know our newspapers, our magazines, our restaurants.

Just so that particular theatre will acquire through the *definite* standard and *kind* of its pictures a definite reputation and a clientele upon which it can base its business and its business cost.

* * *

IT is not to be expected that all theatres will show exceedingly artistic pictures, and that all producers should make these very artistic pictures.

Just because we prefer Thackeray as an author is no reason why we should condemn the Laura Jean Libby novel over which the servant girl weeps. Some very successful publishers are engaged today in turning out what we term "cheap" literature. But they *specialize* in this particular field.

* * *

THE point is simply this: if the picture producer decides to turn out cheap pictures, all well and good. But if so, let him specialize. Let him be content to appeal to the theatre audiences who really want this grade of pictures. Let him *not* expect to turn out *through the same producing and distributing organization classics and cheap comics.* It can't be done. It is illogical. In the production and in the selling of such diverse pictures the two standards fight with and disable each other.

Let him *not* expect ever to distribute cheap pictures to the theatres which appeal to intelligent people. They simply will not tolerate them.

* * *

THE time has utterly gone by when any one can produce mere pictures and expect liberal distribution to result just because they are pictures. Distribution is primarily dependent upon the kind and quality of pictures, and it is high time to *differentiate* production and distribution accordingly.

Specialization is the order of the day.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Wednesday Every Week by

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Vol. XII November 27, 1915. No. 21

Why Some Exhibitors Believe Censorship Is Necessary

"WE exhibitors don't want censorship. But we do not feel that we can get along without it."

This was the somewhat startling statement made, a day or two ago, by an exhibitor who is entitled to be regarded as the spokesman for the exhibitors of his vicinity.

* * *

CENSORSHIP, this exhibitor believes, has cleared the motion picture field, to a great degree, of the type of states-right man who dealt in ultra-lurid and super-sensational pictures. More particularly, it has kept them out of this exhibitor's state and city.

And his endorsement of censorship takes this form—that if censorship were abolished in his state, the sensational picture dealers would swarm in, his struggling competitors would book them, the public would demand their withdrawal, the police would descend on these houses, the newspapers would feature such raids—and his own house would suffer, as the innocent are supposed to suffer with the guilty.

* * *

NOTE very carefully the chain of reasoning. No matter how clean this exhibitor might keep *his own house and screen,* no matter how dignified and refined a theatre *he* might conduct—all this would count for nothing, would not save him from public damnation, *because some unprincipled exhibitor, in another part of the city, chose to conduct his house in such a manner as to precipitate a clash with the authorities!*

* * *

CONSIDER for a moment what that means and, with it, consider this:

A few days ago, the Commissioner of Licenses of the City of New York revoked the licenses of two burlesque theatres in Manhattan for what he described as "conditions of almost incredible indecency."

Do you suppose for a moment that the manager of the Belasco or the Empire, the home of Charles Frohman's productions, trembled lest the public would also suspect their theatres of "almost incredible indecency"?

Do you suppose for a moment that any theatregoer imagines that what happened at those burlesque theatres could, to any degree, occur at the Empire or the Belasco?

Certainly not. And the reason is, that the theatregoing public knows precisely what sort of shows to expect at the Empire and the Belasco, and precisely what to expect of the other two theatres.

* * *

NOW, so far as there is any truth in the reasoning of the exhibitor who believes that his worst competitor can dictate to the public what it shall think of that exhibitor's theatre, it lies in the fact that the public does not know and, *with few exceptions, cannot* know what to expect or what they are going to find at any motion picture theatre.

To them all motion picture theatres are alike—they are just motion picture theatres and nothing more. The names of pictures, or the names of companies, *with a few notable exceptions,* tell them nothing.

The result is that the theatregoer does not have any reason to believe that what might happen at one picture theatre could not happen at another. He does not know, unless he is intimately acquainted with picture programs as few are, *where to find the kind of pictures he does want, and how to avoid the kind he doesn't want.*

And the blame for this unsystematized, unstandardized hodge-podge of a situation is entirely upon the producers of pictures.

* * *

IT arises out of the attempt of various manufacturers to produce every possible kind of a picture, every possible kind of a story, regardless of the nature of his equipment, the limitations of his stock company, or the fitness of his directors. As a result, neither his actors nor his directors have time to learn how to produce any special sort of picture well, and, in fact, have only time to turn out more or less unsatisfactory experiments in every class.

* * *

TODAY a director may be working on a "thriller"; next week on a rural, home-like play; a month from now engaged in making an historical feature, or a war spectacle—all for the same company.

While the company is turning out comedies, society dramas, underworld stories, westerns, historicals, classics, allegorical subjects, rural plays, high moralities, sex studies, and delicate psychological presentments, with no other aim than to catch every kind of a theatregoer with every kind of a picture.

* * *

THE exhibitor's program cannot help reflecting this conglomerate condition. Without spending what is often to him a ruinous sum of money, he can hardly arrange a program that does not contain discords, that is not more or less miscellaneous and unassorted. To do this, he would have to have absolute independence of booking, regardless of programs, and this does not exist.

Meanwhile, his patrons can never be quite sure what they are going to find at his theatre.

And, meanwhile, the new convert to motion pictures, who has been used to well-defined lines of demarkation in the legitimate theatre and in his magazines, is in a state of bewilderment and disgust at the jumbled, mixed, unassorted programs he encounters at the various theatres he visits.

"The only reason I keep on going," said one of them the other day, "is because I never can tell when I am going to see a good picture."

Pathé Secures Rights to Woods' Play Collection

General Manager Gasnier Puts Through Deal, Which Gives Motion Picture Producer Opportunity to Bring Out Stage Successes Holding Boards Many Seasons—Some of the Hits of the Last Five Years Include "Madame Sherry," "Gypsy Love," and "The Girl in the Taxi"

AN announcement of interest in both theatrical and motion picture circles is made by Pathé and A. H. Woods. Arrangements have just been perfected whereby Pathé receives the motion picture rights to all the plays that have been and will be produced by Mr. Woods. Thus one of the largest theatrical producers of the day becomes allied with the oldest of the motion picture concerns. The list of plays which thus becomes available for motion picture purposes is a large one, embracing many of the greatest theatrical successes of recent years.

At the time the papers were signed there were three large immediate cash offers lying upon Mr. Woods' desk. With the acquisition of the plays Pathé becomes the possessor of a splendid stock of picture material which will add prestige to the Gold Rooster program, on which they will be placed.



L. J. GASNIER

George Fitzmaurice, who because of his great ability has been entrusted by Pathé with the production of adaptations from famous dramatic successes, will produce many of these A. H. Woods plays. In his casts will be used so far as possible, the actors who appeared in the original productions, among whom are many of the leading players of the day, such as Florence Reed and Robert Edeson.

The pictures will be made in the very best manner, regardless of expense. George Brackett Seitz, the Pathé scenario editor, and Ouida Bergere, both well known playwrights, will make the adaptations. The first play to be filmed will be "New York," with Florence Reed. Work on this picture will be started at once by Mr. Fitzmaurice.

General Manager Louis J. Gasnier of Pathé put through the deal with Mr. Woods, assisted by George F. Miller and G. Van Werveke of the Pathé forces. Mr. Woods was represented by Martin Herman, his general manager, and Ralph I. Kohn, his private secretary.

The rise of A. H. Woods from the domain of ten cent melodrama to a position in the front rank of theatrical producers is one of the most spectacular in the history of the American theatre. In a comparatively few years he has established himself



A. H. WOODS

as a successful, original and daring manager. Looking over the list of "hits" in the past five years, we find the name of A. H. Woods associated with many emphatic ones.

For instance, it was Mr. Woods who gave us that international music success, "Madame Sherry," to be followed later in the operatic field by the melodious "Gypsy Love," which enchanted two continents. It was A. H. Woods who staged the well remembered laughable farce "The Girl in the Taxi," which was also subsequently played abroad.

It remained for the same manager to make a star of Julian Eltinge, the famous impersonator. When it came time to dedicate the new Eltinge theatre in New York, it was A. H. Woods who picked "Within the Law" for the initial atraction. The phenomenal success of this drama of the shop girl is too widely known to need added comment. And who has not heard of or laughed at the greatest tribute to Woods' ability to give the public what it wants, namely "Potash and Perlmutter."

Even more recently Mr. Woods has given the public such pronounced successes as "The Song of Songs," "Kick In," "Innocent," "The High Cost of Loving," "The Yellow Ticket," "Common Clay" and "Abe and Mawruss," the last two the most notable successes of the current season.

Mr. Woods has assembled under his banner such prominent players as John Mason, Jane Cowl, Dorothy Donnelly, Florence Reed, Richard Bennett, Julian Eltinge, Barney Bernard, Madame Cottrelly, Irene Fenwick, Cyril Keightley, Thos. A. Wise, Forrest Winant, Pauline Frederick, Lew Fields, Douglas Fairbanks, John Barrymore, Josephine Victor, Jane Grey, Emmett Corrigan, Macy Harlan, Marguerite Sylva, Dustin Farnum, William Farnum, Bernard Granville, Adele Ritchie, Sam Bernard, Louise Dresser, and a host of others.

Mr. Woods is owner of the Eltinge theatre, and lessee and manager of the Republic theatre in New York. He personally selected Pathé to be the medium by which his plays are to be presented to the public in picture form.

Essanay's Studio Building to Have Gymnasium

Running Track, Indoor Tennis Court, Handball and Squash Courts, Beside Ordinary Apparatus, Will Be Installed for Actors and Actresses

ONE of the features of Essanay's new studio building, which now is rapidly going up will be a completely equipped gymnasium. There will be a running track, an indoor tennis court, handball and squash courts and all the ordinary apparatus used in gymnasiums.

George K. Spoor, president of Essanay, ordered this addition to the studio because he believes that the way to get the best work out of his players is to have them in the finest of physical condition. Every actor and actress will be encouraged to take regular physical exercise, though it will not be compulsory.

There will be a man and a woman instructor, certain hours being set off for the men and others for the women to use the gymnasium. Several large shower baths will be constructed on each side of the gymnasium which will be open at all hours.

There also will be a library and reading rooms as a general lounging place for players when not at work so that they will not be confined to the necessarily limited space of a dressing room.

The main offices and directors' rooms will be on the second floor of the studio, most of the first floor beng given to a gigantic studio where several directors can work at the same time. Its proportions will be large enough for the staging of Essanay's great feature plays, many of which called for scenes of such magnitude as to cramp a 100 x 100 foot studio.

The floor space of the new studio will be 350 x 175 feet or 61,250 square feet. The building will be fireproof, being constructed of brick and steel, the only possible inflamable part being the furniture.

It is expected that the new quarters will be ready for occupancy by January 1.

Walter, Successful Dramatist, with Equitable

Author of Some of Biggest Hits on American Stage, "Paid in Full" and "Easiest Way," About to Conclude Arrangements to Furnish Six Scripts a Year



THREE STARS WHO HAVE RECENTLY JOINED THE EQUITABLE FORCES

Left to right: MURIEL OSTRICHE, GAIL KANE AND MARGARITA FISCHER

GENERAL MANAGER FELIX F. FEIST, of the Equitable Motion Pictures Corporation, this week announced the completion of all equipping at the Equitable's Fifty-second street studio, and the commencing of work there by three Equitable directors.

When Frank Powell, Charles Seay and John Ince begin their productions, Equitable hopes that by February 1 they will have at least fifteen finished productions on the shelf, and thereby be enabled to diversify their releases as they have planned to do.

In addition to Powell, Ince, S. E. V. Taylor and Seay, E. Mason Hopper, Webster Cullison, Edmund Lawrence, Joseph Golden and Harry A. Pollard are busily engaged on production at Flushing, L. I.; Fifty-second street, or the Triumph studios in the Bronx.

Three permanent stars, Muriel Ostriche, Gail Kane and Margarita Fischer, are either at work or awaiting their next vehicle. Miss Kane has finished "The Labyrinth," Margarita Fischer is in the final scenes of "The Dragon," and Muriel Ostriche has just completed her first Equitable release, "A Daughter of the Sea."

Now Brandon Tynan, Frank Sheridan, Molly McIntyre, Emmett Corrigan, Henry Kolker and Gail Kane are to begin work at once at one of the three Equitable producing headquarters.

Equitable, through an arrangement now being made, expects to have twelve of the most noted writers of the day writing for its studios.

Eugene Walters, author of "Paid in Full," "The Wolf," "The Easiest Way," "The Wife," and "Homeward Bound," is about to conclude arrangements with the Equitable, to furnish them with six original virile stories a year; Rachel Crothers, whose numerous plays and novels have established her as a factor in fictiondom; Harriet Ford, author of "The Argyle Case," "The Dummy" and other plays; and Edwin Milton Royle, author of a large number of big stories and plays, including "The Squaw Man."

Eight other noted writers are under contract with the Equitable to produce a certain number of stories and plots, and it is thought that work will begin on this material within a few weeks.

William Stoermer, until recently studio manager for Thomas Ince, with Triangle, has assumed a similar position at Equitable's Fifty-second street studio, in New York, and under the general direction of Isidor Bernstein will handle the material side of all productions at that place.

For Frank Sheridan's production of "The Man Higher Up," a mixed cast of players has been assembled. In addition to Mr. Sheridan the cast will include Clara Whipple and Mary Charleson, two regular screen players who are members of the Equitable regular stock cast.

Charles Gleason, Frank Beamish, Henry Spengler, George Arbine and William H. Tooker, all of whom have appeared in principal parts in feature productions, and have proven their worth, will have important roles in Sheridan's picture. Marie Booth, Myrtis Coney and Mary Weston also appear.

TWO "CARMENS" DRAW BIG IN MASSACHUSETTS

This is what Sam Goldstein of the Broadway theatre, Springfield, Mass., thinks of the Lasky "Carmen" film, as expressed in a telegram to Harry Asher of the Famous Players Film Company:

"Can we hold 'Carmen' an additional week at additional price? Turning away thousands. Wire answer."

Manager Campbell of the Fox film exchange is having the same experience with the Theda Bara version of the opera. All over the territory motion picture fans have gone wild over the two "Carmens."

War Helps American Pictures in Great Britain

Representative of Hauff, a London House, Now in New York to Complete Arrangements for Marketing New Kriterion Prints, Declares That Business Is Better in England

THE war in England, instead of affecting the American photoplay market adversely, as was originally feared, has really greatly aided to increase its popularity, according to the statement of a representative of the English house of C. H. Hauff, Ltd., 62 Great Russell street, London, England, when interviewed at the offices of the New Kriterion Sales Corporation.

The representative of Messrs. Hauff, who was here to complete the final arrangements for the marketing of a large number of prints of the New Kriterion productions, said:

"Business is better than ever in spite of the war. This is due to the fact that there is more than enough work for everybody at salaries greater than ordinary, and as a result more working people frequent the moving picture theatres. It is also due to the fact that many women are receiving the pay of their soldier husbands and have more money to spend and more freedom to spend it.

"The arrangements of the renters and importers has also helped to make the situation much better. The announcement of the new tariff that went into effect on September 29 of one pence, two cents, a foot on positives, and half pence, 1 cent, per foot on raw stock caused considerable disturbance in selling conditions, which was finally settled by the agreement of the various film interests to charge five pence as formerly.

"Both features and small stuff sell well, although two-reelers are hard to sell. Educationals and comics in one reel are the best sellers. It is very difficult to sell films over 4,000 feet. The five and six-reelers are not popular unless they are very exceptional. American pictures go very well at present. We like the clear photography and clever direction. Of course the situation is aided, too, by the fact that we are not getting continental pictures.

"Although your pictures are exceptionally good, your posters are not of the quality used by many of the films here. One firm here has paid as much as one hundred pounds for the work of well-known artists. Of course, we sell our posters, while you give yours away generally."

The Kriterion Sales Corporation, who bought all of the assets of the Kriterion, sent a complete sample program to England, and the contract from the English firm is the result.

In their letter confirming the contract their expert wrote: "I may say that if your future productions are as good as the ones you sent us you may look forward with every confidence to a good sale for your films in Great Britain and her colonies."

The contract was for the prints far in excess of what had been figured as possible for England.

Vogue Makes the Sixth Comedy Brand for Mutual

This Gives the Program Each Week Nine Releases with Comic Element in Plot—At Thanhouser Studios Four Directors Are Busy Turning Out Funny-Films—The Cub Pictures Made by Horsley with George Ovey in the Lead Continue to Be Regular Part of Friday's Output

WITH the introduction of Vogue films to the Mutual's program in December, there will be six distinct brands of straight comedy and nine comedy releases weekly which will go to the public through the Mutual Film Corporation.

Vogue films are being produced by the newly organized Vogue Films, Inc., in Los Angeles, under the direction of Charles H. France. In the cast will be Priscilla Dean, Russ Powell and Lillian Brown Leighton. They will be supported by William Scott, Wilton Welch, Arthur B. Lamb and M. Morante.

There are four directors of comedies busily at work at the Thanhouser studios at New Rochelle, since two funny pictures are released by that company under the brand name of Falstaff every week in the Mutual's program. Monday and Thursday are the days on which they appear.

William A. Howells, who is an actor as well as a director, and appeared in the Falstaff release of November 11, "Hannah's Henpecked Husbands," is already engaged in producing a comedy every two weeks. Arthur Ellery, William Parke and Howard Mitchell are the other directors among the Thanhouser forces, who turn out at least one funny picture every two weeks. Louise Emerald Bates, the beautiful star of many Winter Garden shows and of other Broadway productions, is the newest acquisition to the fold. She has appeared in "The Film Favorite's Finish," on the Mutual Program, November 11.

Other Falstaff Members

Frances Keyes, Carey L. Hastings, Barbara Gilroy, Janet Henry, Winifred Lane, Riley Chamberlain, Frank McNish, Colin Campbell, John Lehnberg, Lindsay Morrison, Burnett Barker, Charlie Emerson, Boyd Marshall, Claude Cooper and Arthur Cunningham are other members of the Falstaff companies.

Among the Falstaff comedies soon to appear are "A Cunning Canal Boat Cupid," in which Winifred Lane and Claude Cooper are featured; "Lulu's Lost Lotharios," featuring Barbara Gilroy and Claude Cooper; "The Postmaster of Pineapple Plains," starring Janet Henry and Charlie Emerson; and "Hannah's Henpecked Husbands," in which Carey L. Hastings and Boyd Marshall play the leads. These will all appear during November.

Then, there are the comedies, in which George Ovey is the head liner, and which are a regular part of the Friday's output in the Mutual Program. The Cub pictures are directed by Milton Fahrney, who was one of the first of Mr. Horsley's staff when he first commenced to produce pictures, several years ago.

George Ovey is supported by George George, the popular comedian who joined the Horsley contingent about six weeks ago, after motion picture experience with Pathé and Biograph. Also in the company are Louis Fitz Roy, Gordon MacGregor and Janet Sully.

Goldie Colwell, who has played comedy leads with Mr. Ovey for some time, has been transferred, and at present a permanent successor to her place has not been appointed. Mary St. Aubour has appeared in several Cub releases since Miss Colwell's departure from the comedy ranks.

Three Cubs in November

Three Cub comedies are scheduled for release in November. "The Double Cross" will appear November 12, "The Fighting Four" is scheduled for November 19, and "A Deal in Indians" comes on November 26.

Cissy Fitzgerald, the English comedienne, who appeared recently in two Casino star comedies in the Mutual Program, "A Corner in Cats," and "Zablitsky's Waterloo," has been re-engaged for four additional comedies with the Gaumont Company, which are being especially written for her. Miss Fitzgerald will commence work next week.

Casino Star Comedies are produced at the Gaumont studios at Flushing, L. I., under the direction of Edwin Middleton, an old comedian and comedy director. Budd Ross is the only regularly engaged actor who appears in all the pictures. The star is chosen from among Broadway players, and supporting casts are picked anew for each production.

Among the comedy players who have been featured in these one reel productions are George Spencer, W. C. Fields, Fayette Perry, Alice Dovey, Tom Waters and Harry Vokes.

"Beauty in Distress" and "The House Party," in which Harry Vokes, supported by Dorothy Rogers, and then by Eleanor Fairbanks, will be released November 14 and 21. Cissy Fitzgerald in "Nearly Famous" will appear November 28.

The Novelty comedies, which are released regularly Mondays and Wednesdays, are produced by different companies. Some of them, including the three burlesques, "Rip Van Winkle Badly Ripped," "Miss Trilly's Big Feet" and "The Corsican Brothers Up-to-Date," are the output of the Crystal Film Corporation, directed by W. A. Hutchinson. Edith Thornton plays the leads in these, usually supported by W. E. Browning.

Edward McWade in Novelty Film

The Novelty release of November 24 is entitled "Taming a Grouch," and was written and produced by Edward McWade, the writer and actor. In the leading role is William Sloan, whose appearance in such productions as "The Governor's Son," "1492," "Little Christopher," "The Girl from Paris" and the "French Maid," has established him as an actor of more than usual ability. He is supported by Margaret McWade, who is also well known on the legitimate stage.

In addition to these, there are the American Beauty releases on Tuesdays and Saturdays. In the American companies are Neva Gerber, Carol Holloway, Beatrice Van, Frank Borsage, John Sheehan, Estelle Allen and Jack Dillon. "Her Adopted Father," "The Drummer's Trunk," and "Cupid Beats Father," are soon to be shown on the Mutual Program.

Of a different type of comedy is the "Buck Parvin in the Movies" series, produced from the stories by Charles E. Van Loan, which were published in the *Saturday Evening Post*. Under the title of Mustang brand, these pictures appear every fourth week. Arthur Acord plays the lead.

Another comedy, of still a different character is the weekly Gaumont animated cartoon "Keeping Up with the Joneses," drawn by Harry Palmer, which occupies one-half of the Gaumont scenic "See America First."

Miriam Nesbitt and McDermott Together Again

Leading Woman, Back at Studio After Visit to 'Frisco Fair, Will Make Re-appearance in a Three Reeler, "Life's Pitfalls," Directed by Ridgwell

MIRIAM NESBITT, Edison leading woman, has returned to the studio after about a two months' trip and rest during which she took a cross-country tour, leisurely, to the Pacific Coast and the San Francisco fair. In a number of cities in which she appeared she received unplanned, but enthusiastic receptions. Her first re-appearance will be in a three-reel feature, "Life's Pitfalls," directed by a new Edison director, George Ridgwell.

After that Miss Nesbitt will be assigned a special director and will again appear with Marc MacDermott. This return to the older order is in response to a pronounced demand upon the part of exhibitors and patrons that these two appear together again.

The director in charge will be George Wright, newly appointed from the acting ranks of the Edison company. Mr. Wright first went to the Edison company with the intention of becoming a director, backed by a wide experience as a stage manager.

While standing about getting familiar with the difference in motion picture direction, he was asked to play a part. The splendid way he did it marked him, unanimously, as too good an actor to lose from the screen.

Mr. Wright has appeared in "My Friend from India," with Walter E. Perkins; the title role in "Chimmie Fadden;" in the all star cast of "Shenandoah" with Otis Skinner; as player and director with

STARS AND SCENES OF THREE FINE ARTS PHOTOPLAYS SOON TO FLASH ON SCREEN FOR TRIANGLE PATRONS



DE WOLF HOPPER IN "DON QUIXOTE"; MARIE DORO IN "THE WOOD NYMPH"; RALPH LEWIS IN "THE MOTHER OF SEVEN"

the Charles Klein productions, in "Bobby Burnit," "The Country Boy;" the London presentation of "The Third Degree," and "Bought and Paid for."

Hereafter it is probable that Miss Nesbitt and Marc MacDermott will appear only in features.

PAUL POSTLER JOINS CALIFORNIA COMPANY

Paul Postler, formerly with Essanay and Pathé, has joined the California Motion Picture Corporation at San Rafael, Cal., to play juvenile leads opposite Beatriz Michelena.

Laemmle to Try Out Osborne Convict Welfare Plan

Two Inmates on Release from Sing Sing in Next Thirty Days Will Be Sent to Universal City for Employment, with Chances for Advancement if Deserving

PRESIDENT Carl Laemmle, of the Universal Film Manufacturing Company, is so much in accord with Warden Osborne's plan of giving the Sing Sing convicts a chance that he intends to put that plan to a test and find out whether it works out as well in fact as it does in theory.

Mr. Laemmle has arranged with the warden to take two inmates to be released within the next thirty days, send them to Universal City, Cal., where the Universal has a whole municipality given over to the manufacture of motion pictures, and will there give the two men employment, with opportunities for advancement, and thus give Warden Osborne's plan a thorough trial.

It will be remembered that Mr. Laemmle was the first to introduce motion pictures in Sing Sing. In the early part of last



CARL LAEMMLE

September, Oscar Cartaya, an inmate of Sing Sing, won the fifty-dollar prize offered by the Universal for suggesting a title to "The Photoplay Without a Name." Cartaya saw the picture when it was shown in the prison projection room, and sent in as a fitting title, "Folly's Crucible," which was chosen as the most appropriate title from a list of over 44,000 titles submitted.

When Cartaya was handed a check for fifty dollars by Manager Joe Brandt of the Universal home office, he immediately turned around to Mr. Osborne and said that he wished to contribute ten dollars from that amount to the Mutual Welfare League fund. "I would like to give more," said Cartaya, "but I am a foreigner, alone in this country and this is all the money I will have when I leave the prison eighteen months from now."

Rights of All Ella Wheeler Wilcox Books for Metro

Prose and Verse of Famous American Author Will Furnish Material for 6 Pictures a Year, and She Will Assist in Direction and Making of Each Subject

METRO has just completed a contract with Ella Wheeler Wilcox, one of the foremost living women writers in America, for her entire works, poetry and prose, which will be utilized in the picturization of Metro feature productions. The feature pictures will be made at the rate of six a year, and Miss Wilcox has agreed to supervise personally and assist in the direction and the making of each picture.

The Ella Wheeler Wilcox series of pictures will be produced by the Rolfe Photo Plays, Inc., for release on the regular Metro program. Max Karger, general manager of the Rolfe forces, arranged the contract with Miss Wilcox, and it was considered of such moment that a moving picture was made in the Rolfe studio of Miss Wilcox signing the contract.

Afterward, when the film was shown in the projecting room at the studio, Miss Wilcox manifested keen delight.

In the Wilcox collection there are more than five hundred poems and several volumes of prose. Most of them are known throughout the civilized world. In the seven volumes of verse perhaps the best known are "Poems of Passion," "Poems of Pleasure," "Poems of Power" and "Poems of Problems." Among her notable books of prose are "Three Women" and "Maurine."

The most powerful and suitable poems will be chosen for picturization. Metro has done this sort of work in the past by adapting poems of Robert W. Service, the "Kipling of the North," notably "My Madonna," "The Song of the Wage Slave," and "The Shooting of Dan McGrew." These features were produced by the Popular Plays and Players, for release on the regular Metro program.

The first Wilcox picture will be put in production immediately.



MARY MOORE, SISTER OF OWEN, TOM AND MATT, WHO, AS A NEW LUBIN PLAYER, WILL BE SEEN IN "THE GREAT DIVIDE"

Berst Elected President of General Film Company

At Meeting Held in New York Last Week Frank L. Marion, President of Kalem, Was Made Vice-President—J. J. Kennedy and C. H. Wilson Resign—New Policy Will Be One of Increased Efficiency, and Is Said to Meet Full Approval of All the Producers

At an adjourned regular meeting of the General Film Company, held in New York last week, J. A. Berst was elected president, and Frank L. Marion, president of the Kalem Company, was elected vice-president to fill the vacancies made by the resignations of J. J. Kennedy and C. H. Wilson, vice-president of the Edison Company, as president and vice-president respectively. Percy L. Waters resigned as general manager, and his office will be filled by Mr. Berst.

Previously, at the regular meeting, Messrs. Kennedy and Wilson had suggested their resignations, stating that in their belief their close affiliation with the Motion Picture Patents Company might be detrimental to the General Film Company, because of the latter's present status in the courts and the litigation that may possibly follow the decree in the present Government case. Both resignations were accepted with regret, as was also the resignation of Mr. Waters, whose efficiency has been highly recognized. Mr. Berst as acting president and devoting his entire time to his duties makes unnecessary the separate office of general manager.

Mr. Kennedy, as is well known, had numerous construction and booking interests in addition to his General Film executive duties.

Mr. Kennedy and Mr. Wilson continue as directors of the General Film Company, and the new executive committee will consist of Messrs. J. A. Berst, George Kleine and Albert E. Smith. Mr. Smith continues as treasurer.

The election of Mr. Berst and Mr. Marion was unanimous.

A new and important policy has been decided upon with respect to the production and distribution of General Film releases. The weekly releases have been reduced in number to forty-two. This has been done to increase efficiency in production and to do away with similarity in character of subjects. Each producing company will now specialize more clearly, furnishing subjects to make a program complete and varied, but not overlapping in character of subjects.

Production by merit will also supersede the former policy of standing orders from the General Film Company to the producers. The program will now be placed upon an open booking basis. Exhibitors will be allowed to select subjects, and production will naturally be directed by their trend of selection. Branch managers will be given more latitude in the conduct of their offices.

"The new policy," said Vice-President Marion, "is simply one of increased efficiency. It meets with the full approval of all the producers. We feel that the outlook is very bright. The General Film producers are, and have been within the year past, in closer harmony than ever before. As for the Government suit, the point at issue, that of a monopoly, has utterly ceased to be an issue, as every one knows. The court decree has not as yet been handed down. If it should be adverse to our present organization we will of course appeal and our lawyers feel more than confident of a favorable outcome.

"The new officers and executive committee have the utmost confidence of all the directors."

Mr. Berst, who has been vice-president and general manager of the Selig Polyscope Company is leaving Chicago for New York to take up his new duties.

Judge Tugwell Dismissed by Los Angeles Mayor

President of Censor Body Charged with Soliciting and Receiving Special Favors from Film Exchanges in Form of Reduced Rentals for Pictures at His Theatres

Special to Motion Picture News

Los Angeles, Nov. 11.

THE action of the Los Angeles Motion Picture Board of Censorship in not permitting "Damaged Goods" to be shown, brought out a number of complaints in affidavit form which were filed with the city council, and resulted in the request by the acting mayor for the resignation of Judge A. P. Tugwell, president of the board, and E. T. Jorgensen, secretary.

The latter complied with the request, but President Tugwell demanded a public hearing, and was given until noon of Tuesday, November 9, to file his resignation or be dismissed. He failed to comply and was dismissed by Mayor Charles Sebastian. The city council upheld the action. The resignation of Jorgensen becomes effective immediately as does the dismissal of Tugwell.

The principal complaint against Jorgensen was that he accepted seventy-five dollars from J. A. Quinn, manager of the Superba theatre, Los Angeles, early this year. Quinn maintains that the money was to influence the vote of Jorgensen with regard to a picture Quinn had booked and advertised, and which was condemned by the censors. Jorgensen is a member of the Los Angeles *Evening Herald* staff, and accepted the money as payment for publicity work.

There were several charges filed against Tugwell. One was that he solicited, and received special favors from Los Angeles film exchanges in the form of reduced rental rates for films exhibited at his Globe theatre, at Central avenue and Jefferson street, Los Angeles. Another charge made by more than one film exchange was that Tugwell collected two dollars weekly from film exchanges in payment for calling at exchanges, taking films to the censors' projecting room and returning them to the exchanges. In affidavits filed which bear the date of November 8, statements made by film exchanges are quoted.

This shake-up will in all probability cause a complete change in the board of censors, with new ordinances which will provide that anyone connected with the motion picture industry will not be eligible as a member of the board. Councilwoman Lindsay has been active in investigating charges of misconduct, and statements made by her is to the effect that new ordinances will in all probability become effective January 1.

Film exchangemen here have been active in this matter to the extent that a majority of the managers signed a petition which was filed with the city council, Monday, asking for the abolishment of the present board of censors on the plea that they were incompetent.

The belief of a number of members of the city council is that there should be a censor board.

Premier Program in New Quarters; Opens Suite in the Leavitt Building

THE Premier Program Corporation, announcement of which was made last week, has moved into its permanent quarters and now occupies the entire second floor of the Leavitt Building, 126-8-30-2-4 West Forty-sixth street. This location is in the heart of the uptown film district.

Before moving in, the Premier Program entirely renovated and re-equipped these offices. The equipment throughout is mahogany, and although simple and dignified is rich and serviceable. The main entrance is through an outer office, space in which is reserved for the use of stenographers and clerks. Opening directly from this room are the offices of the sales department advertising and publicity, and such other departments as come into direct contact with the largest number of daily visitors. Also opening into this office is an enclosed reception room for the use of visitors not actually engaged in one of the other offices.

A corridor leading from the main entrance room communicates with the offices of the corporation. Along this same corridor, also, separate offices are provided for each of the five producing companies, whose features will be releases on the Premier Program. Beyond the offices of the producing companies are the offices of the accounting department and the scenario department.

The projection room has every modern convenience. A small writing-table, equipped with desk light, enables the viewer of a picture to make such notes or memoranda as he may desire.

The equipment in the booth includes two projection machines and all other appurtenances requisite for high grade projection.

WARDES, FATHER AND SON, NOW WITH EDWIN THANHOUSER

That eminent tragedian and Shakespearian authority, Frederick Warde, has at last succumbed to what he jokingly terms "the film inevitable." He has just been engaged by Edwin Thanhouser, for work at the New



ERNEST WARDE AND FREDERICK WARDE
(Thanhouser)

Rochelle studios, and will first be seen as Silas Marner.

Mr. Warde is practically the sole survivor of the Shakespearian actors of another day.

Of moving pictures he says:

"A wonderful art to which I am a total stranger but an ardent admirer. Little did I think that I would ever take part in a studio production, but the spirit of the times and Mr. Thanhouser's proposal bade me give ear to the 'film inevitable.' My initiation into the mysteries of the film studio proves to me that I am not too old for new tricks."

Mr. Warde's initiation will be at the hands of his son, Ernest, who is a Thanhouser director.

MABEL TALIAFERRO WITH STRONG CAST FOR ROLFE

Mabel Taliaferro, the beautiful and talented star of the speaking drama, who played the stellar role in "Rebecca of Sunnybrook Farm," "Polly of the Circus," and other notable productions of the legitimate stage, has been signed by the Metro Pictures Corporation to appear in a series of big Metro feature pictures produced by Rolfe Photo Plays, Inc.

She will be surrounded by an adequate supporting cast, including many artists of considerable experience on both the stage and screen.

Miss Taliaferro is counted one of the most fascinating and charming young actresses of the stage. The arrangement with Miss Taliaferro was made by Max Karger, general manager of the Rolfe Photo Plays, Inc., for her appearance in productions of that company, which will be released exclusively under the Metro banner.

American Film Trade Asked to Help Red Cross Work

Film Men Requested to Contribute Toward Ambulance Unit, Contemplated Gift From British Industry for the One Service Recognizing No Prejudices in Wartime

A COMPLETE ambulance unit for service with British troops at the front will be provided by members of the British film industry, if a project now under way is carried through to success. The American picture trade is also urged to contribute to the fund.

The scheme calls for the raising of $150,000, the cost of fifty motor ambulances, with various supplementary vehicles, including a store car, a repair wagon, ten motorcycles and four ordinary cars.

Already the whole motion picture trade in England is rallying to the support of this praiseworthy cause. At a big mass meeting in London recently, representatives of all sides of the industry passed the following resolution:

"That, as a thank offering for the success of moving pictures in the British Isles, and to show appreciation of the patriotic devotion displayed by a large number of cinema patrons and members of the trade now serving with His Majesty's forces, this mass meeting of the kinematograph and allied trades pledges itself to present the British Red Cross Society a convoy of fifty motor ambulances for the use of the army in Flanders or elsewhere."

Several hundred British theatres observed November 9 as Cinema Ambulance Day, donating their whole receipts that day to the fund. In addition a matinee is to be given November 16 at the London Opera House, under the patronage of the King, the Queen, and the Prince of Wales. A number of the most prominent actors and actresses in England (all of whom had appeared in pictures), gave their services, and British exhibitors aided by promoting the sale of tickets. W. A. Northam, as secretary of the matinee entertainment committee, was one of those chiefly responsible for the success of the benefit.

The *Kinematograph and Lantern Weekly* reports Ireland and Scotland working in line with the rest of the British film trade. The country has been divided into twenty-seven districts, and the campaign for contributions thoroughly organized by the Cinematograph Trade Ambulance Fund, with Dr. R. T. Jupp, president; J. Frank Brockliss, chairman of executive committee; W. F. Jury, hon. treasurer; William Barnetson, secretary. Ninety members of the trade are serving as vice-presidents.

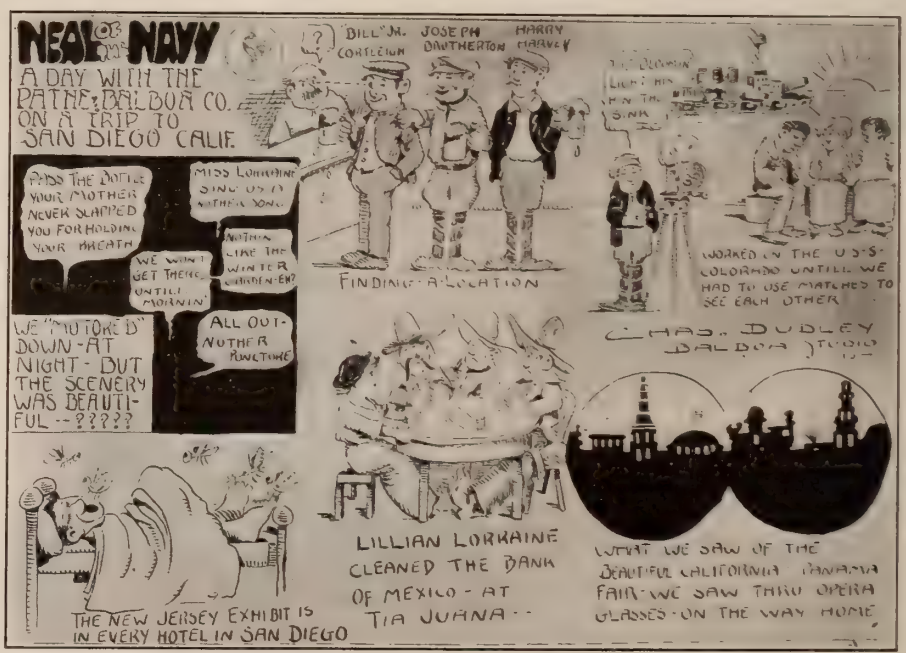
The Sub-Committee for the American Press and Trade, of which Paul Kimberley is chairman, with headquarters at 166 Shaftesbury avenue, London, W. C., is made up of the following, besides Mr. Kimberley: A. F. Wagner (director and manager Thomas A. Edison, Ltd.); W. C. Scott (director American Company, Ltd.); H. A. Spoor (Essanay); J. D. Tippett (Trans Atlantic Film Company); A. E. Mainwaring (Western Import Company).

This committee will be glad to receive contributions from any member of the American motion picture industry. From considerations of humanity alone, the project is most worthy. An ambulance corps knows no nationality. They labor with but one object in view—the assuagement of pain and the saving of life.

MOTION PICTURE NEWS believes many manufacturers, exchange men and exhibitors in the United States will be glad to share in this movement.

RICHARD TURNER NEW LEADING MAN FOR ANITA STEWART

Anita Stewart will have a new leading man in Richard Turner, a recently appointed member of the Vitagraph forces. Hereafter Miss Stewart and her company will work in the new studios at Bayshore.



CARTOON BY CHARLES DUDLEY, BALBOA COMEDIAN AND CHARACTER MAN, ILLUSTRATING A TRIP TAKEN TO SAN DIEGO BY THE BALBOA-PATHE COMPANY

The Press, Press Representative and the Picture—VII

Press Agents Who Deluge Theatres or Newspapers with Press Copy About Pictures as They Are Filmed and Fail to Send Out Matter When Subjects Are Actually Released Are Defeating Purpose of Publicity—Copy for Current Attractions Should Reach an Exhibitor in Time for His Showings

Editor's Note.—This analysis of film publicity men was written by Fred T. Grenell, a Detroit newspaper man, connected with the Free Press, who also is publicity man for the Majestic, Orpheum, Knickerbocker and other Detroit theatres. Mr. Grenell had five years' experience with various road attractions, was one of the early members of the Friars and knows what the newspapers and the theatres should have because he is on both sides of the fence.

A FEW years ago an imaginative official of an Eastern film corporation happening to read a magazine devoted to better business in which efficiency and other ideals are idolized happened to come across the word "co-operation."

A few weeks later he told the world in the trade journals the important fact that henceforth and forever after his company would co-operate with the exhibitor. Great was the rejoicing on the part of the poor exhibitor. No more, it was said, would he have to beg a few facts about the film plays he was renting. The manufacturer would get to him everything—everything.

Of course, this company could not copyright the word and it was not long before every other company harped on it. They are harping still. Many of them have paid press agents to whom they pay regular salaries. They get out mimeograph matter, press sheets, copies of advertising for the daily or weekly papers and, possibly, in the eyes of the company managers, their efforts are remarkable.

It is the purpose of this little article to show their shortcomings in the hope that some of the companies will really use the word correctly. For instance:

Shortcomings of a Good Press Agent

There is one big Eastern corporation which gets out very fine pictures and which has a pretty good press agent, one who writes copy that can be used. But he deluges the theatres or papers with press copy about attractions as they are filmed and is very, very silent when the pictures actually are released.

The copy goes to the theatre so far ahead they throw it away. The newspapers, when they use it, do not help the local exhibitor, because it is mostly forgotten. If all the feature matter and data on the attraction was released a few days before the picture is ready for release the results would be better. Further, the local exhibitor could link it with his theatre.

Please note that the above criticism refers to the only film company, in the writer's mind, that really gets out regular press copy. Most of the copy that is sent out is absolutely not usable unless it is rewritten. It may not be palatable to many of these press agents, but this is a fact.

Some companies employ men at high prices, men who have had experience on the road with big producing companies, and the management cannot understand why these men "fall down." They do for a simple reason.

Much of the press copy sent out with road shows is given to the agent at the start of the season. He "plants" it in city after city. Ask him to give you copy written, perhaps, from a different angle, and he cannot. But if he is a good mixer, has a personality, he can get the copy in that has been furnished.

Failure to Comply with Request

There is a Western film company, for instance, to whom a letter was addressed by a manager, not many weeks ago, asking for seven photographs of a certain production for the newspaper. The desire for the particular pictures requested was explained in detail.

They were wanted for five newspapers in which this theatre advertises very heavily. It took two letters to get the five pictures and three of these photographs were for other attractions—not the particular one desired.

There is another film press agent who gets out what he calls a "press sheet" for each attraction. He lays out several styles of display copy, gives the exhibitor a price on each for mats or electrotypes, not knowing, of course, that column widths vary, and he is very particular to explain just how to put it together.

Three little press notices that accompany it are not usable in their written form, but on some of the sheets one notice can be extracted from the three. This press sheet is designed for a five-cent picture house, while the feature film subjects are sold only to regular theatres in the large cities because they are the only ones able to pay the price. This press agent does not know a solitary thing about publicity, though he may be very affable personally.

I have a letter from a man who stands high in the ranks of a producing company in which he says that his corporation can only permit one set of pictures to go to each theatre. He sees no reason for furnishing other pictures for the newspapers.

This man has been in the film business for many years, so many he cannot today see the difference between a theatre that charges five cents and one that charges fifty. I personally tried to explain to him in ordinary English that publicity given his pictures in the Detroit newspapers would enable him to sell his film all through the state.

Local Advertising Helps Picture Makers

This is a fact. The man who is now selling this particular brand of film finds his mission in Michigan much easier because in every Detroit paper that goes to every city or hamlet in the state his films are being advertised.

I might say in this connection that some of these experiences relate to the Majestic theatre, which has a seating capacity of 2,160, plays to capacity every day, spends about four hundred dollars weekly in advertising—sometimes as much as six hundred dollars—and does a gross business of from four thousand to five thousand dollars weekly. The advertising helps to create this business. But it is a far greater help to the film makers.

With another theatre in Detroit the film company that supplies part of its program has the happy faculty of sending press matter and pictures from two to four weeks after the films have been presented. It does this stunt quite regularly. Sometimes we send the pictures back and sometimes we do not. Why run a correspondence school?

Some day, let us hope, the film companies will employ newspaper men who have had road experience, regular newspaper men who can write a dozen notices about the same production, and write them differently; who can dig up a half dozen or more feature stories for each film and who will be on the job when the exhibitor wants—co-operation.

Variety of Short Items and News Style Characterize Metro Picture News

METRO PICTURE NEWS, the press sheet issued weekly by Metro Pictures Corporation, confines the presentation of publicity to one large page, the greater part of the sheet being devoted to stories of average length. Four or five single and two column cuts are carried, and there are a few short items.

Although the Metro sheet is not so elaborate typographically as some others and the illustrations are somewhat dark, still the material offers possibilities of adaptation to newspaper use, first, because of its variety, and second, because of the excellent style in which it is written. That is to say, all the stories have points, contain facts and are interesting.

In variety, the Metro sheet is really superior. For example, issue No. 9 carried the following range of matter:

Brief synopsis of "One Million Dollars," with two column cut of scene, and a description of what the scene is. Director buys library of Civil War books to aid him in producing "Barbara Fritchie;" sketch of Paul Gilmore, a new Quality-Metro star; narrow escape of an actor from death in fire while "Rosemary" was

being filmed (with cut); Emily Stevens divides her time 'twixt stage and studio, and has a strenuous time in the process; director finds a union card useful; two column cut of Grace Elliston, with a brief story about the new Metro play upon which she is at work; Bushman takes his daily exercise on hotel top (with cut of Bushman); Lionel Barrymore is arrested for trespassing during the production of "The Yellow Streak;" and several short stories.

Another commendable thing about this press sheet is the absence of any wild yarns, such as falls from cliffs, etc. And we imagine photoplay editors who receive it are also grateful for the knowledge of correct, but vivid English, it displays. The phrasing of the articles is much above the average.

Considering the brief space used the sheet is well arranged, live, and—what is vital in all motion picture publicity—built from the news angle.


METRO PICTURE NEWS

Vol. I. No. 6 Published weekly by the Metro Pictures Corporation 1465 Broadway, New York

This service is complimentary. We shall appreciate a press on your mailing list in order that we may keep our records as a guide for the future. Cuts and matrices of scenes and players will be sent to you with our compliments on application to ARTHUR JAMES, Director of Publicity METRO PICTURES CORPORATION, 1465 Broadway, NEW YORK

The Contents of this page is copyrighted and is released upon receipt

Matrices or electros of any of the layouts below, head, cut and story complete, will be sent free to newspapers free on application. Exhibitors desiring them can obtain cuts and matrices at cost

THIS PAGE IS ISSUED IN BEHALF OF CO-OPERATIVE PUBLICITY

SCENE FROM "THE FINAL JUDGMENT" STARRING ETHEL BARRYMORE

In "The Final Judgment," the Rolfe-Metro screen version of the play by George Scarborough, starring Ethel Barrymore, this famous actress records one of the notable artistic triumphs of her career. Her interpretation of the role of Jane Carleson, the beautiful prima donna, around whose marriage the daring plot is woven, is at once brilliant and highly effective. Miss Barrymore is ably supported by H. Cooper Cliffe, and an exceptional cast.

"The Final Judgment," while scheduled for release in its motion picture form some time this month, will not be given its stage premiere until nearly Christmas, when it will be put on at a Broadway theatre. This is a reversal of the usual procedure, and a distinct compliment to the enterprise of the officials of the Metro Pictures Corporation.

VETERAN ACTOR HAS NO FEAR OF BRUISES

Ready for any Chance at Call of the Camera

"Give me a pint bottle of ... and I don't care ..."

FAMOUS "DUNBAR" IN "THE WOMAN PAYS"

"Men of Mystery" Featured in Picture Starring Valli Valli

Edward Brennan, who will be remembered by many motion pic... as "Dunbar, the Man ... th Norma Phill...

BUSHMAN AND BAYNE FOR "YELLOW DOVE"

Famous Stars to be Featured in Elaborate Metro Pictures

Francis X. Bushman, the Quality-Metro star, will begin work this week in the picturization of "The Yellow Dove," the big novel which George Gibbs has just completed for D. Appleton & Co., publishers, and which the Metro Pictures Corporation accepted from manuscript for the screen production. It is expected by the producers that "The Yellow Dove" will be one of the sensations of the year, and preparations are under way to give it an elaborate production.

The story is one of international politics concerning the present European situation, in which the hero plays the difficult role of spy. While the story deals with circumstances surrounding the war it is not a war picture. The novel by Mr. Gibbs was considered in manuscript before it was seen by the publishers of the book, and was accepted by the Metro scenario department immediately after it was read.

Beverly Bayne will be seen in "The Yellow Dove" as Mr. Bushman's leading woman, and an exceptionally strong cast has been engaged for the production. The picture will be made in California by the Quality Pictures Corporation, where they have just finished "Pennington's Choice," in which Mr. Bushman was starred with Miss Bayne as his leading woman.

WEEKLY NEWS FILM FOR METRO PROGRAM

Will Picture Important Events of Local and National Interest

...sual interest ...shortly be

EMMY WEHLEN

Emmy Wehlen, the dainty little Viennese actress who achieved such notable success in the stellar roles in "The Dollar Princess," "The Merry Widow" and other big musical comedy productions, is to be featured in the coming Rolfe-Metro picturization of "Tables Turned." This is Miss Wehlen's second ... the screen, her first being in "When A Woman ... ure motion picture ...

REPRODUCTION OF THE UPPER HALF OF A TYPICAL ISSUE OF METRO PICTURE NEWS, SHOWING STYLES OF HEADINGS, STORIES AND CUTS

"NOT GUILTY" OFFERS CYRIL SCOTT IN STELLAR ROLE

Although born in Ireland, Cyril Scott, the star of the Triumph-Equitable's five-part production of "Not Guilty," is to all intents and purposes an American, as his first appearance on the stage was in Paterson, N. J., in 1883, in "The Girl I Love, or the Diamond Mystery," following that by joining Minnie Maddern's company, and later Richard Mansfield's.

His Lieutenant Robert Telfair in "The Heart of Maryland," with Leslie Carter, added to his fame, and the list of plays in which he has appeared since then is too long to be given here.

In the part of Edward Andrews, who spends the best years of his life in prison on a false charge, in "Not Guilty," he has a role which exactly fits his dramatic talents, under the guidance of Joseph A. Golden.



CYRIL SCOTT

ROLFE-METRO CAMERA MAN AN INVENTOR

Herbert Carleton, the expert cameraman, who works with John W. Noble, director at the Rolfe-Metro studio, is working on an invention with which he hopes to produce stereoscopic motion pictures.

Raver Film Corporation Disposes of English Rights

Betts of International Cinematograph Corporation, a London Firm, Gets British and Continental Control of the Twenty-nine Augustus Thomas Film Dramas.

WALTER C. BETTS, of the International Cinematograph Corporation, Ltd., London, arrived in the United States with the intention of securing the British and Continental rights of high-class motion picture productions made in this country.

Three weeks ago he investigated the Raver Film Corporation, upon learning that it was engaged in the manufacture of twenty-nine different plays from the pen of Augustus Thomas, author of many stage successes.

Harry R. Raver, president of the concern, which bears his name, gave Mr. Betts a full opportunity of investigating the Raver supply for British territory before entering into a contract and the English representative devoted three weeks to an analysis not only of the company's policy, but its facilities for securing talent, its producing staff and its financial resources.

He satisfied himself as to the standing of the Raver corporation. The result is a contract covering a long period for Mr. Raver's forthcoming productions.

In England as in the United States the Raver plays will be shown in the better standard of picture theatres and converted legitimate houses in Great Britain.

Territorial distribution will be selected with care, high-class men being given the preference. Nearly fifty applications from different sections of the United States are on file at the present time, several of which will, no doubt, receive favorable consideration, since the inaugural release will be ready for the market the forehalf of next month.

"Battle Cry of Peace" Will Soon Open on West Coast

Blackton Patriotic Subject Now Playing to Capacity in Boston and Chicago, and Entering Its Tenth Week in New York, Was Originally Suggested by Legion Members

WITH "The Battle Cry of Peace" running to capacity houses in New York at the Vitagraph theatre, where it begins its tenth successful week on Sunday, November 14; in Boston, at the Majestic theatre; in Chicago, at the Olympic theatre, and soon to open in San Francisco, J. Stuart Blackton's dramatic presentation of what invasion in our present condition of unpreparedness would mean, has begun in earnest its appeal to all Americans to be up and doing in defense of their country.

It was originally suggested by members of the American Legion, a society formed for the purpose of providing the country with a third line of defense consisting of men who are ready and willing to serve the government at any time in the various capacities for which they are fitted by training, military or otherwise.

Several members of the Legion, convinced that the motion picture is today the greatest medium for the transmission of ideas to the people, undertook to find someone who would tell, in a picture story form, the dramatic truth of our unreadiness. Mr. Blackton, head of the Vitagraph Company, was a ready listener.

More Photoplays With Modern Themes From Lasky

Next Few Weeks Will Bring, on Paramount Program, "Armstrong's Wife," with Edna Goodrich; Another Chimmie Fadden Subject, with Victor Moore; a Phillips Oppenheim Story Picturized, with Theodore Roberts; "The Cheat," Featuring Fanny Ward, and "The Unknown," Starring Lou-Tellegen

As the results of months of investigation and a close study of motion pictures exhibiting and the photoplaygoing public, the Lasky Feature Play Company by reason of its findings will concentrate for the present on photoplays of modern theme and tense dramatic action.

It is stated from the Lasky New York office that forthcoming releases through Paramount Pictures Corporation will sustain this announcement. At the Lasky studios in Hollywood, Cal., nearly all the plays at present in course of production under the supervision of Cecil B. DeMille come within the classification of tense, modern dramas.

"Armstrong's Wife," in which Edna Goodrich appears as the star on November 18, for her debut on the screen, is said to be an excellent example of the kind of subject material for photodramas which the Lasky Feature Play Company believes is in most demand at the present time. It is modern, its story is the narrative of a woman who chooses unfortunately between two men. Unhappiness becomes her lot; she is befriended by her disappointed suitor, given by him a new opportunity for happiness and eventually becomes his wife.

Following "Armstrong's Wife" the Lasky Company will release through Paramount on November 22 a comedy entitled, "Chimmie Fadden Out West," produced by Cecil B. DeMille, the theme of which also is entirely modern. It is the second of a series of photo comedies in which Chimmie Fadden as played by Victor Moore appears in the leading role.

Four December Releases

The releases announced for December, of which there are four, will mark the first month of the second quarter year of the Paramount Program.

The productions are Theodore Roberts in a picturization of E. Phillips Oppenheim's "Mr. Grex of Monte Carlo"; Fannie Ward in "The Cheat," by Hector Turnbull; Lou-Tellegen in "The Unknown," founded on I. A. R. Wylie's famous novel, "The Red Mirage," and Valeska Suratt in Marion Fairfax's original play, "The Immigrant."

Theodore Roberts in "Mr. Grex of Monte Carlo" appears as a Russian grand duke who goes incognito to Monte Carlo with his daughter to meet with unofficial representatives of France and Germany.

One of the interesting features of this production will be a replica of the big gaming casino at Monte Carlo—a scene in which more than five hundred persons appear. Carlyle Blackwell and Dorothy Davenport have leading roles in support of Mr. Roberts.

Lou-Tellegen's second appearance in a Lasky photoplay, "The Unknown," following "The Explorer," will bring again to Paramount theatres the young romantic actor who became famous as leading man at twenty-seven years of age with Sarah Bernhardt.

Fanny Ward in "The Cheat"

"The Unknown" is a production of adventure and romance with the scenes laid in Algiers and on the Sahara Desert; Lou-Tellegen appearing as a young Englishman left penniless, who joins the army.

Fanny Ward is to be seen in a dramatic part in "The Cheat," by Hector Turnbull. Miss Ward portrays a young woman, socially ambitious, who steals charitable funds left in her charge, but who is able to make timely restitutions.

Unlike anything she heretofore has ever attempted on the legitimate or variety stages is the first Lasky production in which Valeska Suratt will star.

It is entitled, "The Immigrant," and American audiences that have become accustomed to associate the stunning Miss Suratt with butterfly roles, will have a surprise when they see her in the garb of a Russian immigrant walking the after decks of a great liner with her fellow passengers of the steerage.

"The Immigrant" tells of the struggles and triumphs after many hardships, of the young Russian girl until she occupies a place of prominence. Then, but not until then, will Miss Suratt be seen in her beautiful costumes.

STARS OF FOUR LASKY PHOTOPLAYS NOW UNDER PRODUCTION



THEODORE ROBERTS ("Mr. Grex of Monte Carlo") — FANNY WARD ("The Cheat") — VALESKA SURATT ("The Immigrant") — LOU-TELLEGEN ("The Unknown")

Los Angeles Picked as Center of Selig Production

Studios in Chicago Are Closed and the Players Sent to California—Laboratories Will Remain Open, and Tom Mix Company Will Remain in Southwest

It has been decided by the Selig Polyscope Company to make Los Angeles the center for the production of Selig picture-plays, and, consequently, the Selig studio at Chicago has been closed.

Several offers have already been made the Selig company by concerns wishing to lease the Chicago studio, but the Selig company has as yet taken no action along these lines. The Selig laboratories, among the most complete in this country, will continue to be operated in Chicago.

William N. Selig, president of the Selig Polyscope Company, recently completed the Selig Jungle-Zoo at Los Angeles. This wonderful institution has every facility for artistic work, and there the majority of the members of the Selig producing staff, together with Selig stock companies, are employed.

With the approach of winter, the Selig company has deemed it advisable to send the Chicago producing staff and stars to the land of perpetual sunshine. This new policy will not apply to the Tom Mix Company, which will continue working on various productions in the Southwest.

Grace Darmond, T. N. Heffron and family, and James Bradburry, left Chicago recently for the Pacific coast ,where they will join the Selig stock companies at the Selig zoo, Los Angeles.

Miss Darmond, a Chicago girl, not yet eighteen years of age, has achieved an enviable record as an actress, having supported as leading lady such stars as Tyrone Power, Harry Mestayer and Otis Harlan. She has never worked elsewhere but in the Selig Chicago studios.

James Bradburry, the veteran comedian, who scored such a hit as the maanger of the burlesque troupe in the Selig Red Seal play, 'A Black Sheep," has become a regular Selig player. He is among the well known comedians of the American stage, and in the past has supported such stars as Booth, Barret, Lester Wallack and others.

T. N. Heffron has been directing productions at the Selig Chicago studio. He has been responsible for the filming of "The House of a Thousand Candles" and "A Black Sheep."

KALEMITES AT JACKSONVILLE GIVE DINNER IN VIGNOLA'S HONOR

The Kalem players down at the Jacksonville studios of that producing company celebrated Bob Vignola's return from the North recently, by giving a dinner in his honor.

The affair was held thirty minutes after his arrival at Jacksonville, the players hustling him into an auto and then hitting the high spots in getting to the hotel, where covers for twenty were laid.

"GREAT DIVIDE" PRINCIPALS OFF FOR GEORGIA

Director Edgar Lewis, of the Lubin Company, with his cameramen, assistants and principals in "The Great Divide" company have left for Georgia where pictures of a giant landslide will be taken for the completion of his picture.

A charge of more than seven hundred pounds of dynamite will be placed in the side of a mountain and exploded for the purpose of recording this latest of motion picture thrillers.

Good Music Is Necessary at All Times, Says Rowland

President of Metro Declares That Appropriate Musical Accompaniment Makes a Fair Subject Better and Inappropriate Selections Kill the Best Picture

"GOOD music makes a fair picture and bad music makes a good picture a nightmare." This is the way President Richard A. Rowland, of the Metro Pictures Corporation, prefaced a straight-from-the-shoulder talk on a subject which he regards as absolutely vital to motion picture exhibitors everywhere. Speaking as an exhibitor, for Mr. Rowland is the Rowland of the Rowland and Clarke chain of theatres, he said:

"Much has been written about music and pictures and still more has been said, but either the point has been missed or the words have fallen on unheeding ears.

"I want very much to impress upon Metro exhibitors especially, and on the other exhibitors who will be Metro exhibitors later on, the vital need for the most painstaking care with the musical setting that is given each picture.

"After good projection music is the thing that stages a picture for the audience.

"Under present conditions I believe there is too much speed, so much in fact that there is no musical rehearsal with a picture before it is shown to the theatre audience. As a result the orchestra or the pianist does the best possible under the circumstances, and the result is that not one ten per cent. of our theatres have music that fits the elaborate and expensive feature pictures that are being shown.

"The Strand theatre of New York is one which demonstrates what good music can do for pictures. Without the Strand musical settings I venture to say that the patronage would be affected very materially.

"I have seen mediocre features projected to good music and I have been entertained almost as much as with better pictures, because the music registered all the things which the screen did not. It helped on the atmosphere, it made weak points strong and cast such a spell over the audience that the faults of the pictures were overlooked.

"Recently I saw one of our strong pictures projected to the accompaniment by a volunteer musician who was a master of the organ. I say master, because he could make it growl or laugh or cry by using various effects which his nimble fingers and the possibilities of the organ provided.

"Whenever a dog appeared on the screen the organ barked, when a suggestion of a smile crept into the face of one of the actors, the organ laughed, chuckled and gurgled until I forgot all about the screen, and with eyes turned upwards listened to the noise.

"The organist had other abilities. He knew everything that had been written, both popular and classical. Nobody on the screen took a drink that there were not a few bars of 'It's always fair weather when good fellows get together,' and all the love scenes were greeted with 'By the Old Mill Stream,' especially the interiors where the nearest stream was from the faucets in the kitchen.

"As a result the comedy effects came at the serious moments and it was as though a humorist with a loud voice were lecturing with the picture with the fixed idea that it should have no solemnity, no power, no anything except humor.

"I cite this experience as an example of what the wrong sort of music can do. If the organist had played quiet themes, music that lost itself in the exhibition of the pictures and that harmonized with the theme so well as not to call attention to the fact that there was any music at all, this great, big, splendid picture would have risen to the dignity of a masterpiece.

"No producer of pictures and no renter of pictures can make them succeed with the public unless they are given the right musical settings and good pictures are certainly entitled to and must be given a proper presentation."

V-L-S-E 24 Sheets May Be Used in Whole or in Part

Plan Starts with "Cave Man," When Company Will Issue Poster of This Size Made Up of Three Separate 8-Sheets, Each Unit Formed by Bottom Strip

THE latest innovation in the general movement for better posters is the division of twenty-four sheets into units, so that any part or the whole of the sheet, may be used by the exhibitor as he chooses.

The new idea was conceived by Albert E. Smith, treasurer and general manager of the Vitagraph Company, for the Blue Ribbon Feature released through the V-L-S-E, and was executed by John W. Grey, assistant to Mr. Smith.

Commencing with "The Cave Man," which is scheduled for release on the 29th of the month, this company will put out a twenty-four-sheet, made up of three separate eight-sheets, and lithographed in such a way that the exhibitor can utilize any one of the three by simply pasting a strip across the top or the bottom.

The number of units of the twenty-four-sheets may vary, but they will all be devised in a form permitting different sizes of the paper to be used at the discretion of the exhibitor.

For instance, on "A Price for Folly," which will be released on December 13, the twenty-four-sheet is arranged in such a way that there are two threes and six-sheet available for separate use. This gives the exhibitor three threes, two sixes, a one, half and twenty-four-sheet on the same release.

The scheme permits a variety in paper which cannot be secured by any other means, as the expense of getting three or four different subjects on the different sizes of paper would be too great. Furthermore, the exhibitor can use these units on separate eight-sheet boards—or any other size he may desire—instead of twenty-four sheet stands, and thereby reduce the cost of his billboard charges.

In other words, he gets three posters for the price of one.

Balboa Pictures on 3 Leading Programs This Month

Producers Issue "Should a Woman Forgive?" Through Equitable-World; "Comrade John," "The Shrine of Happiness," "The Adventure of a Madcap," Pathe; and One on Kalem

NOVEMBER has seen photoplay productions made by the Horkheimer Brothers, released on three of the leading programs before the public. It promises to be the biggest month in the history of the Long Beach, Cal., studio.

One of the month's releases is a five-reel production entitled "Should a Wife Forgive," by the Equitable Company, on the World Film Program. This features Lillian Lorraine and Henry King. The piece was adapted by Will M. Ritchey, from Joseph Howard's stage success, "The Lady of Perfume."

"Comrade John," a Pathé Gold Rooster release, is another silent drama staged by Balboa. It stars William Elliott, the well-known Broadway actor and producer, and Ruth Roland.

Jackie Saunders is being seen in three appealing pieces. Pathé offers her under the Pathé emblem in "The Shrine of Happiness," supported by William Conklin. So artistic is the production that it has been hand-colored in France, the first time a five-reeler has ever been subjected to such costly treatment. Miss Saunders is also seen in "The Adventures of a Madcap," another hand-colored Pathé feature.

Kalem has released the third Jackie Saunders piece, entitled "The Woman of the Sea." Another Horkheimer production to be given to the public by Kalem is "The Woman's Wiles," played by Philo McCullough and Alma Ruben. Besides all these offerings four more episodes of "Neal of the Navy," which Balboa is filming for Pathé, will be seen during November.

LOOKING AT THREE NOVEMBER PRODUCTIONS OFFERED BY MUTUAL FROM THE AMERICAN COMPANY'S STUDIOS



(Left to right) "JOHNNY THE BARBER"; TWO VIEWS OF "THE KEY TO THE PAST"; "CUPID BEATS FATHER"

GAUMONT-MUTUAL SCENIC "BOSTON" RELEASED

The Mutual Scenic Series, "See America First," produced by the Gaumont Company, is now showing scenes in New England. Boston has been released, and the next reel will give interesting animated views of a trip through the Berkshires, including a trip to an immense paper manufacturing establishment.

Following this will come pictures of Portland, Me., and the White Mountains. On the same reel with these are animated cartoons by Harry Palmer, giving the adventures of Pa and his family in "Keeping Up With the Joneses."

Higher Prices Is Tendency in Milwaukee Theatres

Competition Increases Expenses of Programs, Music and Incidentals in Management of First Class Houses, Compelling Exhibitors to Charge More for Admission

Special to Motion Picture News

Milwaukee, Wis., Nov. 10.

A GRADUAL tendency toward higher prices is beginning to assert itself among the down-town exhibitors. Milwaukee has long been known as the cheapest motion picture town in the country as far as admission prices are concerned and the quantity and quality of programs are taken into consideration.

Eight and even ten reels with a large orchestra, organ and all the various refinements have been given the public for ten cents. This same quality program given under similar conditions in any other city would probably have drawn twice the admission price.

Competition has made the pressure greater and greater, and the local exhibitor has been facing a mounting expense with no increase in revenue possible.

This fact and the opening of the Toy theatre as a twenty-five-cent house seem to have forced the issue, and from present indications Milwaukee will soon have two or even three down-town houses charging more than ten cents. The Alhambra will take a flyer in the twenty-five-cent sphere of admission, commencing Sunday, with Geraldine Farrar in "Carmen."

The Alhambra with its ten-cent admission and 2,000 capacity has long been the stumbling block that has prevented the other houses from raising prices, as it was possible with the large capacity to give a splendid show with the very best features at ten cents.

But even here the constantly increasing price of service and features, as well as orchestra expenses, is being felt, and it is said that if the "Carmen" experiment is a success the Alhambra will abandon the ten-cent price forever.

The management of the new Merrill theatre, which is now building, is reported to be considering very seriously the charging of at least a fifteen-cent admission fee, and possibly twenty cents. In fact, it is common talk that the Merrill will not be a ten-cent house.

Then there is the talk of the Triangle program coming into one of the local houses.

This, with the fact that the Toy is reporting a gradual increase in business, lead those on the inside to predict that before long the ten-cent houses would be in the minority in the down-town section.

And with the raise in price down town will come a like increase in the neighborhood houses. Many of even the better class of suburban theatres are having a hard fight to get ten cents, some finding it impossible, and it is almost impossible to give the quality of show demanded at a five-cent admission fee without a matinee performance.

Over 300 Theatres Now Use Triangle Film Features

Moss Chain of Houses in New York City Arranges to Take Service, and Capacity Rules Showings at the Spooner in the Bronx and Triangle in Brooklyn

LARGE business and favorable comments from the press have characterized the entry of the Triangle Film Corporation into the service field beginning the week of November 7. The list of theatres using the service now reaches three hundred, and it is growing every week. The Eighty-first Street in Manhattan, the Spooner in the Bronx, and the Triangle in Brooklyn are all playing to gratifying receipts—in fact, capacity is the rule most matinees and nights.

The B. S. Moss chain of theatres in New York will take up the service beginning November 15. Particular interest attaches to the experiment at the Regent, 116th street and Seventh avenue, which is one of the principal uptown playhouses. Other Moss houses where the service will be shown include the Jefferson theatre, Fourteenth street and Third avenue; Eighty-sixth street theatre, Eighty-sixth street and Third avenue; and the Hamilton theatre, 146th street and Broadway.

Most of these houses will split the bill offering "The Lamb" and "A Game Old Knight" the first half week, and "My Valet" and "The Iron Strain" the second half week. Clippings from newspapers in Cleveland, Chicago, Baltimore, Nashville, Houston, Denver, Minneapolis and other cities show that enthusiastic crowds and big applause for the plays and stars have marked the general inauguration of exhibitor's releases.

A picture of decided news interest is "A Submarine Pirate," which the Triangle-Keystone offers at the New York, Chicago and Philadelphia model theatres week of November 14, with releases to the country four weeks later.

This novel four-reeler has been officially passed by Secretary Daniels and the United States Bureau of Navigation.

The Chief of the Bureau was in New York last week to arrange with Kessel and Baumann for showing the play in all the naval recruiting stations.

MOVING WEEK FOR SELIG IN LOS ANGELES

Special to Motion Picture News

Los Angeles, Nov. 10.

This has been moving week for the Selig producing companies heretofore working at the Mission studio at 1900 Allesandro street, Edendale, a suburb of Los Angeles, and beginning with the first of the coming week all filming, with the exception of exteriors, will be done at the zoo studio.

All the technical department, together with props and scenery, have been taken to the zoo plant, and the only part of the production work that is to be carried on at the Mission studio will be that in the laboratories.

It is believed this change will make it more convenient, and production can be carried on more economically.

J. C. Jessen.

Director and Technical Expert Join Horsley

Ulysses Davis, Formerly with Centaur, Returns, and Frank Compton, a "Shark" on Making Sets, Goes to West Coast Studio of Bayonne Producer

DAVID HORSLEY has added to his staff at the studio in Los Angeles, Ulysses Davis, director, and Frank Crompton, technical director.

Mr. Davis was with Mr. Horsley before. Six years ago, in the early days of the Centaur Film Company, of which Mr. Horsley is the head, Mr. Davis was a member of the staff, first as a player and later as a director. He remained with Mr. Horsley for twelve months and then became associated with another organization.

Mr. Davis was born in South Amboy, N. J., in 1872. He was educated in the public schools of Chicago, to which city his family had moved, and later took up elocution. His first public appearance was in 1889, as a member of the Boston Concert Company.

Following this he joined the Gifford Comedy Company, and then for eight years following was identified with dramatic productions, playing "heavies" and juvenile leads in traveling and permanent stock companies, such as the Holden Brothers' Players, Maude Atkinson, Louis Morrison and the Aubrey stock company, the latter company having him on the salary list for four seasons.

In 1900 he took out his own company in "Faust," Mr. Davis playing Mephisto, continuing for two years. Following this he was engaged by the Mittenthal Brothers. In 1907 he put out a sketch in vaudeville entitled "The Devil," playing it over the Keith time.

His introduction to film work was made in 1909 at the Centaur Studios in Bayonne, N. J.

Mr. Davis is now at work on his first picture for Mr. Horsley. It is to be a two-reel Centaur Feature entitled "The Hindoo's Way," and was written by Theodosia Harris, co-author of "The Martyrs of the Alamo" and other successes, who is now a member of Mr. Horsley's scenario staff. The picture, which will be played by a large cast of principals and the Bostock animals, will be released in December.

Frank Crompton, Mr. Horsley's other acquisition, has for the past eight years been accepted as one of the best authorities on technical construction in the motion picture business.

He will supervise the technical direction of all the Horsley productions made in Los Angeles.

Mr. Crompton was born in Manchester, England, in 1859. At the age of three his parents moved with him to Australia, where he was educated. After mastering the profession of architecture and upon acquiring a practical experience as a contractor, he went to Africa in 1901.

In 1906 he returned to London, and three months later came to the United States. After traveling throughout the United States to perfect him for the course he had mapped out, he presented himself to the Edison company and was engaged. There he supervised the construction of sets for many pictures, and when it was decided to produce in Cuba, Mr. Crompton was sent along with the company.

He made two trips to Cuba with Edison, and upon the return from the second he was approached by the Imp Company with a most flattering offer, which he accepted. For three years he remained with the Imp Company.

In 1911 he was sent to the Universal plant in Los Angeles and remained there for some time, giving splendid service. Later he was with Keystone and the L-Ko studios.

Mr. Crompton's first effort with Mr. Horsley is in the construction of sets used in "Could a Man Do More?" a three reel Centaur Star Feature, with Crane Wilbur, which is to be released on November 24 on the Mutual program.

THE AMERICAN AND THE KING FOR TRIANGLES IN ST. LOUIS

The American theatre, Seventh and Market streets, St. Louis, and the King's theatre, Delmar and Kingshighway, have been chosen for the two Triangle theatres in Sa. Louis.

The American opened on November 7 with the same policy as that maintained in New York at the Knickerbocker theatre, in Philadelphia at the Chestnut Street Opera House, and in Chicago at the Studebaker, with the exception that a scale of prices from ten to twenty-five cents will prevail in St. Louis.

The two theatres will be under the control of Louis A. Cella and Frank R. Tate, who are widely known in the theatrical circles in St. Louis, and will have the exclusive production of Triangle features there.

Morosco Signs 2-Year Contract with Lenore Ulrich

Actress Who Made Stage Hit in "Bird of Paradise" and Found Favor with Film Public by Her Work in "Kilmeny," Will Appear in His Pictures Exclusively

JUST prior to her departure for her home in Milwaukee, Wis., Lenore Ulrich confirmed the rumor that she had signed a contract with Oliver Morosco, which calls for her exclusive film services for a period of two years.

Miss Ulrich, whose characterization of the title role in Oliver Morosco's "The Bird of Paradise" has gained a name for her among the favorites of the speaking stage, also won the favor of the motion picture public through her portrayal in Mr. Morosco's current film success on the Paramount program, "Kilmeny."



LENORE ULRICH

In her suite at the Astor Hotel, just before leaving New York for her trip West, Miss Ulrich said:

"I am most happy to say that I have signed with Mr. Morosco for two years. There is no one for whom I should rather appear in films than he. His photoplays clearly indicate why I am proud of this new association.

"He insists upon a high class production regardless of cost and his entire plant is run with but one idea in mind—merit. In playing 'Kilmeny' I adored the work. Everyone was so kind and appreciative of one's efforts. I just lived the character. I have many pleasant recollections connected with the production of my first film and the people with whom I became associated, and it is only natural that I am anxious to return to the many good friends and the pleasant work at the studio."

Miss Ulrich will spend the next few weeks at her home in Milwaukee to enjoy a well-deserved rest, after which she will go to the Oliver Morosco studios in Los Angeles for her first motion picture subject under the new agreement. The little star has won thousands of new friends because of her charming personality in "Kilmeny."

HELEN GILMORE ENGAGED FOR VIM COMEDIES

Vim comedies have secured the services of Helen Gilmore. She comes to the Vim Players fresh from Universal Comedies. Prior to that time she was for three seasons with the New York Hippodrome and on the road with the "Count of Luxemburg."

Miss Gilmore will now appear regularly with the Vim funmakers.

KALEM STAR SUSTAINS BRUISES IN DARING LEAP

Helen Gibson, the daring heroine of Kalem's sensational "Hazards of Helen Railroad Series," sustained some severe bruises in leaping from a box car loaded with explosives in "The Dynamite Train."

One of the thrilling scenes in this production shows the blowing up of the car following its derailment.

VARIETY FILM OPENS OFFICES IN DETROIT

The Variety Film Corporation has opened offices at 407 Peter Smith building, Detroit, Mich.

The Metro Film branch in Detroit has reported to the police department the theft of a film entitled "Song of the Wage Slave," valued at five hundred dollars. It was stolen on November 3.

TWO GEORGE KLEINE PRODUCTIONS FOR TRADE SHOWING NOVEMBER 14

Two George Kleine productions, recently completed at the big Bronx studios, will be shown at a private exhibition at the Candler theatre Sunday evening, November 14. One is a drama, "The Danger Signal," featuring Arthur Hoops and Ruby Hoffman and founded on the *Saturday Evening Post* story by Rupert Hughes, "Canavan, the Man Who Had His Way."

The other is a comedy entitled "Keep Moving," which, in the opinion of those privileged to witness advance showings, has absolutely no equal in the history of film comedies. Harry Watson, of Bickel and Watson, is the star of "Keep Moving," and he is supported by a galaxy of comedians, which includes his famous partner, George Bickel, Cissy Fitzgerald, Snitz Edwards, Maxfield Moree, Tom Nawn, and the vaudeville team of Crimmons and Gore.

"Keep Moving," according to advance reports, contains hearty roars of laughter.

Bushman and Bayne in Two-Reel Series for 10 Weeks

Metro Stars Will Appear in a Five-Reel Feature Concluding the Serial in Which the Mystery of the Preceding Episodes Will Be Solved

THE Metro Pictures Corporation announces a departure and an enlargement of its program by the addition of two-reel subjects and one-reel comedy subjects for early release, together with a continued and connected series of two-reel pictures in which Francis X. Bushman and Beverly Bayne will be starred.

The latter series will be made by the Quality Pictures Corporation and released through the Metro exchanges throughout the United States, Eastern and Western Canada and Europe.

There will be a run of ten consecutive weeks for this Bushman and Bayne series, and it will be concluded with a five-reel feature in which will be solved the mystery which predominates in the series of two-reelers.

These stories will be distinct and complete in themselves so that the patron of a theatre can see the tenth story, understand and enjoy it without having seen any other story of the series. At the same time there is a master mystery which runs through them all and which is not disclosed until the five-reel finish.

The name of the series has been chosen, but this will not be made public until shortly before the date of the first release. A special and widespread advertising campaign will be inaugurated and the plans for this have been completed within the last ten days.

It is pointed out that these pictures will constitute a series as against a serial, and that it will be different in handling and treatment from all pictures of the same general character that have gone before. Mr. Bushman will appear in a role new to him, but admirably suited to his talents.

His popularity, coupled with the character of the stories that constitute the series, is expected to give the new offering a widespread and immediate popularity. Miss Bayne will be a central figure in a distinguished cast and her role is only less important than Mr. Bushman's.

The new two-real Metro pictures will be a departure from precedent also in that they will be star features. These will be released one each week, in addition to the present larger Metro features, and will have in leading roles other stars following the Bushman two-reelers.

Work has been going forward on these two-reel star features and more than forty subjects have been chosen for production. Those already completed with Mr. Bushman and Miss Bayne are of exceptional merit, and they will be released at an early date.

The importance of this new departure to Metro exhibitors lies in their being able to present a double bill of star attractions and greatly increase the drawing power of an already strong program.

The one-reel comedies have been given especial attention, and no subject will be released that is not of extraordinary merit. More than eighty subjects have been selected out of more than two thousand that have been examined, and a later and more detailed announcement is promised.

President Rowland, when seen at the Metro's executive offices in the Heidelberg Building, said: "The two-reel star features were arranged for early in August, but we preferred to complete our plans fully before announcing this new departure.

"Personally I believe they will be received with enthusiasm by the exhibitors and the public. The Bushman series is the strongest and the most appealing that I have ever encountered in all my experience in motion pictures, and we all believe that it will set a new high mark for Metro quality.

"The comedies have been a definite need, but until recently we had not been able to secure material that fully satisfied us. I shall have more to say about our new plans at a later date."

Biograph Company Makes Twelfth Trip to Coast

This Annual Pilgrimage Was Accomplished with a Special Train of Eleven Cars to Los Angeles for an Organization Remaining Practically the Same as Heretofore

Special to MOTION PICTURE NEWS

Los Angeles, Nov. 10.

THE entire producing staff of the Biograph company arrived at Los Angeles this week on their annual pilgrimage in quest of sunshine and producing facilities, this being the twelfth chase across the continent by these players, directors and staff people.

The company made the entire trip on a special train of eleven cars which brought both producing paraphernalia, wardrobes and people. The organization arrived here one morning, and cameras were being used as soon as the light was good on the following day.

The principals of the staff remain practically the same as heretofore, and consist of Lee Dougherty, manager; John A. Waldron, business manager; J. Farrell McDonald, Walter Coyla, Ray Physoc and Travis Vale, directors; Eugene Lewis, Edward Acker and Albert Glassmier, scenario writers; William G. Smart, technical director; Perry Higgins, head cameraman; Frank Ray, employment department; and the following players:

Helen Bray, Zoa Beah, Gretchen Hartman, Madge Kirby, Claire McDowell, Laura Lavarnie, Mary Malatesta, Vera Sisson, Viola Smith, Louise Vale, W. Butler, H. Barrington, Walter Coyle, Ivan Christy, Jack Diumier, Allen Hale, Charles Mailes, Jack Mulhall, Raymond Nye, Gus Bixley, Frank Ritchie, Jose Ruben, Spike Robinson and Hector Sarno.

J. C. JESSEN.

Twain's "Prince and Pauper" Coming from Famous

Marguerite Clark, Who Appears in Film Version of Story by America's Great Humorist for Famous Players, Will Appear on Screen in Two Characters Simultaneously

FOR the first time in its history the motion picture screen is to reflect the humor and pathos of Mark Twain, when the Famous Players Film Company stars Marguerite Clark in its adaptation of "The Prince and the Pauper," through the Paramount Pictures Corporation, on November 29.

Though "The Prince and the Pauper" has frequently been seen on the stage, the limitations of the theatre made it always necessary to so construct the story that only each of the characters—either the prince or the pauper—should appear on the scene at one time, as both roles were invariably played by the same person, due to the necessity for the resemblance between the two characters.

In the film version this difficulty is entirely obviated by the use of the double exposure, Miss Clark appearing on the screen in both characters simultaneously. Realizing that the double exposure, merely for its own sake, has long since ceased to interest the public, Edwin S. Porter and Hugh Ford, who collaborated in the screen production, have introduced the trick camera work only where Mark Twain's story makes it absolutely essential.

In support of Miss Clark there appear Robert Broderick, William Sorelle, William Barrows, William Frederick and other well-known players.

METRO WRITER, FREDERIC KUMMER, TRAINS DOGS FOR SCENARIO EPISODE

Frederic Arnold Kummer, the well-known playwright and novelist, whose book "One Million Francs" was picturized by the Rolfe-Metro forces as a starring vehicle for William Faversham, and renamed "One Million Dollars," is now spending his leisure time training a group of Airedale dogs for a scene he has written in an original scenario. Mr. Kummer lives on a small farm in Maryland, where the principal products are dogs and fiction.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

PARAMOUNT ORGAN EXAMPLE OF CO-OPERATION BETWEEN MANUFACTURER AND EXHIBITOR

CO-OPERATION of manufacturer with exhibitor and exchange is an important item in any large motion picture organization, and one that the Paramount Pictures Corporation is handling successfully in *Paramount Progress,* its house organ. Cuts on this page show the general excellent layout of the publication, as well as some of the aids Paramount supplies exhibitors.

Especially commendable is the campaign conducted by Paramount to get exhibitors to advertise in newspapers, using the cuts supplied free by the manufacturer. In this way the exhibitor links his own advertising to the national advertising campaign which the company is itself conducting.

Shortly after the formation of the Paramount Pictures Corporation, President W. W. Hodkinson decided that the time had come for a house organ. *Paramount Progress* then came into being.

Its aims were recently expounded by Mr. Hodkinson to a representative of this paper.

"The purpose of *Paramount Progress,*" Mr. Hodkinson said, "is primarily to assist each Paramount exhibitor and exchange. We intend it to be an alert house organ that shall carry out not only the news of the operations at this office, but as well we desire its columns to be a meeting place for all Paramount affiliations where the exhibitors east and west and north and south, may meet and become acquainted; where one will discuss with the other their plans and ideas for the promotion of their interests in exhibiting Paramount Pictures; where each will help the other to develop better theatres, better advertising, and, most important, a better class of patronage. In other words, Paramount Progress will endeavor to give impartially news gathered from the whole field of Paramount activities. In addition we record weekly the movements going forward in this office so that our associates in theatre and exchange may co-operate more quickly and intelligently with our plans, and utilize to their best advantage any ideas that they may glean from the columns of this service journal.

"Our policy is that the contents of *Paramount Progress* shall be entirely constructive and upbuilding in nature. Briefly, our desire is to assist every one who may read but to injure none. Criticism or condemnation or invidious comparisons either of individual or of company, we consider incompatible with the Paramount idea.

"Upon this principle of fair dealing we invite the Paramount exhibitor and exchange to write us about any matter in connection with Paramount Pictures in which they think we can assist them. We shall always agree if he is right and co-operate to help him. We shall not agree with him if we consider his practises are not in keeping with his present or ultimate prosperity.

"We wish especially to emphasize the department devoted to advertising for Paramount Pictures. Every Paramount exhibitor throughout the United States is spending money for advertising in various forms. Every exhibitor desires to spend his money to the best possible advantage and secure therefor the greatest returns. We wish to help him to make his advertising effective and note with pleasure that many exhibitors avail themselves of the co-operation afforded by the advertising department of *Paramount Progress.*"

Paramount Progress is under the editorship of H. I. Day. All departments of the Paramount organization, home office, producers, exchanges and exhibitors contribute regularly.

WIRELESS DISPLAY BRINGS CROWDS TO SEE PICTURE

W. J. Burgess, manager of the Boyd, Omaha, Neb., was showing "Via Wireless," recently. Besides stringing a miniature wireless apparatus across the street in front of his theatre, he constructed the dynamos, drums, coils and other equipment and had an elaborate display in the lobby of his theatre.

TWO MILWAUKEE PAPERS STILL REFUSE TO REVIEW PHOTOPLAYS

There is a merry war being waged in Milwaukee between the exhibitors and some of the papers there who can not bring themselves around to review a photoplay. The papers have been handling the photoplay houses as straight dramatic attractions, running theatres and photoplays all together on the same page.



SPECIMEN PAGES AND COVERS OF THE PARAMOUNT HOUSE ORGAN, SHOWING ITS ORIGINALITY IN MAKE-UP, AS WELL AS IN ADVERTISING IDEAS. THE MAGAZINE IS 10½ x 8, 16 PAGES, PRINTED ON AN EXCELLENT QUALITY OF SUPER WHICH THROWS BOTH TYPE AND CUTS INTO BOLD RELIEFS

DES MOINES PAPERS AND EXHIBITOR CONDUCT NOVEL CONTEST

The Des Moines *Register and Leader* and *Evening Tribune* recently conducted, in co-operation with the Garden theatre and commercial advertisers, a contest that proved remarkably successful.

In reality, it was a "live wire" stunt, with the newspaper taking the initiative. Without names, pictures of Paramount stars were run in the two papers, and prizes given those persons who identified the greatest number of players. In each case, the player's picture was inserted in an advertisement of a business house, or the theatre itself. Then the answers were displayed in a window on the main business street of Des Moines.

After the contest was ended, the *Register and Tribune* supplied matrices of the cuts to some fifteen newspapers over the country.

Harry T. Watts, advertising manager of the papers, reports a heavy increase in motion picture advertising in the last six months, with the prospect of a still greater increase.

POPULARITY CONTESTS HOLD SWAY IN THREE INDIANA TOWNS

The Zenith Motion Picture Company of Chicago, has signed a contract with the Marion *Chronicle* to stage "A Marion Romance" from talent in Marion, Ind. Prizes are to be offered those receiving the highest number of votes, vote coupons appearing in each issue of the paper and votes are to be given for new subscribers.

The popularity contest conducted by the Victoria Film Company of Cincinnati, Ohio, at Connersville, Ind., was won by Miss Dorothy Volz. The film was shown at the Auditorium theatre at Connersville October 11-12-13, under the title of "Ruth's Romance."

A popularity contest with film stardom in a local production is being conducted by the Crystal theatre at Decatur, Ind.

ILLUSTRATES VALUE OF "FOLLOW-UP" ADVERTISING

Three weeks before the exhibition date of "Mottmain," the Grand Opera House, Titusville, Pa., sent out an imprint of the human hand on a plain sheet of paper to each of the "leading lights" of the town.

The imprint was made with carbon dust, giving it a ghastly appearance. One week later a second notice was sent to the same people. The third week, one day before the exhibition, the same imprint was sent again, but the sheet carried full information as to what it all meant.

The two first notices created a vast amount of comment, and received a large amount of newspaper publicity.

NEBRASKA EXHIBITOR HAS BOOTH AT STATE FAIR

A. W. Ballenger, proprietor of the Dean theatre at York, Neb., pulled an entirely new idea for his part of the country when he had a display booth at the State Fair. On the booth was a sign directing the sightseer where he could find the Dean.

Ph. Goldstone, manager of the World Exchange in Omaha, sent him special posters for decorating the booth. These posters, with hand bills and other advertising matter, made an attraction, not to add that there was a pretty girl in charge of the ticket office.

COMPLETE MAILING LIST BUILDS UP STEADY BUSINESS

E. C. McKee, who recently leased and reopened the Creation theatre at 2010 Sunset Boulevard, Los Angeles, has been successful in building up a good steady business in a house that heretofore was unprofitable, by means of a complete mailing list of every one in the vicinity of the theatre. Mr. McKee employed a woman to solicit every home and learn the names and number of members of each family. Every one was mailed a post card which admitted them to the theatre once. He then put on a good program, and saw that everyone who visited the theatre was courteously treated and went home pleased with the entire program.

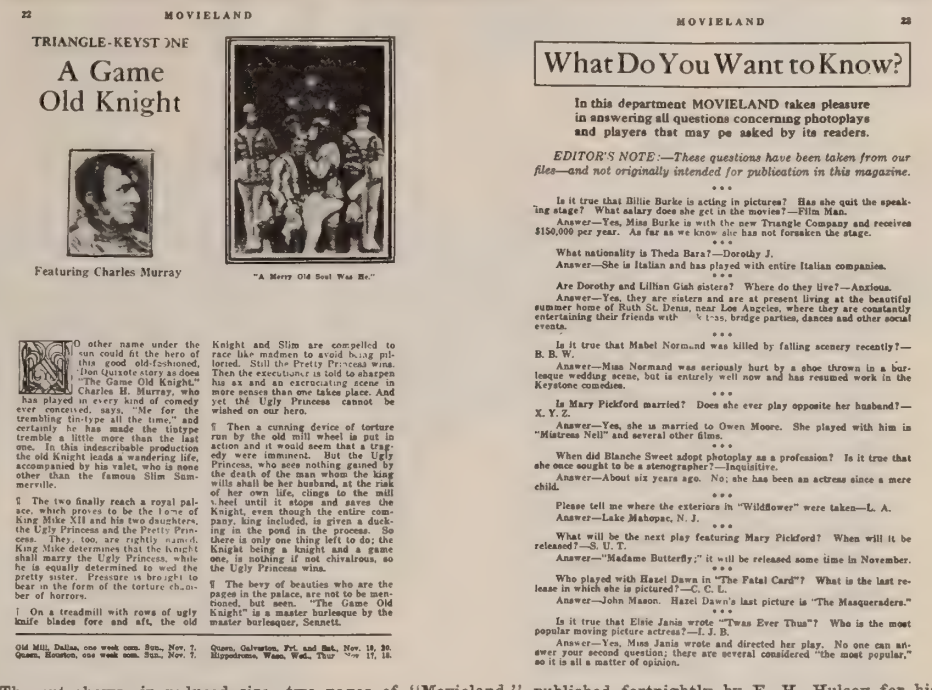
With his reopening of the house, he began issuing a four-page folder weekly at the door, and in this connected the advertising campaign of the Mutual corporation with his theatre.

SPECTACULAR ADVERTISING USED BY LOS ANGELES THEATRE

The most spectacular advertising of any Los Angeles theatre was that used by the Superba in advertising the Julia Dean Universal Broadway Feature, "Judge Not." Fifty twenty-four sheet billboard stands were used in connection with a half-page ad in each of the morning newspapers, and the two leading afternoon publications.

The business has been exceptionally good, and every evening the theatre has had a line extending from fifty to two hundred feet from the main entrance until after the beginning of the nine o'clock showing.

HOUSE ORGAN SERIES NO. 8: AN EXCELLENT 32-PAGE MAGAZINE FROM TEXAS



22 MOVIELAND

TRIANGLE-KEYSTONE

A Game Old Knight

Featuring Charles Murray

"A Merry Old Soul Was He."

NO other name under the sun could fit the hero of this good old-fashioned, Don Quixote story as does "The Game Old Knight," Charles H. Murray, who has played in every kind of comedy ever conceived, says, "Me for the trembling tin-type all the time," and certainly he has made the tintype tremble a little more than the last one. In this indescribable production the old Knight leads a wandering life, accompanied by his valet, who is none other than the famous Slim Summerville.

¶ The two finally reach a royal palace, which proves to be the home of King Mike XII and his two daughters, the Ugly Princess and the Pretty Princess. They, too, are rightly named. King Mike determines that the knight shall marry the Ugly Princess, while he is equally determined to wed the pretty sister. Pressure is brought to bear in the form of the torture chamber of horrors.

¶ On a treadmill with rows of ugly knife blades fore and aft, the old Knight and Slim are compelled to race like madmen to avoid being pilloried. Still the Pretty Princess wins. Then the executioner is told to sharpen his ax and an excruciating scene in more senses than one takes place. And yet the Ugly Princess cannot be wished on our hero.

¶ Then a cunning device of torture run by the old mill wheel is put in action and it would seem that a tragedy were imminent. But the Ugly Princess, who sees nothing gained by the death of the man whom the king wills shall be her husband, at the risk of her own life, clings to the mill wheel until it stops and saves the Knight, even though the entire company, king included, is given a ducking in the pond in the process. So there is only one thing left to do; the Knight being a knight and a game one, is nothing if not chivalrous, so the Ugly Princess wins.

¶ The bevy of beauties who are the pages in the palace, are not to be mentioned, but seen. "The Game Old Knight" is a master burlesque by the master burlesquer, Sennett.

Old Mill, Dallas, one week com. Sun., Nov. 7. Queen, Houston, one week com. Sun., Nov. 7. Queen, Galveston, Fri. and Sat., Nov. 19, 20. Hippodrome, Waco, Wed., Thur. Nov. 17, 18.

MOVIELAND 23

What Do You Want to Know?

In this department MOVIELAND takes pleasure in answering all questions concerning photoplays and players that may be asked by its readers.

EDITOR'S NOTE:—These questions have been taken from our files—and not originally intended for publication in this magazine.

• • •

Is it true that Billie Burke is acting in pictures? Has she quit the speaking stage? What salary does she get in the movies?—Film Man.

Answer—Yes, Miss Burke is with the new Triangle Company and receives $150,000 per year. As far as we know she has not forsaken the stage.

• • •

What nationality is Theda Bara?—Dorothy J.

Answer—She is Italian and has played with entire Italian companies.

• • •

Are Dorothy and Lillian Gish sisters? Where do they live?—Anxious.

Answer—Yes, they are sisters and are at present living at the beautiful summer home of Ruth St. Denis, near Los Angeles, where they are constantly entertaining their friends with [illegible] bridge parties, dances and other social events.

• • •

Is it true that Mabel Normand was killed by falling scenery recently?—B. B. W.

Answer—Miss Normand was seriously hurt by a shoe thrown in a burlesque wedding scene, but is entirely well now and has resumed work in the Keystone comedies.

• • •

Is Mary Pickford married? Does she ever play opposite her husband?—X. Y. Z.

Answer—Yes, she is married to Owen Moore. She played with him in "Mistress Nell" and several other films.

• • •

When did Blanche Sweet adopt photoplay as a profession? Is it true that she once sought to be a stenographer?—Inquisitive.

Answer—About six years ago. No; she has been an actress since a mere child.

• • •

Please tell me where the exteriors in "Wildflower" were taken—L. A.

Answer—Lake Mahopac, N. J.

• • •

What will be the next play featuring Mary Pickford? When will it be released?—S. U. T.

Answer—"Madame Butterfly," it will be released some time in November.

• • •

Who played with Hazel Dawn in "The Fatal Card"? What is the last release in which she is pictured?—C. C. L.

Answer—John Mason. Hazel Dawn's last picture is "The Masqueraders."

• • •

Is it true that Elsie Janis wrote "'Twas Ever Thus"? Who is the most popular moving picture actress?—L. J. B.

Answer—Yes, Miss Janis wrote and directed her play. No one can answer your second question; there are several considered "the most popular," so it is all a matter of opinion.

The cut shows, in reduced size, two pages of "Movieland," published fortnightly by E. H. Hulsey for his chain of five Texas theatres, located in Dallas, Galveston, Houston and Waco. Not only does this publication cover four cities, but it is unusually complete. Note the layout of pages, and the "Question and Answer" department. This department is typical of "Movieland's" strong point—breezily written gossip of plays and players

GHENT, NORFOLK, RUNS A NOVEL QUESTION CONTEST

The Ghent theatre of Norfolk, Va., a Paramount House, recently ran a question contest which, it has been announced, was won by F. L. Russell, of 908 Redgate avenue.

The question was: What is the greatest advantage of the neighborhood house? and Mr. Russell's answer follows:

"No street-car fare,
Good, pure, fresh air;
Clean, comfortable seats;
And the people one meets
Make the Ghent Picture Show
The Best Place to go."

DAYTON THEATRE CLOSES $12,000 CONTRACT WITH V-L-S-E

The extent to which some of the theatrical interests are entering the exhibition end of the motion picture industry is shown by the case of the Colonial theatre in Dayton, Ohio. This theatre is operated by the Lyric Theatre Company, under the management of Hertig & Berg. Mr. Hertig is of Hertig & Seamons, a name well known in the burlesque end of the theatrical field.

The Colonial, after a month's tryout, closed a $12,000 contract with the V-L-S-E for first runs of their features with an option on second runs.

TWO MORNING SHOWS A WEEK FOR CHILDREN

The Lorelei theatre, Delmar and Kings Highway, St. Louis, has instituted a morning show to begin at ten o'clock on Mondays and Saturdays, for the special benefit of children. Educational, travel and story pictures will be the offering on those mornings, and school children and their teachers and parents will be considered when selecting the programs for these morning entertainments.

The UNIVERSAL FILM

Announces the presentation of the most R

"GR

By EIGHTEEN of the Most Fam

Irvin Cobb
Frederick Isham
Nina Wilcox Putnam

James Oppenheim
Zane Grey
Louis Joseph Vance

A. M. Williamson
Joe Mitchell Chapple
Leroy Scott

NO more important serial announcement has ever been made to Exhibitors than this great achievement of the Universal in presenting a live, red blooded series-serial of modern American life.

Another huge scoop is scored by the Universal in securing the collaboration of EIGHTEEN of the most popular writers of the day. Heretofore it has been considered well worth a pot of money to secure the services of one well known writer, or two at the most, because Exhibitors and producers alike know the tremendous drawing power of a popular author's name.

Think then what it means to you to be able to show a serial by EIGHTEEN writers whose names are known to every fan in the land. Each and every one of them has a tremendous following as author of "best selling" books and as contributors to our greatest

Write, or better still, WIRE your Neares

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and best liked magazines. "GRAFT" is a great serial of 18 Author Power.

"GRAFT" deals with modern conditions which exist in every community large and small; the episodes are suggested by the eighteen writers who are best informed of these conditions and who know how best to present and bring out the dramatic possibilities of the various situations. "Graft" not only has the greatest advertising possibilities of any serial ever presented, but this fact is based on the most attractive element that ever entered into a serial production—the drawing power of EIGHTEEN authors known to every fan in the country.

Prepare now for a big clean-up. Write or wire your Exchange for booking and release dates. Ask for the elaborate Advertising Campaign Book, specially prepared to help Exhibitors get the money.

Universal Exchange or

Universal Film Manufacturing Co.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - NEW YORK

UNIVERSAL

PICTURES ANNOUNCE

The Forthcoming appearance of

GLADYS HANSON

The Distinguished Dramatic Artiste

IN

"The Primrose Path"



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

BROADWAY UNIVERSAL FEATURES

BAYARD VEILLER
Author of the Famous Drama "Within the Law"

GLADYS HANSON, talented and beautiful; late leading lady with the eminent actor, E. H. Sothern, star in notable Broadway successes, makes her initial screen appearance in a lavish Universal production of one of the greatest plays of recent years. "The Primrose Path" deals with a unique situation. A wife sacrifices herself to a man whom she abhors to provide food and medicine for the invalid husband whom she passionately loves. Of the husband's recovery; his gradual neglect of his wife, of whose sacrifice he is in ignorance, of her startling revelation, Director Marston has made some wonderful scenes. There is also the most elaborate cafe and cabaret scene ever filmed—one so startling in its beauty, so elaborate in detail as to make the entire production notable.

EXHIBITORS: This is the type and class of feature for which other producers would charge a rental so exorbitant as to be PROHIBITIVE. So outrageous that even capacity houses would not enable you to make a profit. Released on the Universal Program you get all the wonderful Broadway Universal Features at a price you can afford to pay. A PRICE THAT ENABLES YOU TO MAKE A PROFIT. You are in business for profit. Make sure of profit on features by writing or wiring your Exchange for bookings and release dates of Broadway Universal Features.

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK



The UNIVERSAL Presents

That Distinguished American Actor

DIGBY BELL

In the Popular Broadway Comedy Success

"FATHER AND THE BOYS"

By America's Foremost Humorist

GEORGE ADE

An unbeatable combination of a great actor in a great play, by a great writer, produced by the largest film concern in the world. A production so important that if released by any feature concern the rental would be prohibitive. Released on the Universal program at a REASONABLE rental this big attraction will not only draw the crowds, but will enable you to make a good profit. Write or wire your Exchange for release Date and Booking.

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

BROADWAY UNIVERSAL FEATURES

FILM NEWS FROM FOREIGN PARTS

Special to Motion Picture News

Paris, Nov. 8.

"WE can do without American films." This has been the cry of a good many trade journals in England, France and even in Italy for the last few months. Our contemporary, *The Cinema*, reprints an article which appeared in The Motion Picture News, in which this paper strongly appeals to the American producers to take advantage of the present situation in Europe, not to wait until the war is over, but to do their utmost by gaining a strong footing in the European film markets, where the production at the present time amounts nearly to nothing. In answer to this appeal, *The Cinema* gives the following answer:

"Our American friends are greatly mistaken if they really believe that we are not producing any films since the beginning of the war. We are producing, and not much less than before the war. What we do is to keep our good films and we will not release them until the war is over. We are showing now a great number of American films. Our reason for doing it is "to feed our audiences with so many American films, until they get disgusted." This is what *The Cinema* thinks of American films.

Cine-Journal Praises American Films

In answer to this, I can do no better than reproduce a letter which is published this week in another of our trade journals, *Ciné-Journal*. It runs this way: "I have heard so many recriminations and complaints raised lately about showing so many American films at our kinemas, and beg to ask you to kindly insert a few lines in answer to these recriminations. Let us have a look at this week's program of the general showrooms. We find that twelve American films have been shown to the exhibitors. Everybody will agree with me that nine out of the twelve were absolutely first rate; the three others may be quoted 'passable.' Of the nine very good ones, there were three comic films, and surely no one will contradict me, when I say they are comics. They are absolutely irresistible if not extravagant. One was a most interesting documentary film. Three were highly interesting dramas, and the two last ones very nice sentimental stories.

"Out of 13,678 meters of novelty films exhibited to the tradespeople, 5,459 meters were American imported. This means more than a third of the production. Why is it, and whose fault is it? There is no doubt that of foreign films shown in France, the American ones are in forefront. Before the war the import of American films was much bigger than it is now. Why? Well, let us see the reason.

"In my opinion there are many reasons. I will enumerate only a few.

"1. Their big advantage is in having an ideal light, endless space, some wonderful sites and landscapes that can not be found in the neighborhood of Paris.

"2. Their artists know how to handle a horse, how to mount it and how to ride.

"3. When trains and steamers are seen on the American films, they are real, imposing Pullman trains and real Transatlantics.

"4. The children seen on their films, are beautiful looking, playing like artists. They are gracious and don't look all the time at the operator for the sign as to what they are next to do.

"5. The women they have in their films, are fine looking and real artists.

"Are we doing the same thing in our films? In most of our films an artist can not manage a horse, does not know how to mount it, and as to the riding, we had better say nothing about this. Trains in our films look like miserable vehicles and as to Transatlantics I have not seen any yet on any of our films. Children in our films are seldom to be seen, and those that are shown are children and ought not to be shown at all.

French Actors Criticized

"With regard to our artists, we see Mlle. X, who is rather bad looking; Mlle. Y, who has no figure at all, and Mlle. Z, who dresses very badly, and the kinema being a spectacle for the eyes only, it is a big mistake to film women who ought never to show themselves on a screen. I will admit that some of the comic scenarios are often lacking in interest, but the excellence of their artists, is absolutely above criticism, their humor is irresistible, their tricks are astonishing, they are genuinely comic and no one can imitate them.

"Our great comic artists look like gentlemen, but more like manikins on the screen. They believe that people ought to laugh looking at them, but really they are not comic and can not make us laugh any more. But what about the American comics? Are not their costumes enough to make one laugh? Every movement of theirs is funny and eccentric and besides they may be termed 'first rate acrobats.'

"I will conclude, that in my opinion the American films are an absolute necessity to us; we could not do without them. Before talking of 'no American films,' get our producers to do what they do, and our artists to imitate the Americans. I am afraid that we shall have to wait a long time yet."

As seen by these two articles in two different trade journals, opinion about American films is divided.

A most interesting judgment has been rendered this week by the Paris courts concerning the film trade.

Some time ago, Mr. Harry, one of our film dealers, bought a Keystone film called "Caught in a Cabaret" from the Western Import Company, Inc., London. He rented the film, and when it was first exhibited at one of our kinemas, Mr. Haik, the French representative of the Western Import Co., had it stopped, pretending that no one had a right to sell, rent or exhibit a film belonging to his firm unless it was bought through him. He took proceedings against Harry for heavy damages. Mr. Harry objected to the claim, saying that he bought this film in London, and as there was no restriction on the bill, he was entitled to dispose of the same, and he naturally claimed counter damages.

The court decided that Mr. Haik is nothing but a buyer of the films from the Western Import Co.; that he is not the editor nor the author of this film; that he has not been able to prove that he had secured the exclusive rights of exhibiting this very film in France, and that he had no right to stop the film. He was compelled to pay Harry 500 francs damages and all costs.

Current Films in Paris

I have had an opportunity to see a good many interesting films this week. One of the best was "Les Flambeaus," from the well known play of Henry Bataille. It was screened with prominent artists like Me. Lara of the Comedie, Mlle. Cormon of the Gymnase, Leitner and Dumeny.

Everybody is anxious to see the war topicals of this week. They are undoubtedly the best yet seen. They show most vividly the last battle of the Champagne. Thousands of shells can be seen bursting over the trenches, and at the finish over 20,000 prisoners and hundreds of guns taken from the Germans are seen.

Last night saw the opening of the new kinema installed by Mr. Lordier at the Folies Dramatiques. Only two films made up the program. One was called "Para dis" (no one could make out why). I am surprised that such a film was shown by this clever manager. The other one was "Fille du Boche." This is certainly very good and most interesting. It was greatly appreciated by the large audience. I feel sure that a "Charlot" was greatly missed by the public.

G. Kaczka.

KING BAGGOT GOES TO ST. LOUIS FOR VACATION

King Baggot has started off for a short vacation in his native city, St. Louis, Missouri.

For a week or two he will enjoy himself there meeting old friends, and he may make a few theatre appearances. While in St. Louis Mr. Baggot will stay at the home of his mother, Mrs. King Baggot.

AMONG THE EXCHANGES

SAUNDERS, METRO, TOURS NEW YORK

After making a whirlwind tour of New York State in an automobile, E. M. Saunders, general manager of the New York Metro Film Service, Inc., distributors of Metro feature productions, says he was surprised to find such a universal demand for big feature pictures, even in the smaller towns. Mr. Saunders went by train to Buffalo, where he was joined by C. A. Taylor, manager of the Metro branch in that city, and together they spent two weeks in the tour before returning to New York City.



E. M. SAUNDERS, NEW YORK METRO MANAGER

"There is no doubt that the feature production is to be the big thing in motion pictures," Mr. Saunders said. "Everywhere I went I found a demand for the good feature, a demand almost equal to a plea. Even in towns as small as nine hundred inhabitants I found they wanted five and six-reel pictures, and that they can show them at a profit to appreciative patrons. I was really surprised to find this condition.

"As a result of my tour, which was made not only to meet the exhibitors personally, but to become acquainted, at first hand, with local conditions, I closed a number of attractive contracts for Metro pictures.

TAUBE LEAVES THE UNIVERSAL VANCOUVER OFFICE FOR EAST

S. B. Taube, former manager of the Universal exchange in Vancouver, left with his family last week for the East.

After visiting with his parents in Toronto, Mr. Taube will proceed to New York, where it is said he will be assigned to one of the Eastern Universal offices.

WATKINS MANAGING METRO BRANCH AT CHATTANOOGA

R. M. Watkins is managing the Metro Branch of Chattanooga, Tenn., and is doing good business.

WITH THOSE V-L-S-E STANDARDIZED SALES TALKS ANYBODY CAN SELL FILM

ONE of the features of the sales system of the V-L-S-E—or of "The new religion," as it is more generally known in that organization—is a standardized sales talk, whereby any member of the force, down literally, to the office boy, is in a position to apply the same arguments as the highest priced salesman.

The advantage of such a system was interestingly demonstrated the other day when Miss J. Blair, a bookkeeper in the Washington Branch office of the Big Four, completed one of the most difficult sales with which that office has had to deal.

Its manager and his co-workers had been hammering for a long time, upon an exhibitor in a small Maryland town. The exhibitor wanted V-L-S-E features, but he was not willing to give the rental asked.

Recently, the exhibitor telephoned to the Washington office, for the purpose of making another effort to get that exchange to meet his figures. In the absence of the V-L-S-E representative, the young lady bookkeeper accepted the call.

There ensued a very spirited and intelligent argument, during which the bookkeeper marshalled the principal points of the organization's standardized sales talks in her support, with the result that she succeeded in inducing the man to pay the full price, and in addition, booked him for a regular run of V-L-S-E features at that price.

TRIANGLE BUILDING ERECTED FOR DEPARTMENT TO A FLOOR IN QUAKER CITY

THE Triangle Film Corporation is now comfortably installed in its new Philadelphia home.

Its offices at 1227-29 Vine street mark a new departure in film quarters for Philadelphia, being the first large firm to acquire a building erected for them, with every department on one floor.

The building occupies a space 40 x 100 feet and is well equipped with every up to date appliance in reel efficiency, including a large vault for the fireproof storing of films.

There are four offices beautifully furnished with neat rugs and mahogany furniture and white brass fittings set off the whole. The buff walls and green floor coverings complete the harmony of triangle coloring.

These are featured also in the large plate glass doors and windows, on which the well known Triangle trade mark is painted in its proper colors.

The large poster room and booking department are in the rear of the offices.

No projection room is needed, as the Chestnut street Opera House productions give all exhibitors a chance to see the Triangle releases in good time.

J. H. Butner, manager of the Triangle office, reports an auspicious opening of the new program in this territory.

FAMOUS PLAYERS IN NEW ENGLAND EXPLOITING "AN ALIEN," "HYPOCRITES" AND "ETERNAL CITY"

THE Famous Players Film Company of New England, in addition to being distributors of Paramount Pictures in that district, has taken on four special master productions which are not Paramount. These four are being advertised by the company on a special blue sheet entitled "Hot Shot."

The features are George Beban in "An Alien," produced by Thomas H. Ince; "Hypocrites," the four reel film by Lois Weber; Pauline Frederick in "The Eternal City," by Hall Caine, and Aylesworth's motion pictures of wild animal life and hunting big game.

To carry out the idea of giving the Paramount news picture exhibitors from two to three hundred feet each week of picture news of events of importance in New England, F. S. Dart, an expert camera man, has been engaged.

The exhibitors using Paramount throughout New England are urged to give the Famous Players Company in Boston advance notice of all events of interest in their localities, so that Mr. Dart may be on the job. There is a good demand for the new Paramount news pictures, and the new form in which they are put out is receiving compliments from all parts of that territory.

"DAMAGED GOODS" CONTRACT HOLDS RECORD IN MUTUAL OFFICE

Manager Miller of the Indianapolis Mutual Film Corporation, has announced that the largest contract has been signed in the history of the Indianapolis office for "Damaged Goods," which has been booked solid for fifty days at $100 a day. He is delighted with his success.

BALSDON LENDS FILMS TO RHODE ISLAND PRISON

Manager Balsdon of the Big Four exchange in Boston has become a friend of the men in prisons. Several times lately he has sent films to the Rhode Island state prison for the entertainment of the men. Recently he attended one of these entertainments in person.

"I believe I will take up this sort of work," he said to the NEWS man, "as a hobby. Think of the satisfaction you could get out of helping those men. It would smooth over all the little rough places in the day if you could think that you were giving an evening now and then to making the lot of unfortunate fellow beings a bit easier, a bit happier, a bit more cheerful as to the future."

Not that Mr. Balsdon has not enough to do now. An addition is being built to his private office. The big force at the V-L-S-E headquarters on Church street is always on the jump, and always with work ahead. Recently the office entertained Capt. Jack Crawford, the poet scout who figures in "The Battle Cry of Peace," which continues to do good business at the Majestic theatre.

ROSENTHAL IS WITH ALL-FEATURE BOOKING AGENCY

After seven years of activity in the motion picture affairs of Chicago, Al Rosenthal has yielded to the call of Broadway and joined the forces of the All Feature Booking Agency at 71 West Twenty-third street, New York.

Starting with the Virginia Amusement Company of Chicago in 1908, Mr. Rosenthal was connected with the successful establishment of the Jefferson, Arch and Virginia theatres, later managing the Apollo theatre for the Louise Amusement Company.

When Warner's Features came into being, he joined forces with the Chicago branch of that organization, being one of the first feature roadmen to cover the territory of the Middle West.

From the Warner Exchange Al Rosenthal moved to the World Film, later becoming identified with Metro. He is now receiving a royal welcome from his many friends in New York and meeting for the first time scores of business associates with whom he has had only a 'phone, wire and mail acquaintance for many years.

MUTUAL "COMRADES" HOLD MEETING AT SEATTLE

C. S. Woody, who was recently appointed overseeing manager of Portland, Spokane and Seattle offices for the Mutual, called a meeting of the Mutual comrades at Seattle to talk over advertising and distribution of the program. Among those present were: M. E. Paulson, auditor for the Mutual; W. J. Drummond, manager of the Spokane office, J. E. Reed, local manager; C. S. Woody, overseeing manager; L. Kirkpatrick, salesman out of Portland, Ore., and Jay Harrington, salesman out of Seattle.

Jay Harrington and L. Kirkpatrick left for the Spokane territory, where they will remain for several weeks under Manager Drummond.

M. E. Paulson, Mutual auditor, left for Vancouver, B. C., where he will remain for two weeks.

The Mutual has 84 32-sheet stands of paper on the billboards of Seattle.

QUALITY ESTABLISHES BRANCH IN CHARLESTON, W. VA.

Max W. Herring, of the Quality Film Company, 404 Ferry street, Pittsburgh, returned from a ten-days' trip in West Virginia and while away established a branch office at Charleston, W. Va., leaving M. H. Horowitz in charge.

Exhibitors of West Virginia will find the many subjects handled by the Quality within easy reach.

TRIANGLE OPENS OFFICES IN PITTSBURGH

The Triangle Company has opened its offices in the Penn avenue district, Pittsburgh, Pa., and has been getting a large amount of business. The company is not located in the regular Film Row section, but is a little off the beaten trail, and yet it is drawing the exhibitors to its offices.

The Triangle films are shown at the Grand Opera House, which is the largest and best equipped theatre in this section for the showing of photoplays. The theatre until several months ago was running nothing but vaudeville, but decided that it was time to get into the motion picture business, and Harry Davis made the change.

PARAMOUNT'S ATLANTA MANAGER REPORTS BIG GROWTH IN PICTURES SALES BY HIS OFFICE

C. E. TANDY, head of the Southern Paramount Pictures Company of Atlanta, whose territory embraces North and South Carolina, Tennessee, Georgia, Alabama and Florida, paid a visit to New York the past week. He came to make arrangements for an additional print of Paramount pictures in order to meet the increase in business which has developed in his territory.

"I attribute this condition," Mr. Tandy said, "to three things. First, the wonderfully consistent merit of Paramount pictures. They are the keynote to the success of all Paramount exchanges. Second, to the fact that there has been a great change in business conditions in the South of late. Cotton is now being sold in large quantities; Money is easy and people are beginning to spend. I have never seen a more promising situation in the Southern States than that in which I find myself at present. Third, the great Paramount national advertising and publicity campaigns. To the latter I attribute 25 per cent. of the great increase of business done by our office.

"Such pictures as 'Carmen' are bound to raise the standard of motion picture production and to increase the regard in which the Paramount program is held by photoplay fans."

Mr. Tandy has now succeeded in closing up all the available towns in his territory except those of five thousand population and under, and he is signing them up rapidly.

"As I said before," he continued, "I attribute this to better business conditions in the South and an increasing appreciation on the part of both exhibitors and motion picture patrons of the true aims of the producers and distributors of Paramount pictures. The close co-operation between all the departments at the home office and the exchange is also largely responsible for the growing efficiency of all branches."

Arriving on Friday morning, Mr. Tandy left New York for Atlanta on Saturday afternoon.

"NEWS" REVIEWS AND AD PAGES GUIDE EXHIBITORS

Manager Ferd Adler of the Exclusive Film Exchange in Omaha was remarking the other day on how the exhibitors are coming to depend more and more on the film reviews and advertisements in the trade papers for advice on how and what to book.

"Here is a letter from Manager C. C. Vehrens of the Family theatre at Davenport, Ia., ordering 'The Mother's Confession,'" he said, by way of proof. "In this letter he sends a full-page advertisement clipped from MOTION PICTURE NEWS and says if it is as good as that, send it. That manager had certainly read the reviews as well as the advertisements.

"Knowing the company, the trade paper and the picture, as I did, I did not hesitate to book him for the film. It is getting so the exhibitor does not buy hit or miss, he buys with the intention of each and every picture having a lasting effect upon his reputation, upon his profits.

"If the trade paper advises him correctly, if the exchange manager advises him correctly, if the salesman advises him correctly, he will come to them again for advice. If they do not, they will not be considered the next time he seeks advice. It behooves every one of us to be straight with the exhibitor, and I am glad when I see a trade paper that is straight with them as well as with us.

"I have had occasion to notice the increasing number of exhibitors who send in pages clipped from MOTION PICTURE NEWS."

PICTURE PLAYHOUSE MAKES ENTRY INTO FRISCO FIELD

The Picture Playhouse Film Company, Inc., plans to establish Pacific Coast headquarters at San Francisco at an early date, and a suitable location is now being sought by its representative, E. H. Emmick, who arrived there this week on that mission.

Quarters will be opened in what is considered the best exchange district in the city.

UNITED PROMOTES MOORE TO DENVER MANAGERSHIP

R. C. Moore, assistant in the Denver office of the United Film Service, has been promoted to manager in the Denver office, succeeding Carl Stern. Mr. Moore has a wide acquaintance in his territory.

SELZNICK CONFERS WITH RATZ IN INDIANAPOLIS

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, who was in Chicago last week to attend a meeting of the branch managers of the company, stopped off in Indianapolis last Saturday on his way from Chicago to New York. He had a conference with W. A. Ratz, the local manager of the World Film Corporation.

The World Company's Indianapolis office is being remodeled. The company has leased the whole third floor of the Willoughby building, in North Meridian street, and the company is enlarging its quarters. The shipping room will be right in front of the elevator.

At the right of the shipping room will be the poster room. New shelving and a new method of handling posters is being put in, in order to keep the posters in the best possible shape. The cashier's room will be at the left of the shipping room, with a small reception room in front.

The main office, in front and Mr. Ratz's private office in the rear, also will be at at the left. The walls are being redecorated and new furniture put in. When completed the offices will be one of the most up-to-date film exchanges in the city.

POPE OF CONTINENTAL MAKES PENNSYLVANIA TRIP

J. W. Pope, Jr., is taking a trip to Pottsville, Wilkes-Barre and other Pennsylvania towns on business connected with the Continental Feature Film, of which he is Philadelphia manager.

The latest release of Mutual Masterpieces, handled by the Continental here, "Inspiration," with Audrey Munson and Thomas Curran, will be given a private screening in a few days, at which the press representatives will be asked to give frank expressions of opinion.

C. G. Powell, manager of the Mutual Film Corporation, has just returned from a business trip to Harrisburg, where a branch office under his control is located. In "The Brink" and "The House with Nobody in It," are two Mutual pictures which had narrow escapes at the censors' hands, the first adverse judgment having been reversed on an appeal, and a second review by the board.

METRO ENLARGES ADVERTISING DEPARTMENT IN PITTSBURGH

Advertising help for exhibitors has been one of the big features of the Metro service in Pittsburgh, and as a result the company has found it necessary to enlarge the space occupied by the advertising department. Joseph S. Skirboll, the general manager, has devised a number of ingenious devices for attracting the attention of the public and has added them to the Metro service, with the result that the business of the company has materially increased during the past few months.

The second floor of the Metro building has been taken over at 212 Fourth avenue, Pittsburgh, and will be used exclusively for the advertising department. It is said the company plans a national campaign in advertising and will use magazines, newspapers and outside advertising, and the result will be that the various Metro offices throughout the country will find more room needed for the additional advertising matter coming into the offices.

Mr. Skirboll's idea is to play the game a little ahead of time instead of waiting until the last minute, and he therefore has added the additional space to his exchange before the rush was felt.

V-L-S-E PALS INCREASES SIZE TO EIGHT PAGES

V-L-S-E Pals, published weekly at Seattle for exhibitors using Big Four productions in Oregon, Washington, Montana, Idaho and western Canada, began on August 14, 1915, as a small four-page sheet, 6x9. Three weeks later it was necessary to increase the size, and now another increase has brought the publication up to



TOM NORTH

eight pages, ten and one-half by fourteen inches.

Since Motion Picture News first reviewed this enterprising exchange magazine, it has been greatly improved both in contents and in make-up. It is as live as ever, crammed with all sorts of publicity hints, letters from managers and publicity men in the territory, good illustrations and editorials written in a practical vein on some phase of the picture business.

Managing Editor Tom North gives originality first place in selecting material for his publication. This is a winning policy. The growth of the paper shows it.

IN VANCOUVER FILM CIRCLES

C. H. Montgomery, traveling representative of V-L-S-E, Inc., visited Vancouver recently.

George L. Broy and Sam W. Whitehead have arrived in Vancouver with "The Spoilers," which they are handling throughout Canada. Good business is reported, especially in the Western provinces.

LEDERMANN SUCCEEDS BRYSON IN MINNEAPOLIS

Dan B. Ledermann, formerly manager of the Laemmle Film Service in Des Moines, Iowa, will succeed James V. Bryson, who, after nine years with the Minneapolis branch of the Universal company, has resigned to form his own concern, to be known as the Northwestern Motion Picture Equipment Company, for the distribu-



JAMES V. BRYSON

tion of Power and Simplex machines for the entire Northwest.

Mr. Ledermann will be assisted by David G. Rodgers, well known to nearly all the exhibitors in the Northwestern territory.

PARSONS OPENS TRIANGLE BRANCH IN LOS ANGELES

G. C. Parsons, formerly manager of the Cleveland and Buffalo Mutual film exchanges, has arrived in Los Angeles and opened a branch here for the Triangle Film Corporation.

One-half of the ninth floor of the Knickerbocker building at 643 South Olive street has been leased and elegant offices are being installed.

EDMUNDS NEW KLEINE MANAGER AT KANSAS CITY

W. O. Edmunds, formerly manager of George Kleine's Los Angeles office, has been sent to Kansas City, where he will assume management of the Kleine branch in that city.

Mr. Edmunds has been associated with Mr. Kleine more or less since 1908, at which time he was manager of the Kleine office at Winnipeg, Canada.

CLEVELAND EDITOR JOINS FOX

John D. Raridan, motion-picture editor of the Cleveland *Leader,* has resigned to become identified with the Fox Film Corporation.

He has been succeeded by James Monnett, formerly assistant city editor of the Cleveland *News,* the afternoon edition of the *Leader.*

Looking Ahead With The Producers

"FORBIDDEN CITY" AND "BUZZARD'S SHADOW," BOTH 5 REEL MASTERPICTURES, READY IN DECEMBER

ANNOUNCEMENT is made by the Mutual Film Corporation of two important screen productions scheduled for release the first two weeks in December. Each will be comprised of five reels and will be released as Mutual Masterpictures. These productions, one of which was screened by the American Film Company, will present a galaxy of noted screen players, prominent among them being Harold Lockwood, May Allison, Louise Glaum, Hershall Mayall, Charles Ray, J. Frank Burke, Harry Von Meter, William Stowell, Dick La Reno, Alice Ann Rooney and various others.

In addition to these two exceptional productions the Mutual also announces the release for December 8, in the regular Mutual program, of a three-reel feature, presenting Dorothy Gish in the title role.

First of the two masterpicture releases referred to in the opening paragraph, "The Forbidden City" will go to the public December 2. Louise Glaum will be presented in the leading role. "The Forbidden City," in five parts, is from the pen of C. Gardner Sullivan, gifted writer of scenarios and the author of several Masterpictures, notably "The Reward," "The Toast of Death," "The Mating," and "The Cup of Life."

Second of the Mutual Masterpictures for release early in December is "The Buzzard's Shadow," in five parts, featuring Harold Lockwood and May Allison. This Masterpicture will go to the public December 9. The piece deals with army life at one of the frontier posts.

Aside from the exceptionally novel theme of the piece, "The Buzzard's Shadow" is important for the reason that it presents Mr. Lockwood in the role of a Western character, that of an army scout. It is Mr. Lockwood's first appearance in a character of this type. Thomas Ricketts directed.

Miss Allison as Alice Corbett, a daughter of the plains, also makes her initial appearance in a role of this type, in support of Mr. Lockwood.

Miss Gish is the star of "Her Mother's Daughter," a feature release on the regular Mutual program, December 8.

"ROSE OF THE ALLEY," METRO, FOR MARY MILES MINTER

Little Mary Miles Minter, the youngest of stars on either the stage or screen, who is appearing in Metro feature pictures, has begun work on another big production in five parts, called "The Rose of the Alley." It is being produced by Rolfe Photo Plays, Inc., for release on the Metro program. Charles Horan is directing the new Minter picture.

Miss Minter has just completed the wonderful five-part production of "Barbara Frietchie," another Metro feature, produced by the Popular Plays and Players.

BETTY GRAY IN A "PEG O' MY HEART" THEME FOR UNIVERSAL

"Sunshine and Shadow" is the name of an Imp-Universal picture soon to be released in which Betty Gray is starred. It was written by her director, Brinsley Shaw, who produced the picture.

It is in two reels and Miss Gray reveals a sort of "Peg o' My Heart" type with an original portrayal. Harry Spingler plays opposite Miss Gray in this picture.

COOMBS, METRO STAR, KNOWS WAR ON AND OFF STAGE

Guy Coombs, the well-known dramatic actor, has been playing soldier parts for more than four years, and probably knows more real war stuff than any artist of the screen or stage. He has just completed the big part of Captain Trumbull in "Barbara Frietchie," a five-part feature produced by the Popular Plays and Players, for release on the Metro program.



GUY COOMBS

Guy's great-uncle was Joseph Libbey, of the famed Libbey prison in the Civil War.



UNUSUAL POINTS OF INTEREST IN "THE VALLEY FEUD" (Mustang-Mutual, November 26) FEATURING ART ACORD AND ANNA LITTLE

A GALAXY OF SCREEN FAVORITES IN SCENES FROM THREE VITAGRAPH PRODUCTIONS SCHEDULED FOR NOVEMBER



ANITA STEWART, EARLE WILLIAMS, CHARLES CHAPMAN, AND JOSEPH KILGOUR IN "MY LADY'S SLIPPER"; JAMES MORRISON IN "FOR THE HONOR OF THE CREW"; ALFRED VOSBERG, ANNE SCHAEFER, MYRTLE GONZALEZ AND WILLIAM DUNCAN IN "THE EBONY CASKET"

COMEDY SUBJECTS PREDOMINATE IN VITAGRAPHS FOR THIRD WEEK OF NOVEMBER

COMEDY subjects will predominate during the third week of November in the releases as announced by the Vitagraph Company.

On Monday there will be two pictures released, a Cyrus Townsend Brady story, "Heights of Hazard," and one of the Sonny Jim series, by Elaine Sterne. "Heights of Hazard" is a five-part Blue Ribbon Feature introducing Charles Richman in a cast that includes Eleanor Woodruff, Charles Kent and Frank Holland in the principal characters. Dr. Brady has given several unusual twists to his story. Taking as his theme the lack of romance in American life. He has his leading characters portray scenes in the so-called age of chivalry, and later re-enact them in a modern setting, using the advantages of later-day inventions to accentuate with telling effect that human nature has not changed since the days of Adam and Eve.

Bobby Connelly, Mabel Kelly, Edwina Robbins and Logan Paul enact the principal characters under the direction of Tefft Johnson, in the second Monday release, "Sonny Jim and the Great American Game."

Tuesday, November 16, a two-part feature is announced in "The Gypsy Trail," presenting Antonio Moreno, Frankie Mann, Donald Hall, Josephine Earle and Nellie Anderson in contrasting characterizations. It is a story of gypsy life, redolent of the atmosphere of that freedom characteristic of the wandering tribes.

Anita Stewart and Earle Williams will appear in the Wednesday release in their presentation of "The Counts," a one-part comedy written and produced by Ralph W. Ince. In "The Counts" Mr. Ince uses as his theme American wives for American husbands, and by burlesquing the arrival of a distinguished nobleman, who aspires to the hand of a wealthy American girl, not only extracts comedy situations, but introduces Miss Stewart and Mr. Williams in characters that are congenial. Albert Roccardi, Hughie Mack, William Dangman and Donald MacBride are the chief assistants of the two Vitagraph stars in the funmaking.

A new star in filmdom, Jewell Hunt, will make her initial bow to moving picture fans in "A Motorcycle Elopement," a one-part comedy, announced for Thursday, November 18. Miss Hunt in her portrayal of the love-sick maiden is assisted by Arthur Cozine in the enactment of the story, which was produced under the direction of C. Jay Williams.

Another interesting announcement included in the week's program is the regular "Sidney Drew Day" release, "Diplomatic Henry," in which Mr. and Mrs. Sidney Drew are cast as a pair of newlyweds. Florence Natol assists materially in the development of the story.

The program is further enriched on Saturday by a Broadway star feature, entitled "Heredity," by Seymour Galland and produced under the direction of William Humphrey. It is a dramatic story that tells of a child, a girl, adopted by a wealthy couple, who presents a remarkable study for criminologists. Carolyn Birch, Rose Tapley, Thomas Mills, Templer Saxe, Jay Dwiggins and Denton Vane are the Vitagraph players prominent in its enactment.

KALEM TO OFFER FOUR NEW COMEDIES FEATURING ETHEL TEARE AND BUD DUNCAN

AMONG the comedies which Kalem Company is to issue during the latter part of November and the first two weeks in December are four which merit a word. Although Lloyd V. Hamilton is still on the sick list and hence was unable to take part in these productions, no comedies which have borne the Kalem trade mark have been more replete with genuine humor, say advance reports.



SCENE FROM "OH! DOCTOR" (Kalem Comedy)

The first is "Oh Doctor!" a burlesque released Tuesday, November 23, which features Ethel Teare and Bud Duncan. It tells of how a couple of plumbers called to repair some leaky pipes in a physician's house, masquerade as physicians when fair Pansy, a patient, enters. The fact that the real doctor is away at the time enables the mechanics to carry on their deception. The medico's return, however, exposes the plumbers.

"Only a Country Girl," to be issued on November 30, also features Miss Teare and diminutive Bud. In it a rivalry is waged between two shiftless swains for Ethel's hand. The rivals forget all about their love when an opportunity to steal a bankroll belonging to Ethel's father presents itself. In the end after many thrilling situations, they lose both girl and money.

In "Minnie the Tiger" photoplay patrons and exhibitors will find one of the most original comedies of the year, it is said. This laugh-bringer, the first of the new comedies produced under the direction of William Beaudine, is to be released Tuesday, December 7.

"Almost a King" is said to be one of the most magnificently-staged comedies ever issued by the Kalem Company. Bud Duncan and Ethel Teare once more show their laugh-creating abilities, the former as a hobo who finds his pal elevated to a kingship, while Miss Teare enacts the role of the ruler's favorite dancer. A jealous queen and some unruly subjects who desire to see his majesty shuffle off this mortal coil, help the fun along. This subject is scheduled for release Tuesday, December 14.

WITH "PRIMROSE PATH" FEATURES GLADYS HANSON, HAL FORDE, COOPER WILLIS, WILLIAM WELSH AND NINA BLAKE

"THE PRIMROSE PATH," by Bayard Veiller, has been adapted to motion picture by M. B. Havey, and filmed by the Universal Film Manufacturing Company as a five-reel Broadway Universal Feature in which Gladys Hanson is featured, supported by Hal Forde, H. Cooper Willis, William J. Welsh and Nina Blake.

The story is that of a young country girl who elopes with an artist, gets married and goes to Paris, where they are happy for a time, when poverty overtakes them and the young husband falls ill. Joan, the wife, cannot make any money while her husband is dying for the lack of food and medicine.



SCENE FROM "THE PRIMROSE PATH"
(Universal)

An art dealer has seen Joan and has fallen in love with her, much to her disgust. He offers her money to come to his rooms, which she refuses, but later, driven by love for her husband and the great need they are both in, goes to the art dealer. Ned gets better, and Joan suggests that they come to America. In this new land success comes to them through Cartwright, a millionaiare, and his daughter, Helen, who has become attracted to the good looking young artist.

Joan realizes that Ned is being led away from her, but prays that he may yet see his error. Cartwright buys a picture from Ned called "The Primrose Path," for which Joan was the model. Cartwright later installs Ned in a fine studio, and realizing that Joan would be out of place there, he suggest that she remain in their cheap flat for a time. This almost breaks her heart, but she bows to his decision.

Refusing Ned's support, she poses for a livelihood. In an art school in which Ned has been made director, she comes face to face with her husband. He upbraids her for being a model, and she turns on him saying that it is the only thing she could do.

Helen arrives on the scene to take Ned away to a dance. He slips out and the women face each other. "Why, aren't you the girl in "The Primrose Path," says Helen. "Yes—and I'm also Ned's wife," retorts Joan.

Cartwright, seeing that Helen is fond of Ned, decides to buy off Ned's wife, and has her come to his home. He tells Ned that his wife is coming to receive money for her divorce.

When Joan comes, the millionaire offers her $100,000.

Up to this time Ned had thought that the money she had procured while in Paris came from her father, but when he heard the truth, he rushed out and took her by the hand, pleading forgiveness. Joan realizes that he is sincere and together they leave the mansion to find happiness in each other's love.

MARQUERITE SNOW, FROM COAST, IN NEW YORK FOR WORK IN EAST

Marguerite Snow, the Metro star, has arrived in New York from Hollywood, Cal., accompanied by the Quality Pictures Corporation company of players, which she will head in future Metro features.

Hereafter, Miss Snow will work in the East. "Rosemary," a five-part picturization of the play of the same name, has just been finished at the Quality-Metro studio in Hollywood, and Miss Snow appears in the stellar role.

Paul Gilmore is featured with her, and the supporting cast includes Frank Bacon. Previous to her appearance in "Rosemary," Miss Snow was co-starred with Francis X. Bushman in Quality-Metro features, the last picture they made together being "The Silent Voice."

THRILLING ELEPHANT AND LION STUNTS IN TWO "STANLEY" PICTURES, HORSLEY



TWO SCENES FROM "STANLEY AMONG THE VOODOO WORSHIPPERS" RELEASED DECEMBER 2
(Centaur-Mutual)

AN instance of the thrills provided in the Centaur Features, which are animal subjects in an advanced form, is shown from the two accompanying reproductions of scenes from "Stanley Among the Voo Doo Worshippers," an episode of the "Stanley in Africa" series, which is founded on the Stanley expedition sent into Africa by the New York *Herald* to recover Livingston, the lost missionary, and which is to be released December 2, on the Mutual program.

The story, in brief, concerns the efforts of the Stanley party to rescue Ada, the sweetheart of Wilson, the reporter, who is a member of the expedition, from the slave traders into whose hands she has fallen.

A guide attempts to effect Ada's escape, but is caught by the king of the traders, who condemns him to die. A particularly savage elephant is brought forward and, encircling the man's body with his trunk, throws him into a tree.

Stunned and weakened the man falls to the ground and as he lies prostrate the elephant walks over his form as if to crush him.

Later in the story Jack causes Ada's release. With Ada and her companions, he makes into the jungle, which offers a degree of safety against discovery. Jack goes in search of food and during his absence a lion appears over a rocky ledge immediately in back of Ada. Before she has a chance to heed the warning cry of her companions the lion springs upon her, bearing her heavily to the ground.

FLORENCE TURNER TO IMPERSONATE FILM FAVORITES FOR MINA

The fact that Florence Turner is to appear in an MinA Comedy should prove of more than ordinary interest to the exhibitor. "Florence Turner Impersonates Film Favorites" will be the title of the MinA release of November 25.

A pioneer of the screen, Florence Turner, 14 years ago started to gain popularity as a Vitagraph player. In those bygone days Miss Turner held an executive position as well—on nice days posing before the camera and on cloudy days performing the duties of cashier of the Vitagraph company. The earliest multiple reelers projected featured Florence Turner and she will long be remembered for her work in such features as "A Queen for a Day," "Auld Lang Syne" and "A Tale of Two Cities."

Not long ago Miss Turner moved to London and, there, leading her own company, has gained popularity in England.

In "Florence Turner Impersonates Film Favorites" she demonstrates her versatility with the following impersonations: The old style Pathé heroine; Ford Sterling; the old Biograph style; Mabel Normand; Wild West Billy; the "Divine Sarah."

JACK PICKFORD IN THRILLING ROLE FOR SELIG

Jack Pickford will make his initial appearance under the Diamond S trade mark when he appears in the role of Toney, a pool shark, in the Selig Diamond Special in three reels, "The Making of Crooks," released Thursday, December 16. Mr. Pickford will be supported by an all-star cast.

"The making of Crooks" carries a strong moral lesson against the evils wrought by disreputable pool rooms. There are a number of tense situations and the methods by which young men are swindled by "pool sharks" are realistically shown. One of the most exciting scenes in the production is where Pickford and the daughter of the political boss escape from a cabaret in a stolen autobile. The car collides with a speeding locomotive, is shattered into a hundred pieces and the body of the girl is carried on the pilot of the engine.

EDNA ROLAND JOINS PIKE'S PEAK FOR ASSOCIATED PROGRAM PICTURES

Edna Roland, who last season played Mag Haggerty with Thos. J. Ryan, Ryan and Richfield, in the "Mag Haggerty" sketches, has signed with the Pike's Peak Photoplay Company of The Associated Program.

Miss Roland's characterization of Rita Tevis in A. H. Woods' production of the "Common Law" created a great deal of favorable comment in all the larger cities.

After leaving the employ of Mr. Woods she was engaged by Dave Lewis as leading woman, and remained with him for three seasons. She created the ingenue role for Edward E. Ross in "The Gray Hawk," and was starred in "The Weaker Sex," a vaudeville sketch, written for her by Mildred Considine Cherril, and in which she played the Orpheum circuit.

TERWILLIGER AT WORK ON A KELLY SCENARIO WITH MISS HANDWORTH FOR LUBIN

Director George Terwilliger, with Octavia Handworth in the leading role, is at work on a four-part dramatic subject from the pen of Anthony P. Kelly, "The City of Failing Light."

Mr. Kelly has contributed a novel script in this newest writing of his, calling for several novelties in lighting effects, the majority of which are to be taken in and about the lighting plants of one of Philadelphia's suburban towns.

Leslie Austin, a newcomer to the Lubin stock company, makes his first appearance as a Lubin player in support of Miss Handworth.

TWO SELIG RELEASES INSPIRED BY MELODIES

The Selig Polyscope Company has recently released two picture plays which were inspired by melodies. "Just as I Am," a Selig Special in two reels, was written by Lanier Bartlett after the famous old hymn, "Just as I Am Without One Plea."

The Selig Special will be released on Monday, November 29. It was produced by Colin Campbell, who directed such productions as "The Spoilers," "The Carpet from Bagdad," "The Rosary," etc. The other production is "I'm Glad My Boy Grew Up to Be a Soldier," which will be released December 13 as a Selig Red Seal Play through V-L-S-E.

The song hit, "I Didn't Raise My Boy to Be a Soldier," inspired Gilson Willets to write the drama.

SIXTH EPISODE OF "STANLEY" SERIES RELEASED NOVEMBER 25

The sixth episode of the "Stanley Adventures in Africa" series, founded on the experiences of H. M. Stanley, sent by the New York *Herald* to recover Livingston, the missionary, who was lost in the African jungles, is entitled "Stanley and the Slave Traders," and will be released in two reels as a Centaur Feature on November 25.

As in previous episodes this release contains a wealth of action calculated to well satisfy any follower of the series. In addition the picture has interest from the standpoint of novelty and also from its educational side, since every effort has been made to accurately follow Stanley and his party as the incidents of the trip recorded at the time of the expedition.

TWO MINA RELEASES FOR DEC. 2 COMEDY SUBJECTS

The MinA release of December 2 will contain two comedy subjects, "The $50,000 Policy" and an animated cartoon entitled "Why Hubby Grows Bald."

"The $50,000 Policy" deals with the efforts of Mr. Henpeck to get rid of his mother-in-law, after taking out a $50,000 policy covering her. But she can't be killed off and circumstances are such that he is finally glad to let her live and proclaim her "the best mother-in-law on earth."

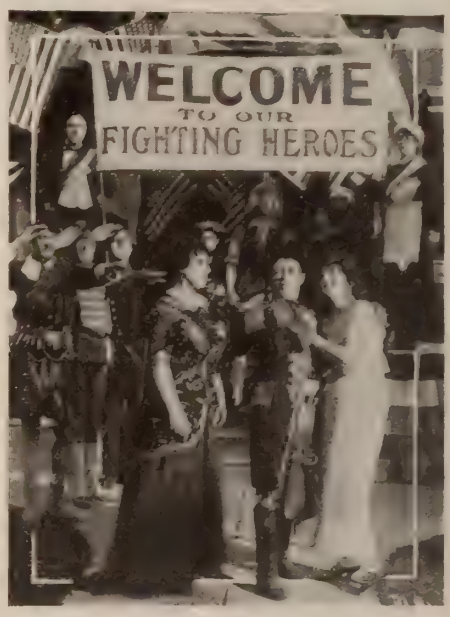
The cartoon is said to be particularly clever. Baby is kidnapped away from home and her hair-raising adventures would even make Captain Kidd sit up and take notice.



ANNA LITTLE IN A TYPICAL WESTERN SCENE FROM "THE VALLEY FEUD"
(Mustang-Mutual—Nov. 26)

SEVERAL NEW HORSLEY PLAYERS IN "THE FIGHTING FOUR"

The release on Friday, November 19, of "The Fighting Four," marks the debut as members of the Cub Comedy company of several recent additions to David Horsley's staff of players. These are: Bob Kenyon, Harry Jackson and Belle Bennett, all of whom give excellent support to George



SCENE FROM "THE FIGHTING FOUR," CUB COMEDY, WITH GEORGE OVEY

Ovey, the featured comedian in this one-reel farce.

Besides George Ovey and the newcomers there are in the cast such popular Cub players as: Louis Fitzroy, George George, Arthur Mund, Janet Sully and Gordon McGregor. Milton Fahrney directed the production.

BETHLEHEM STEEL WORKS SHOWN IN "THE CAVE MAN"

When work on "The Cave Man," the latest Vitagraph Blue Ribbon Feature, in five parts, to be released through the V-L-S-E, was completed, Director Theodore Marston found he had taken 328 scenes that involved situations in everything from a hovel to a Fifth Avenue club. Also that Robert Edeson, who appears as Haulick Smagg, had spanned the lapse of time between the cave man period and the twentieth century, portraying the reincarnation of a remarkable character.

Of the many scenes that make backgrounds for "The Cave Man," perhaps the most interesting are those taken in the steel works at South Bethlehem, Pennsylvania, that furnish the setting for the climax of the story. While the action of "The Cave Man" requires this setting, additional scenes, that show the employees at work and the process of manufacture from the time the white hot stream of molten metal pours from the melting pot until it emerges from the various processes to become a sheet of the steel that furnishes the armor plate for huge battleships, add to the value of the picture.

The title role in "The Cave Man" is one of Mr. Edeson's favorite parts. It was written by Gelett Burgess.

REALISTIC "SCRAP" STAGED FOR "THE DRAGON," EQUITABLE

Those who doubt the genuineness of "scraps" on the films should have witnessed a scene being photographed for "The Dragon," a five-part Equitable feature which Harry A. Pollard is directing and in which Margarita Fischer is the star.

In front of a big department store a blind beggar carrying a little tin cup for alms, was approached by the star, who spoke to him and went through the motions of giving him some coin. A messenger comes from the store with a bag full of money to take to a bank. He is assaulted by a highwayman, who knocks him down, grabs the bag and makes a "getaway."

The first try was not satisfactory, and on the retake the director told the robber to "hit him good, he doesn't like to fall. Make him drop." The order was obeyed. The man went down, and the robber is resting now with a broken wrist.

HAL FORDE WILL STAR IN "LESSONS IN LOVE," RIALTO STAR FEATURE

The announcement that Hal Forde, of musical comedy and picture fame, had left for Jacksonville, Fla., to take the lead in a Rialto Star Feature of the Gaumont Company, brought prominently to the front in a new way the continuous development of this company's policy of having a new star in each of these multiple-reel releases.

The scenario chosen to exploit Mr. Forde is entitled "Lessons in Love." It has been written by Paul M. Bryan with this particular star in mind. Mr. Forde has many friends in Jacksonville, as his first work in pictures was done at a studio in that city. He enjoys picture work exceedingly, and has confessed that his ambition is to direct his own pictures. "Lessons in Love" is being directed by Richard Garrick.

THEDA BARA IN "GALLEY SLAVE" TO FOLLOW "WOMAN'S PAST"

Following the first presentation this week of Nance O'Neil in "A Woman's Past," William Fox will present Theda Bara, whose recent appearance in "Carmen" attracted wide attention, in "The Galley Slave." The photodrama was picturized from Bartley Campbell's drama, and was produced for Mr. Fox by J. Gordon Edwards.

Another William Fox release will soon introduce Ralph Kellard in "Her Mother's Secret." Miss Dorothy Green is in the cast. It was produced by Frederick Thomson.

"FRIENDS OF THE SEA," MUTUAL FOR NOVEMBER 28.

A strong story of the friendship between two men is "The Friends of the Sea," a Banner Feature in two reels, produced by the Reliance Company and announced for release on the regular Mutual Program November 28. Monroe Salisbury and Alfred Paget are starred in this Damon-Pythias drama, with Adoni Fovieri as the girl beloved of both. The scenes are laid in a primitive coast fishing village.

BOSWORTH AT HIS BEST IN "WHITE SCAR," A UNIVERSAL FEATURE DEPICTING LIFE IN HUDSON BAY COUNTRY



HOBART BOSWORTH IN A STRIKING SCENE FROM "THE WHITE SCAR"

HOBART BOSWORTH in the Universal Broadway Feature, "The White Scar," is at his best, while the play, which is of the Canadian woods, the Hudson Bay trading posts, Indians, hunters and trappers, is one in which all Mr. Bosworth's smooth acting ability can be displayed to the best of advantage, according to advance reports.

The story is a simple story of pure, honest love—and a villain. Love where all the world loves a lover, for the people of the North always look upon a loving couple as the most happy creatures on earth.

Mr. Bosworth is ably supported in "The White Scar" by Jane Novak, Anna Lehr, Frank Newburg, Norval McGregor and Ronald Bradbury. Mr. Bosworth plays Na-Ta-Wan-Gan, a white trader, which is the Indian for "great trapper" as he was known to all his Indian friends.

"The White Scar" will be released early in December as a Broadway Universal Feature.

A BARRYMORE, A PICKFORD AND RURAL CLASSIC FOR FAMOUS NEXT PARAMOUNT QUARTER

FOR the first month of the next Paramount quarterly, beginning December 1, the Famous Players Film Company will release three subjects of varying types, embracing a typical Barrymore comedy, a charterization of Mary Pickford, and including the adaptation of Denman Thompson's rural classic, "The Old Homestead."

On December 9, John Barrymore will return to the screen in a picturization of the celebrated comedy, "The Red Widow," by Channing Pollock and Rennold Wolf. In the role of Cicero Hannibal Butts, the distinguished corset salesman who seeks to combine his honeymoon with a business trip to Russia, John Barrymore possesses the greatest opportunity he has had since becoming a photoplay star. The Red Widow is portrayed by Flora Zabelle, who created the role in the original stage production.

Mary Pickford is represented in the month's releases by "The Foundling," an original and powerful drama of smiles and tears, to be issued December 20.

On December 30 "The Old Homestead," the great classic of the American stage, will be returned in its new form to the public that has made its popularity endure for more than thirty years. As the impersonator of Denman Thompson's immortal characterization, Frank Losee has succeeded in creating an exact duplicate of the costumes and mannerisms of his distinguished predecessor.

"BODY AND SOUL" WILL BE A WORLD RELEASE ON NOVEMBER 22.

World Film Corporation will on November 22 release the Frohman drama, "Body and Soul," by William Hurlbut, with Florence Rockwell in the leading role. George Irving directed the picture.

VITAGRAPH BUYS "JOAN THURSDAY" FOR PICTURIZATION

The Vitagraph Company has purchased from Louis Joseph Vance his dramatic story, "Joan Thursday," which will be produced for the screen in five parts.

KING BAGGOT IN SCREEN VERSION OF NOVEL

King Baggot will appear shortly in a three-reel drama produced by Director Webster, "The Law of Life," from Carl Werner's book of the same name.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

PUBLIC AND DAILIES OPPOSE BAN OF "NATION" BY NEWARK AUTHORITIES

RECENT events in Newark, N. J., prove quite conclusively that anyone may be vested with official authority to censor motion picture productions in that city as long as he can be depended upon to furnish the police authorities with excuses to interfere with the exhibition of high class films in the playhouses of that vicinity.

On the report of two such censors, who were neither appointed or authorized to act in such a capacity, the Board of Police Commissioners decided recently to forbid the production of "The Birth of a Nation," scheduled at the Newark theatre for two weeks beginning Monday.

The "voluntary" censors who represented to the Police Board that "The Birth of a Nation" would be harmful to the good citizens of Newark are Fred C. Breidenbach, president of the board, and Spaulding Frazer, city attorney.

Usually it has been the procedure to entrust the powers of motion picture censorship in Newark to a committee appointed by the Mayor or the Chief of Police. However, when a committee of three colored citizens sought the Mayor a few days ago to register objections against the showing of the film in this city, the chief executive was not to be found at his desk at the City Hall. President Breidenbach saw no reason why the Mayor's presence was necessary and appointed himself a committee of one to entertain the colored delegation. After listening to the objections of the colored gentlemen, of whom not one had ever seen the "Birth of a Nation," against which they were raising their voices in protest, Breidenbach decided to again appoint himself a committee of one to act as a board of censor.

That the practical side of the objections raised by those who had never seen the film impressed Breidenbach is evidenced by the fact that on the following day he attended the "Birth of a Nation" at the Liberty theatre, New York City, in his role of official censor. In order that he might glean a little pleasure from so disagreeable a task he invited City Attorney Frazer to accompany him.

According to Mr. Breidenbach he found "The Birth of a Nation" all that his imaginative colored friends had declared it to be. "It will, in my opinion, benefit no person who might be interested in it," summarized Mr. Breidenbach upon his return from New York. "It has no education value, it is not uplifting," he continued. "Therefore I think the protests against its being shown in Newark are well founded."

President Breidenbach's report and the declaration of Chief of Police Long that "The Birth of a Nation" should not be shown in Newark were made two days before the time scheduled for its two weeks' run there.

The decision to ban the exhibition came after more than a month of advertising in all the local newspapers and in spite of the fact that the advance sale of seats totalled more than $3,000.

Newark exhibitors are more astounded than angry. To use a colloquialism, "They don't know where they're at." If after the leasing of expensive films and the added expenditure of heavy advertising, the report of non-appointive and unauthorized censors is going to prove sufficient grounds for an eleventh hour decision to prohibit high class productions, it is felt that something is decidedly wrong with local conditions.

But the exhibitors are not alone in their resentment. Hundreds of citizens of Newark who have seen "The Birth of a Nation" in New York have rallied to the support of the exhibitors. Among them are many ministers and school teachers, who declare that while President Breidenbach spoke in "generalities" about "educational value and uplifts," his experience and powers as a critic are neither great or gifted.

As a reflection of public opinion in Newark it might be added that there is not a newspaper in the city that supports the action of the Police Commission in placing its official ban on "The Birth of a Nation" there.

RELIGIOUS ORGANIZATIONS PLAN NATION FIGHT ON SUNDAY OPENING

IT looks as if Washington, D. C., may have a formidable foe to battle with in Congress this season in the person of the co-operative organization of religious societies which has not given itself a name as yet. A recent meeting was called of these bodies in the Y. M. C. A. building to discuss the Sunday closing of the picture theatres and saloons, and making Sunday a day of rest.

With Robert D. Burbank, president of the Epworth League, as temporary president, and Earl Taggart, president of the Christian Endeavor Union, as temporary secretary, the new organization discussed ways and means of getting a hearing in Congress for the closing of motion picture theatres on Sunday along with some other reforms it wished to impose through the medium of national legislation.

Some strong sentiments were expressed the chief one coming from Rev. E. A. Sexsmith, who is reported to have stated that the motion picture shows were one of the most potent factors working against the church in that city, and he would welcome any movement against the present practices of the shows.

A committee was appointed to draft a constitution and by-laws to and formulate plans for the carrying out of the object of the organization. More definite ideas and permanent officers will develop at the next meeting.

Among the organizations represented in this movement was the Young Men's Christian Association, Women's Interdenominational Missionary Union, Methodist Protestant Union, Sunday School Association of the District of Columbia, Washington Civic Association, Disciples' Union, Christian Endeavor Union, and the Phi Mu Sigma fraternity.

Just what strength and influence such a body of citizens may have cannot be determined, but it is well for the Motion Picture Exhibitors League to be fully prepared for any issue which may arise as the result of this action by the religious bodies.

NINE O'CLOCK CURFEW FOR CLEVELAND CHILDREN

Cleveland motion picture theatres are enforcing the curfew that was suggested at the recent convention of the Ohio League. All theatres, acting in conjunction with Juvenile Judge Addams, every night flash this notice on the screen at 8:45:

"All elementary school children not accompanied by parent or guardian must go home at nine o'clock. By order of Judge George S. Addams, Juvenile Court. The police will enforce the rule."

At nine o'clock a policeman will visit every theatre and gather in all children who are in the show unaccompanied by either parent or guardian. No tickets are sold to children after 7:30 p. m. School teachers have indorsed the curfew.

OFFICIALS IN NORTHERN NEW JERSEY MAKE EFFORT TO FORCE BLUE LAWS AND EXHIBITORS SHOW FIGHT

MOTION picture patrons and exhibitors of Northern New Jersey are highly incensed at what they describe "the latest spasm" of officials of Hudson, Essex and Union counties to enforce the obsolete Jersey blue laws.

At least the enforcement of the blue laws is given as an excuse by the authorities of these counties for the closing of all motion picture playhouses in their territory on Sunday. Other business enterprises are allowed to operate and in many instances other playhouses have been permitted to remain open in the same cities where the motion picture theatres have been closed.

In Jersey City last Sunday four motion picture theatre managers were placed under arrest when they opened their theatres for a single show during the evening. They were charged with violating the vice and immorality act, but were late in the evening paroled by order of the chief of police.

As soon as the arrests had been made Sunday night, Frederick C. Henn, a prominent local lawyer, walked into a cigar store, bought a cigar and then had the proprietor arrested on the charge of violating the vice and immorality act.

"We are going to have Sunday pictures or else see the blue laws enforced strictly," he said.

"I represent the Motion Picture Theatre Interests Associations, and we have determined that if the blue laws are to be enforced against our business they must be enforced against every business to which they apply."

"We will either have it determined that it is legal to give shows on Sunday or that every store except a drug store must close," he continues.

The first arrest of a motion picture manager Sunday night was that of Isadore H. Schlessinger, manager of the Orpheum playhouse at the Five Corners. Schlessinger was arrested the week before, although the case had not been disposed of by the court. Along with Schlessinger the police arrested John Fells, an operator at the Orpheum.

There was a crowd of more than five hundred in the Orpheum when the police in obedience to an order from Chief of Police Frank Monahan swooped down on the theatre and arrested the two men. While this was happening at the Five Corners, two other arrests were made in the adjoining neighborhood.

Edward Kenny, manager of the Hippodrome, at 1023 Summit avenue, and Hiram Rosner, manager of the Academy, on Central avenue, were taken into custody. The same charge was made against them as was made against Fells and Schlessinger. Rolls of films were taken from the Academy and Hippodrome by the police as evidence.

Mr. Henn was very bitter against the action of the police which he characterized as unjust, discrimination against motion picture exhibitors and their patrons.

"People will say it is ridiculous to arrest a man for selling a cigar," declared Mr. Henn. "All right, let us have other legitimate business enterprises open on Sunday then. We will continue this fight until the principle we expound is established and the old blue laws are thrown into the discard."

The effort of Elizabeth exhibitors to arrange with the county and municipal authorities for Sunday opening was a failure. Exhibitors agreed to arrange a special program for Sunday presentation and to limit the operating schedule to one performance during the evening. They also offered to give a percentage of the receipts to local charity organizations.

THEATRE IN RESIDENCE DISTRICT DESPITE ATTEMPT TO BAR IT

Attempts to establish strictly residence neighborhoods in Omaha, Neb., where motion picture theatres will be barred, have passed the city commission, but in one pronounced instance they have failed.

Four petitions were filed and passed by the city commissioners. Several attempts to file them and have them passed were made before the right kind of a petition was decided upon.

One of the petitions was directly aimed to stop the construction of Hugh McCaffrey's new $10,000 theatre at Thirty-third and Leavenworth streets. By the time the final filing was made, and passed, the theatre was near completion. The city, at that stage of the game, dared do nothing for fear of incurring a well founded damage suit.

The other petitions passed, however, and are in full force. Exhibitors planning to build, are now considering court action to find whether the city can bar their houses in this manner, thus classing them with saloons, pool halls and other objectionable places.

AMERICAN FLAG AS CENTER PIECE CAUSES CENSOR RUMPUS

The American flag as a centerpiece was the cause of the Winnipeg moving picture censors deleting this section of film from a reel which they had under consideration last month.

The fact was made known today and caused considerable criticism to be levelled at the board of censors by local exhibitors, who, for political reasons, did not wish their names made known.

The picture censors passed 449 reels of pictures last month, and condemned twenty-five. One hundred and sixteen reels had 309 pieces cut out, the reasons for their deletion being given to the Winnipeg board of control as follows:

Forty-eight suggestive scenes, one desertion, ten letters, thirty-eight gruesome scenes, six theft, nineteen shooting, thirty-eight threatening with gun, five robbery, five stealing, nine gambling, forty-four subtitles, two kidnapping, two cruelty, one cutting telegraph wires, ten holdup, two lighting bomb, nine threatening with knife, one disgusting, three vulgar, seven assault, one suggesting suicide, one fighting, one suggesting murder, three German scenes, two opening safe, four burglary, three suggestive of suicide, two cheating at cards, one child desertion, one U. S. flag scene, one stealing letter, three rude scenes, two murder, nine torture, two infidelity, two placing bomb, two drugging, one attempted murder.

"I wonder if that lately appointed women's committee to act with the censors had anything to do with these 'rude scenes,' which have been cut out," said an exhibitor. "If this isn't about the fiercest list yet which the censors have put over on us, I don't know a 'movie' when I see one. I don't dare to say much, however."

SHELBURN, IND., CLOSED SUNDAYS BY MINISTER

The motion picture theatres in Shelburn, Ind., have been ordered closed on Sunday, until further notice, through the efforts of the Rev. Mr. Washburn, Methodist minister, of Terre Haute, Ind.

ATTORNEY GENERAL OVERRULES CENSOR'S DECREE AGAINST "SPOILERS" IN BRITISH COLUMBIA

"THE SPOILERS," the Selig feature which was rejected in Vancouver last week by the British Columbia censor, was finally passed on November 3 by Attorney-General Bowser, who was induced as a result of considerable agitation and adverse publicity to deviate from his policy of non-interference with the work of the censor.

George L. Broy and Sam W. Whitehead, who are handling the film in Canada, made two trips to Victoria last week to place the matter before the attorney general, and were accompanied by Manager Hector Quagliotti, of the Colonial theatre in Vancouver, where the picture was to have been shown this week.

The censor also went to Victoria to be present at the showing given for Mr. Bowser, but his presence did not deter the latter from giving a favorable decision with regard to the picture.

After the private view at the Variety theatre before these five men, the attorney general complimented Messrs. Broy and Whitehead on the excellence of the picture, and the following morning the subject was passed without the elimination of any of the scenes which were so objectionable to the censor. The picture will be shown at the Colonial theatre all of next week at twenty, thirty and fifty cents, and big business is anticipated.

The Universal Broadway Feature, "Just Jim," another film rejected last week, was also taken to Victoria by Mr. Quagliotti, but was not seen by Mr. Bowser. It was, however, run off before a party of leading citizens of Victoria, including members of the cabinet.

All united in pronouncing it an excellent picture, and it is considered likely that it will soon be submitted to the censor for reconsideration.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Nov. 11.

"THE GRINNING SKULL OF RESPECTABILITY" is a three-reel psychological drama being produced under the direction of George Nichols for the Selig Company. In this, Jack Pickford is featured with a supporting cast which includes Virginia Kirkley, Guy Oliver, George Demarest, George Nichols, C. C. Holland, Fred Hern, Viola Alberti and William Machin. This subject shows up the hypocrisy and shallowness of society, and is of an allegorical nature, having a great setting that shows the hall of humanity. The scenario is by William E. Wing.

A supporting cast composed of Earl Fox, Edward J. Peil, Lillian Hayward, Frank Clark and William Hutchinson has been selected for Fritzi Brunette, who is featured in the detective story "The False Alarm," now being directed by William Robert Daly.

The Selig Company has purchased from Willard Mack, author of "Kick In" and a number of other stage successes, a five-reel photoplay entitled "The Dragnet" which, like many of his famous plays, is a crook story, portraying the life of a convict after his release from prison. It has plenty of heart interest, is highly dramatic, and has a decidedly unexpected punch as a climax. Scenes are laid in a big American city and Rio de Janeiro. The production has been placed in the hands of Frank Beal and Harry Mestayer is to be featured in this subject, supported by Wheeler Oakman, Vivian Reed, Al W. Filson and Eugenie Besserer.

Big Shipwreck Staged Successfully

The making of the shipwreck scenes in which a prop boat more than four hundred feet in length is capsized in Los Angeles harbor, with more than three hundred on board were completed without an accident. These scenes are for the production of "My Neighbor's Wife," featuring Tyrone Power and Kathlyn Williams, and being made under the direction of Colin Campbell. Practically all of the producing staff of the Selig companies here took part in these scenes together with hundreds of extra people, all of whom were good swimmers.

The Keystone laboratories are now cutting "The Great Vacuum Robbery," a two-reel comedy which features Charles Murray, supported by Slim Summerville, Dixie Chene, Harry Booker, Ed Kennedy and Louise Fazenda which was made under the direction of Dick Jones, supervised by Mack Sennett.

The first subject in which Bert Clark, favorite of the New York Winter Garden show last season is taking part, is nearing completion, but as yet has not been named. Mr. Clark is supported in this by Anna Luther and Fred Mace.

Director General Mack Sennett is putting a lot of fun into a subject being made under the working title, "A Double Wedding," which features Ford Sterling. It is laid in the South, and opens with a fox chase in the Beverly Hills district, west of Los Angeles, in which thirty horsemen and horsewomen, about as many dogs and three foxes took part. The weddings were those of a pair of whites and a pair of blacks, and the mix-ups come fast and furious.

Sennett Acquires Another Aeroplane

Mack Sennett has added additional air equipment to the Keystone plant, a Wright Model "B" aeroplane which is in addition to the monoplane with a Rotary Motor made by Joe Murray of the Keystone publicity department. Both machines are being used in a subject now being filmed, but which has not been titled.

Sam Bernard has been cast for the part of a pawnshop keeper in his first subject, and is developing the habit of juggling the three balls, and Weber and Fields have secured a job as janitors in a beauty shop.

E. A. Barrymore, photoplay department of the Chicago *Herald,* is spending several weeks in Los Angeles securing atmosphere for his column.

It has been decided by members of the Motion Picture Directors Association to change the date of their first annual ball from February 14, St. Valentine's Day, to the evening of Thanksgiving, November 25. The ball is to be given in the Rose room of the Alexandria Hotel, Los Angeles, which will accommodate approximately seven hundred couples. Committees for the arrangement of this ball have been selected, and details are being worked out to make it the most elaborate event of the kind so far given by any of the motion picture fraternity of the West coast. It will be of the nature of a buffet dansant, music will be furnished by an orchestra of twenty pieces, and the event will be strictly formal. Instead of the usual one dollar per couple price, which has been charged at balls given by photoplayers, the admission fee will be five dollars.

Balboa's New Serial Progressing

Work has been progressing for several weeks at the Balboa studio on another serial picture of twelve episodes each of two reels, under the direction of Sherwood Macdonald. This serial is being made for Pathé Exchange, Inc., and features Ruth Roland, supported by Frank Mayo, Andrew Arbuckle, and other well known Balboa players. The story deals with the heredity of crime, and the efforts of a family to eradicate the criminal instinct. The scenarios are by Will M. Ritchey and H. M. Horkheimer. All stationary from the Balboa now bears bright red marks of a circular nature, and it is hinted that the title may be "The Scarlet Circle"

Ethel Lynn, who has been with the Davis

GLIMPSES AT INTERESTING ACTIVITIES OF VARIOUS UNIVERSAL COMPANIES ON THE WEST COAST



WORTHINGTON COMPANY AT BEAR LAKE—DIRECTOR-GENERAL McRAE HANDING GRACE CUNARD AND FRANCIS FORD $10,000 CHECK—JACCARD'S "A KNIGHT OF THE RANGE" COMPANY

Musical Comedy Company on their tour over the Orient, has just arrived at the West coast, and has been engaged as second leading woman for the Nestor Comedy Company.

Anna Held was given a royal reception upon her arrival in Los Angeles direct from France, where she served as a war nurse for the past several months, by the members of the producing staff of Pallas Pictures and the Oliver Morosco Feature Play Company, as well as the dramatic editors and editoresses of the Los Angeles newspapers, and a very fair representation of trade paper men. Miss Held arrived in Los Angeles after a trip across the continent in a private car, and will immediately be starred in the film version of the French farce, "Madame La Presidente," appearing in the part of the leading woman of the "Pet of the Harem" company playing in Paris. The scenario for this photoplay is being prepared by Elliott Clawson, and the direction will be in charge of Frank Lloyd, who has just completed the filming of "The Hoosier Schoolmaster." Supporting Miss Held will be Forrest Stanley in the prominent part of the Minister of Justice of France, together with Herbert Standing, Howard Davies and others of the Morosco and Pallas Pictures companies.

Summerville with Fine Art Forces

Roy Summerville, author of numerous magazine stories and serials, and a former theatrical publication writer, has been added to the scenario department at the Fine Art Films studio. Another addition to the producing staff at the Fine Art is J. A. Raynes, who will aid in the preparation of incidental music for the films. He



BEBE DANIELS (Rolin)

has written the music for a number of plays, including "Musical Town," "Politicians," "Playing the Ponies," and was musical and stage director for Henry Savage, the Shuberts, Charles Frohman, and at numerous theatres.

A new department created at the Fine Art Films is that of librarian, who will have charge of the thousands of books, and also do research work. This department has been placed in charge of R. E. Wales, former New York newspaper man, who has had considerable experience as a professional librarian.

The juvenile players at the Fine Art Films studio, all under six years of age, were given a Hallowe'en party by Vera Lewis. The dinner was served at the kiddies big dressing room, after which most of them took part in an impromptu program in which they recited little poems and did other stunts. Those taking part were George Stone, Carmen De Rue, Violet Radcliffe, Frances Carpenter, Thelma Burns, Ninon Foveri and Lloyd Perl, who support Jane Grey in "Mother of Seven." The party concluded with an auto ride and an evening at a vaudeville show.

Sir Herbert Tree Engaged

Director Jack Conway will during the week make the final scenes for the second Orrin Johnson Fine Art Films subject, "The Price of Power." Mr. Johnson is making arrangements to be in New York on the evening his first Triangle subject, "The Penitentes," is shown.

Sir Herbert Beerbohm Tree, London



LEW FIELDS, SAM BERNARD, JOE WEBER
(Ince-Triangle)

actor-manager, has been engaged by the Fine Art Films Company for appearance in several dramas, which engagement at the studio is referred to as the most important yet made by any motion picture concern. The plays have not been selected for this English actor, nor is it definitely known the time he will take up the work at the studios. Mr. Tree is well known in America as the result of several visits to this side, and that he is prominent in theatrical circles in London is brought out by the fact that he was elected president of the London Theatrical Managers' Association on the death of Sir Henry Irving.

The fig tree gown of Biblical fame has been revived for the film, at least a gown composed entirely of leaves is worn by Marie Doro in "The Wood Nymph." The exterior scenes for this were made at Pine Crest, where a number of very pretty exterior scenes were made.

A yacht measuring one hundred and forty-five feet over all, and having a thirty-foot beam, was destroyed off Balboa Beach recently for scenes in the Fine Art Films subject, "Cross Currents," which features Helen Ware. This was set afire and wholly destroyed.

Wallace Kerrigan, superintendent of the Universal ranch, is the proud father of a baby girl, and to celebrate the occasion he used a small skirt as a flag, which he ran



BETTY COMPSON, CHRISTIE-NESTOR LEADING WOMAN

to the top of the highest flag pole at Universal City.

The Rolin Film Company has just completed another of the "Lonesome Luke" series, which has been given the name, "Luke Lugs Luggage," for release as a Pathé Phunphilm. All the scenes in this are laid around a railway station, and Luke has anything but a pleasant life as assistant to the baggage man, especially when patron of the line ship their goats, cats, geese and other pets.

The company is now filming an Egyptian comedy, and using for exterior locations a beautiful Grecian garden at one of the Wilshire homes of the wealthy at Los Angeles. The Rolin Phunphilms are gaining in poplarity in Los Angeles, which is shown by the fact of the increase in the number of prints which have been ordered for this exchange.

Ford Day at Universal City

Monday of the past week was "Ford Day" at Universal City, when Henry Ford and party were the guests. Mr. Ford spent all afternoon at the City, and found that it was far easier to crank a camera here than a "tin lizzie" of his own make.

By arrangements made by M. O. Jonas, of the Universal publicity department, five hundred feet of pictures of conditions at Douglas, Ariz., were secured by Beverly Griffith and cameraman. This film shows the location of the Mexican camp with regard to the American border and the activities there.

"The Ivory Box," a melodrama of American social and factory life, has been chosen as the next vehicle for Carter De Haven

and Flora Parker De Haven, who recently returned to the Universal studio. The direction of this has been placed in the hands of Jay Hunt, a recent addition to the Universal directing staff, and in the cast will be Ernest Shields, Harry Schumm, Fred Church and others. The story is by Olga Printzlau, and shows the romance of a young man who inherits a factory from his father and falls in love with a chorus girl, who, when a child, was kidnapped.

A pleasant surprise was given Grace Cunard and Francis Ford just as they were leaving Universal City recently for a two weeks' vacation, when they were presented with a check for writing the scenarios for "The Broken Coin," which consists of twenty-two episodes and twice as many reels. The surprising part was the size of this check, which had been decided upon by President Carl Laemmle, the amount being ten thousand dollars.

The last scenes for the Broadway feature, "Father and the Boys," featuring Digby Bell, were made during the past week, and the trial showing at Universal City caused those who witnessed the projection to acclaim it one of the best from the Universal producing plant. Mr. Bell played the part of the father, with Harry Hamm and Colin Chase the boys, and Yona Landowska and May Gaston as the girls. Hayward Mack appears as the heavy, and other principal members are Lon Chaney and Louise Carbasse.

Quality Principals Go to New York

The principals of the second Quality Pictures Corporation Producing Company, Marguerite Snow, Bruce Weyman and Frank Bacon, departed during the past week for New York City, and were followed a few days later by Fred Balshofer, who will remain in New York for several months arranging for future productions, and may probably then return to the coast to establish a studio here, where the one company of the organization will work. The day before departing, Mr. Balshofer, accompanied by his chauffeur, entered a downtown bank to secure funds for the payroll, and when they returned to the street Mr. Balshofer's Stevens-Duryea limousine had disappeared. At the time he departed for New York the police had been unable to find any trace of the machine. In addition to the car, the Quality president is the loser of a number of expensive wigs and a great quantity of wardrobe, which was in the limousine.

F. J. Grandin, later producer of Fine Art Films, is now with the K and D Company filming "Glory," in eight reels.

"Sixteen, Sixty, and Twenty-three" is an unusual title given a photoplay being produced by William Dowlan at Universal City. It points out how very frequently the true character of a person is disguised. The instance here is that of a flirt attempting to beat a washerwoman out of her earnings because she scorched the tail of his shirt. It happens that the washerwoman recognizes the youth when he takes her daughter home from a cheap café, and there is plenty happening then. Lule Warrenton appears as the washerwoman, Gloria Fonda her daughter, with a supporting cast of Elise Mason, W. C. Dowlan, Ed. Walsh and William Quinn.



NEW ELECTRICAL STUDIO, 75 x 300, NOW BUILT AT U CITY

A five hundred dollar bet by two bachelors on the question of which will stay single the longest forms the basis for a lot of fun in "Those Bachelor Honeymooners," with Eddie Lyons and Lee Moran as the bachelors. Both fall at the same time, and the girls are Betty Compson and Jane Waller. Both go to the same place for their honeymoon, and Director Al. Christie sees that it all ends happily.

Filming Second "Lord John" Episode

Director E. J. Le Saint has taken up the filming of the second episode of the Universal serial, "The Journal of Lord John." This is entitled "The Grey Sisterhood," the title referring to an organization formed by an Egyptian hypnotist, who is leader of a band of crooks. The purpose of the organization is to induce an unhappy woman, the owner of a very valuable mummy case, to become a member that the leader may gain possession of this curiosity. The part of Lord John, that of an author detective, is taken by William Garwood, and in this episode he succeeds in aiding the escape of the woman with whom he is infatuated. Director E. J. Le Saint has a number of very artistic interiors for this, one being a metropolitan theatre on the first night. The entire supporting cast is composed of Ogden Crane, Stella Razeto, Laura Oakley, Albert MacQuarrie, Grace Benham, Carmen Phillips and Frank Crane.

"John O' the Mountains" is a Canadian northwest story in two or three reels and a prologue. This will depict life in the trading camps and mountains, and portrays the aim of a father, wronged by his wife, to prevent his son from meeting a woman. The cast includes Sydney Ayres, who will also do the directing, supporting members being Louella Maxame, Dixie Carr, L. M. Wells, T. V. Henderson, Doris Pawn, Harry Archer and Carmen Phillips.

The Joker Company, under the direction of Ray Clements, has just finished "Slim, Fat and Medium," featuring the "slim"—Victor Potel. The three name characters are suitors for the hand of Betty Boneface, and their trials at love making are numerous and painful. Lillian Hamilton is the recipient of the trio's caresses.

The reform of a Western criminal by kindness is the theme for "The Quarter Breed," a three-reel Western subject being filmed at Universal City by a cast composed of Leon Kent in the name part, who is also directing; Jack Livingston, Malcolm Blevins, Mina Cunard, Hart Hoxie and Bud Osborne. The Quarter Breed, accustomed to kicks and cuffs, is induced to lead a lawful life by the sister of the Western town sheriff, when she comes to the village for a visit.

"Little Boy Blue" to Be Screened

The poem of Eugene Field, "Little Boy Blue," has been adapted for the screen, and is now being produced by Rupert Julian. In this there are two parts, that of man and wife, played by Mr. Julian and Elsie Jane Wilson. Little Boy Blue is the son of the couple, and serves to reunite the man and wife when all other means fail.

"Keeping It Dark" is the title of the Nestor comedy of the week, produced by Horace Davey, and the title refers to the wedding of a father and mother, who attempt to keep the secret from their respective children. The boy and girl return from college, and one is induced to act as maid, and the other as butler. All goes well until the youngsters have a case, and then the secret comes out. Billie Rhodes and Ray Gallagher are the youngsters, Harry Rattenberry and Stella Adams the aged honeymooners.

Owing to injuries received by Directoress Cleo Madison, when she failed to dodge a small stick of wood tossed at her, she is unable to appear in pictures, and is directing the making of a one-reel subject, featuring May Gaston and Jack Bryce. The title of this is "His Return," and the story is of the love of a woman for children, and how her longing causes her to answer a newspaper advertisement of an artist who desires a woman to pose as a mother. Misunderstandings result, but these are swept away by the arrival of a son. Ray Russell appears in the part of the artist.

"The Road to Paradise" is the title of the episode of the Terrence O'Rourke series being filmed by Director Otis Turner. This scenario was adapted from the Louis Joseph Vance story by F. McGrew Willis, and adds another film romance to the list of J. Warren Kerrigan, who appears as Terrence O'Rourke. Scenes for this are laid in an imaginary principality in which the Irish adventurer prevents royalty from causing an unhappy marriage. The entire cast of this is com-

posed of Lois Wilson, Maude George, Harry Carter, J. Morley, Bertram Grassby and William Holland.

Desiring to get far ahead of the release date has caused Director Richard Stanton and company, headed by Hobart Henley, producing the serial "Graft," to work day and night. By the end of the week, the third episode of this story will be finished. The title of this is "The Traction Grab," and portrays the adventures of the young politician serving as prosecuting attorney in his fight against graft. The principals of the cast supporting Mr. Henley are Jane Novak and Glen White, and other members are Nanine Wright, L. M. Wells, Mary Ruby and J. F. Abbott.

Big Court Scene for Lasky Picture

Court room scenes of the New York Appellate Court were reproduced on the Lasky stage this week for scenes in the coming Fanny Ward production, which has been named "The Chief." Between two and three hundred people took part in these scenes, which were presided over by Judge Arthur H. Williams, formerly of the New York Appellate Court.

Director George Melford was a busy man during the past week, when his producing company consisted of about five hundred people taking part in the Lasky-Suratt subject entitled "The Immigrant." A big mill dam was built across a mountain stream of such strength as to hold the water back for several weeks. A small city was built below this, and washed away when the dam was destroyed. A certain press agent sent out a story that a cloud burst in the mountains had flooded the San Fernando valley, and had caused a near panic among the ranchmen there.

Manager Keraline, of the Kinema theatre, Fresno, has made arrangements with Anita King, who recently motored across the United States, to appear at his theatre in the near future, when a benefit to raise funds to purchase phonographs for the public schools will be given. Miss King is to tell stories of her trip. She has a number of other similar engagements, and will be accompanied by Kenneth McGaffey, of the Lasky publicity department, who will talk to exhibitors on publicity for theatres.

Mammoth Skeletons for Ham Comedy

The skeletons of the mammoths taken from the La Bray asphaltum pits in recent years which heretofore have never been used in motion pictures, will serve as atmosphere for the Kalem Ham comedy entitled, "Bud in a Museum," from scenario by M. E. M. Gibson. Many of the interiors will be made at the Los Angeles Museum under the direction of William Beaudine. In this comedy Bud and his partner are hired as caretakers of Egyptian mummies, and when one is stolen Bud impersonates the missing mummy.

NEWS OF THE WEEK IN AND ABOUT SAN DIEGO

San Diego, Cal., Nov. 11.

Recently the members of the Lubin company at Coronado put on a one-reeler, "Out for the Day," with Edward Sloman directing, as usual. There was one exception from the general rule, and that was that the cast included all the stars and the wardrobe, carpenter shop, stage force and office management as well. In other words, the company from director down, or up, according to viewpoint, spent the day at La Jolla, a pretty suburb of San Diego, where Lubin Day was being celebrated.



AL CHRISTIE AND THE NESTOR COMPANY AT THE CELEBRATION OF THE FOURTH BIRTHDAY OF UNIVERSAL CITY, OCTOBER 27

Motion pictures were taken of the fancy high driving done by Glen Gardner, Joe Cannon, Francis Thomas and Frank L. Thompson, and also of the crowds which had gathered at the bathing beach.

After dinner the fine new $180,000 municipal playgrounds recently presented to the city by Miss Ellen Scripps were visited, and all the varieties of games and amusements were tried in their turn, between visits to the well equipped departments of the grounds and the community house connected with them.

Then the members of the party were whisked away in automobiles for a hurried visit to the state biological station. Included in the party, besides those already mentioned, were Mr. and Mrs. L. C. Shumway, Adda Gleason and her mother, Mrs. Gleason; Mrs. Sloman, Mrs. Hayward, Mr. and Mrs. George Routh and two children, Sheridan Hall, Miss Manlove, Mrs. Gardner, Bert Carrier, E. L. McMurtrie, C. F. and Mrs. McMurtrie, Henry Russell and The Motion Picture News representative.



ALFRED VOSBURGH AND VIVIAN RICH IN A CHARMING SETTING, ONE OF MANY SEEN IN "THE BLUFFERS" (American-Mutual)

Jane Vernon has been engaged as leading lady with the Dudley Motion Picture Company, and is making her first appearance in "The Land Just Over Yonder," a story by Peter B. Kyne. The writer himself is down from San Francisco to witness the closing scenes in the production. Among the other members of the company are George Chesebro, formerly on the legitimate stage, making quite a reputation in "Money," and Elsa Fox. Julian Frankenberg is directing this five-reeler. When it is completed the company will work on another of Kyne's stories.

The production of "One of the Chosen," a three-reeler by the Lubin Company at Coronado is necessitating a great amount of work in preparing the sets, as everything used in the play is being made up at the plant. There are such elaborate scenes as the Russian embassay at Washington, the ambassador's library, a street in a typical Russian city, with its stores, vodka shop and homes, and other detailed sets which are requiring an extra large force in the preparation. In one of the scenes there will be used two troops of United States cavalry, costumed as Cossacks, who will charge down the street, scattering the inhabitants of the Jewish pale right and left. In this play Edward Sloman, director, is taking the part of the main character. Mrs. Bronti, Miss Gleason, Miss Billington, George Routh, Melvin Mayo, Ben W. Hopkins, formerly with the Universal and New York picture companies, L. C. Shumway, and Helen Wescott are also in the cast. B. C. Hayward is doing the camera work.

There are several more changes in the Lubin staff, R. E. Bradbury having returned to Los Angeles, while Miss Billington and Miss Walcott are planning to leave when "One of the Chosen" is completed. Henry Russell, who has been with the company, leaves for Philadelphia soon.

Allen H. Wright.

JUST TO MAKE TALK

By LONGACRE

A LITTLE known romance lies in the marriage either just coming or just past, of Florence Reed and Malcolm Williams, two well-known dramatic players. They will honeymoon in Jacksonville, where Williams will play in a coming Gaumont feature.

One notices faces of Metro players on many theatrical magazine front covers: Mme. Petrova on the *Theatre Magazine,* Mary Miles Minter on several front covers; Hamilton Revelle on the *Mirror* and so on; also an abundance of special articles in magazines and dailies. Give the credit to Arthur James, head of the Metro publicity department.

Lubin is a good brand on which to keep a watchful eye these days. Time was when Lubin films did not lead the world in point of excellence, although they must have been right among the leaders in point of sales. The first part of this statement is entirely allowable. In fact the Lubin company itself sent out a statement to that effect a short time ago, and one paper printed it under the heading, "Confession Is Good for the Soul."

But if judicious expenditure of money can put Lubin in the forefront that same firm will soon occupy a very leading position. On a recent trip to Philadelphia, the most notable thing at the big plant at Twentieth street and Indiana avenue was the esprit de corps of the big family.

Incidentally the personnel of the family has undergone considerable of a change in the past few weeks, and it is clear that an effort is being made to get the best talent in the industry. Among the new comers are Joseph W. Farnham, advertising and publicity; Edgar Lewis and John H. Pratt, directors; Dr. Daniel Carson Goodman and Anthony P. Kelly, scenario writers, and Raymond Hitchcock, House Peters, Nance O'Neil and Warner P. Richmond, players.

Anyone who thinks Philadelphia slow would have received a severe shock had he been at the entertainment given by the Lubin Players' Benefit Association, of which Peter J. Lang is president. The entertainment was a cracker-jack, artistically and financially. Raymond Hitchcock and Billy Reeves were the individual hits of the evening. Hitchcock's offering was so plainly extemporaneous that its entertainment value was doubled. George Spink, of the scenario department, was the official accompanist. Jack Pratt unloosed his baritone voice. Jack has sung leading roles in Broadway comic operas for years, a fact which many forgot when he became a director. Guests were present from far and near, including a goodly contingent from New York, including "Wid" Gunning and O. A. C. Lund.

It is worthy of note that "Destiny; or, the Soul of a Woman," a Rolfe-Metro feature, was used in connection with evening services in the Roman Catholic Church of the Most Holy Redeemer at 224 East Fourth street, New York City, recently. The following Sunday it will be the basis of a sermon: "Destiny" was not produced for church use. It is not a mawkish attempt at sentimentality. But when Tony Kelly wrote it he conceived a strong modern morality play with the Virtues and Vices personified. Incidentally the picture is technically one of the best things ever done.

One case of motion picture competition killing a theatrical offering may be found in the withdrawal of the Joseph Brooks all-star stage production of "Trilby." The World film "Trilby" was booked by opposition theatres when the play went on tour, with disastrous results for the play.

Newspaper reports tell of the purchase by John R. Freuler, president of the Mutual Film Corporation, of the holdings of Harry E. Aitken, former president. The stock is valued at $720,000.

Where can we get stories? That is the question agitating every leading producing company. The field of plays is rapidly becoming exhausted. Heavy inroads have been made upon the literature of the world. Now comes the inevitable result. Good stories *must* be had, and noted authors will be called upon to furnish them. Two items worth citation are the recent purchase by Lasky of all of Mark Twain's works available, and the fund appropriated by Equitable to go after famous fiction writers.

But the established scenario writers may gather consolation from the fact that they will be in demand for several years to come to adapt the stories for the screen and all scenario writers, whether established or not, may feel happy in the knowledge that, if their output is good, they can soon demand for scenario prices as high as those paid for books or plays. But the material must be good.

The moving picture folk, headed by Samuel Goldfish, will help raise a part of the million dollars for the Actors' Fund.

Joe Brandt, general manager of the Universal Film Manufacturing Company, tells the following interesting story, which he says Sarah Bernhardt told him in a letter when she was negotiating for the Universal production of "Jeanne Dore."

"Mash notes," you call them, n'est ce pas?" she wrote. "Well, I received a very funny mash-note once in a small town of your Far West.

"'You are adorable,' my mash-note ran, 'and I'd have preferred to send you orchids; but in this one-horse town I am reduced to molasses candy, of which I am forwarding you a two-pound bag. Will you take supper with me tonight? If you consent, blow your nose on the stage, and I will understand.'

"And the worst of it was," continued the great Sarah, "I had a bad cold at the time, and was afraid to blow my nose all the evening!"

BARING THEIR PASTS

Jim Kirkwood, Famous Players director, never ate butter till he left home. He was raised in a little Michigan town where lard was comme il faut.

Captain Leslie T. Peacoke, scenario writer, used to be "The Terrible Turk," and appeared as a strong man in English reviews. At the close of his act he carried Connie Ediss off-stage at arm's length.

Jim Gordon, feature director, owes his giant frame to his early work as a blacksmith.

John Henry Goldfrap, Fox publicist, wrote juvenile fiction till he heard the call of the screen.

Winfield Sheehan, of Fox, was a newspaper man, and a good one.

Walter W. Irwin was a flourishing attorney until he became general manager of V-L-S-E.

Edwin August, matinee idol, started life as Edwin August Van Der Butts.

Hugh Hoffman, publicist and writer, played the caliope in a circus.

Jim Young, director and husband of Clara Kimball Young, headed his own company on tour in Shakespearean offerings at eighteen.

Douglas Fairbanks, actor, and Joseph Farnham, press agent, were messenger boys for the same firm in Wall street. Fairbanks left Farnham outside Trinity church graveyard one noon, and announced he was going on the stage. He was right.

Hughie Mack, actor, was an undertaker.

PATHE SYRACUSE OFFICE WILL GO TO ALBANY

Fred Flarity, manager of the Syracuse branch of the Pathé Film Exchange, has just returned to that city from New York and announces that the Pathé exchange will be removed from Syracuse not later than November 30 and new offices will be opened up in Albany.

The Buffalo office of the Pathé exchange will become a buying branch and cover the state as far as Syracuse, while Mr. Flarity in charge at Albany will cover the entire eastern half of the state and the entire state of Vermont.

Hodkinson Ideals Realized in Paramount Films

"Quality Basis Is Only Reliable Basis on Which to Build," He Says, and Feels That Future Depends Upon Company's Ability to Increase Efficiency of Certain Limited Number of Reels, So That an Exhibitor Is Sure of Steady Patronage Through Merit of Pictures

WHEN 24,211 people crowded into The Strand theatre, New York, in one day to see the Lasky-Paramount Picture, "Carmen," in which Geraldine Farrar is the star, there sat at the premier a quiet man who said little but saw as the drama unfolded on the screen the realization of an ideal.

That man was W. W. Hodkinson, president of the Paramount Pictures Corporation, who eight years ago used the word "photo opera," meaning the pictured version of the famous operas played by famous stars and accompanied by specially prepared scores based upon the original music.

Astonishing the theatrical world by placing Geraldine Farrar, the favorite prima donna of the greatest opera house in the world, under contract, Samuel G. Goldfish, treasurer and general manager of the Lasky Feature Play Company, brought to its fulfillment Mr. Hodkinson's conception.

Following the performance Mr. Hodkinson said: "The presentation of the best that there is in music, drama and literature on the screen at prices the public can afford to pay will mean the survival of the legitimate theatre only in the larger centers, for the legitimate theatre will be the motion picture house.

"It is safe to predict that once having seen Geraldine Farrar in 'Carmen' the photo play fans of this country will not only rush to see her in her other pictures, 'Temptation' and 'Maria Rosa,' but will insist upon seeing her in 'Carmen' again and again.

Quality Versus Quantity Is Aim

"What the more farsighted producers and exhibitors today are aiming to do is to get away from the old idea of quantity as opposed to quality, of cheap prices where higher prices will purchase a better grade of pictures. The quality basis is the only reliable basis on which to build.

"Our future depends on our ability to increase the efficiency of a certain number, a very limited number, of reels so that they can be made to do for us the following things: Bring in larger rentals, aid the best houses by giving them a consistent program which they can advertise and thus attract a steady patronage and tend toward an ultimate elimination of inferior reels. The nickelodeons are bound to be very largely superseded by the better class of motion picture entertainment. Reduce the number and multiply the calibre, ought to be the scheme adopted.

"The daily change is coming to be a thing of the past as far as Paramount is concerned. 'Carmen,' 'Madame Buterfly' and other pictures which we plan to have, should eliminate this crowning evil of the business. The daily change, in the first place, is based on superstition and the desire of one theatre avariciously to grasp and exploit everything put on the market, leaving nothing for competitors.

"There positively is no sound reasoning back of this. The greatest advertising medium known is the human tongue. But the daily change of films prevents the exhibitor's taking advantage of it.

"Wherever the less frequent change of film is practised and really good pictures are secured, figures will prove that business is much brisker the second or third night than it was on the opening night. Films such as those which Paramount are now booking on their own best advertising mediums.

Trend of Picture Upward

"What is the real trend of the motion picture? Its trend is toward the highest development possible. Nothing short of realizable perfection ought to be countenanced as an ideal. The public is the true criterion. To the public must eventually be put the proposition: 'What do you want?' This is what we do:

"The success of the *Ladies Home Journal* has been largely based upon the fact that it is edited by its readers. The Paramount Program is edited by its patrons. The live, wide-awake exhibitors who book our pictures realize this and lend us every aid in obtaining the opinion of the public on our pictures.

"It is an undoubted fact that the Famous Players Film Company, Lasky Feature Play Company, Oliver Morosco Photo Play Company and Pallas Pictures, have as regular artists some of the greatest stars of our legitimate stage. They are artists who have proven their worth.

"The motion picture producer is and is not dependent upon the talent which would ordinarily exploit legitimate drama in making our better grade of pictures. That is, we aren't entirely dependent upon artists who have made great successes on the stage, or who are especially qualified to attain pre-eminence in that department of the theatre," continued President Hodkinson.

"Present to me two pretty girls as candidates. Let one be an actress and the other a clerk in a candy store. My first choice would probably be the actress. But she need not necessarily prove the better equipped of the two.

"There are very wonderful artists who cannot adapt themselves to the screen with any degree of success.

"On the other hand, there may be artists who never could hope to attain more than relative prominence on the legitimate stage who yet become very bright motion picture stars. Both branches of the art require special qualifications.

"Through our system we can tell whether or not a star is drawing, and it is interesting to note that some whom we have tried and found wanting are seized by producers who have no means of knowing what we have learned by statistics.

Picture Theatres Monopolize Amusements

"An actor or an actress who can register a high grade of motion picture efficiency can demand an enormous salary and can also increase his or her popularity to a very great extent. The legitimate stage could not begin to compete with the film stage in this particular.

"The film producer is destined to dominate the legitimate stage, simply because he can monopolize the material. This refers to writers as well as performers. Some of the biggest playwrights are now devoting their entire time to the productions of motion picture scenarios.

"This is significant. The ultimate theatre will be the moving picture theatre. The profession of acting, in its older, legitimate form, will continue, of course, to find openings in a few of the larger centers. But the stage in its broader sense, is irrevocably signed over to the film."

Formal Fox Invasion of Canada Begins on the 17th

Exchange of the Company at 322 St. Catherine Street West, Montreal, Will Be Opened with Its President Presiding Amid Throng of Prominent Citizens

THE branch of the Fox Film Corporation, 322 St. Catherine street west, Montreal, will be officially opened on November 17. William Fox, president of the company, will preside at the opening, and it is expected that a number of prominent Canadian citizens will be present.

Winfield R. Sheehan, general manager of the company, was in Montreal last week supervising the preliminary arrangements for the inauguration of the Fox pictures in that part of the Dominion.

A big electric sign is going up outside the offices, another innovation for the Canadian exchanges, for such has never been attempted before.

Every modern appliance has been installed in the office to save time. The staff grows larger each week, and in the next two weeks the first Canadian office will carry as big a staff as any office in the country.

The value of the Fox features is apparent in the fact that not a single line of advertising has been used, and there is no important city that has not yet made application for service in the Dominion.

KALEM COMPANY BACK FROM MOJAVE DESERT

The company of Kalem players working on Kalem's newest series, "Stingaree," has just returned from the Mojave Desert, where "To the Vile Dust," the fourth episode, was filmed.

Wind storms, one of which almost caused the death of Marin Sais, and the terrific heat, made the Kalem Players' stay far from pleasant.

IRENE HOWLEY, ROLFE STAR, WAS WITH GRIFFITH

Irene Howley, who will make her debut under Metro auspices in "The Yellow Streak," being featured with Lionel Barrymore, in the Rolfe Photo Plays, Inc., five-



IRENE HOWLEY

part feature now in production, was born in Brooklyn, N. Y., but she does not brag about it. She made her debut in motion pictures with the Reliance company, under the direction of Oscar Apfel. She was engaged by D. W. Griffith, then with the Biograph company, where she appeared in feature pictures for two years. She was starred in "The Moth and the Flame" with the Famous Players, and appeared in support of Hazel Dawn in "The Heart of Jennifer." In vaudeville she was known as "The Manhattan Girl."

FOX "CARMEN" PACKS EMPRESS IN SAN FRANCISCO ELEVEN HOURS A DAY

Special to MOTION PICTURE NEWS

San Francisco, Nov. 8.

Although the Empress theatre is one of the largest vaudeville houses in San Francisco it is proving much too small to care for the throngs desiring to see Theda Bara in "Carmen" this week. For eleven hours each day the house is packed and it is not often that patrons can secure entrance without a wait in the foyer.

Manager Sid Grauman has been so well pleased with the interest taken in the production that it will be shown for a second week and a longer engagement may be necessary.

To serve as an introduction, an attractive stage scene has been arranged and a company of Spanish artists engaged to put on an act typical of "Carmen" and of old Spain.

Selections from the opera are rendered by Mlle. Andree Tarney, formerly with the Western Metropolitan Opera Company, and the French Grand Opera Company, while Spanish dances are given by Angelita and Lolita, popular exponents of this art.

The hit of this part of the performance, however, is being made by a tiny tot of less than five years, whose rendition of Spanish dances is creating nothing less than a furore.

The picture itself has been creating much more applause than the regular vaudeville acts, although the balance of the bill is considered a strong one.

EVEN A DIRECTOR IS NOT IMMUNE FROM PRACTICAL JOKES

There is a good laugh on Rene Plaisetty, the new Lubin director.

Last week in the taking of "The Wonderful Wager" with Raymond Hitchcock, Mr. Plaisetty, who directs with a whistle in his big ensemble scenes, was working in Fairmount Park. Some one cruelly stole his little whistle and substituted one of the police variety, with the result that there the greatest number of bluecoats imaginable came flocking around to see the new Lubin director work.

GILMORE LEAVES PACIFIC COAST FOR RAVER STUDIO IN EAST

Paul Gilmore's train pulled into the Pennsylvania Depot, New York, Sunday morning, November 7, at 9 a. m., after a transcontinental rush from Los Angeles.

He was in costume and was rushed by motor car to the Staten Island studio of the Raver Film Corporation to enact the part of the Reverend Clifton Bradford in "The Other Girl," by Augustus Thomas.

LIBERTY MAKES "JEAN," WITH SADIE LINDBLOM, FOR ASSOCIATED

Sadie Lindblom is the lead in a photoplay entitled "Jean" at the Liberty studios at San Mateo, Cal., which will be released on the Associated Program in the near future.

It is a southern story and her part shows



SADIE LINDBLOM

Miss Lindblom as a bare-footed girl, almost in rags, and carries her through to scenes in society.

On her birthday the company presented Miss Sadie with a handsome mirror encircled with electric lights.

DAVIS, FIRST TO SUCCEED WITH TRAGEDY IN VAUDEVILLE, A UNIVERSAL STAR

Edwards Davis, M. A., recognized during the present decade as one of the "high-brow" authors of the stage, a producer and an actor, has been engaged by the Universal to appear in the forthcoming production of "The Strength of the Weak." Mr. Davis, under the direction of Lucius Henderson, is to appear on the screen in the part then essayed by Tryone Power.

About ten years ago, Mr. Davis was selected by Martin Beck, as the headliner of the Orpheum Road Show. Mr. Davis was the first dramatic star to successfully present tragedy in vaudeville, appearing over one thousand times in his two-scenes tragedy "The Unmasking." Among his notable successes are "Found Out," "The Part of



J. EDWARDS DAVIS

Life," "All Rivers Meet at Sea" and by arrangement with the first publishers of Oscar Wilde's masterpiece, the Lippincott's, his dramatization of "The Picture of Dorian Gray." Then followed under the personal direction of E. F. Albee and Martin Beck, his symbolic poem "The Kingdom of Destiny." His latest metropolitan appearance was in "The Peace Cry," a ten-people sketch in which the dominant motive was a protest against Christian participation in warfare.

NIGH, METRO DIRECTOR, MASTER OF CHARACTER DELINEATION

William Nigh, of the Metro staff of directors, is a master hand at character delineation. A remarkable example of this is in his latest production, "Emmy of Stork's Nest," in which the characters of Emmy, Bije Stork, Si Stork, Crissy Stork, Jim Whitlicka and Benton Cabot are widely differentiated and stand out in bold relief like cameos.



HAL FORDE, HIS DIRECTOR, RICHARD GARRICK, AND THE GAUMONT COMPANY AS THEY APPEAR IN "LESSONS IN LOVE," COMING RIALTO STAR (Mutual Feature)

CLOSE-UP OF HUMAN BREATH ROSEN FOR FOX SUBJECT

Spirit photographs and ghost photographs are common. They are common for the reason that they are fakes—with all due respect to those who believe that departed spirits deign to pose for the camera. Double exposure is the answer.

No everyday photographer, however, and but few of the so-called experts, can furnish you with a picture of the human breath.

While the camera has for several years been used to register the pulsations of the heart and the functioning of the other internal organs, it has remained for Phil Rosen, chief camera man for J. Gordon Edwards, who directed the William Fox masterpiece, "The Unfaithful Wife," to use it first in recording human respiration.

In "The Unfaithful Wife," in which Robert B. Mantell will be starred with Genevieve Hamper, by William Fox, a mirror is held before the face of Count Fabio Romani to ascertain whether or not life is extinct. The Count, it develops, is not dead; hence his breath is supposed to be revealed on the mirror.

How to make a close-up photograph of so intangible a quantity as the human breath at first non-plussed Mr. Rosen, but by calling into play ingenuity and by the proper arrangement of lights, he secured the desired effect.

DUSTIN FARNUM IN EAST FOR VACATION IN MAINE

Dustin Farnum, the Pallas Pictures star, who temporarily discontinued his activities on the West Coast, arrived in New York City Friday evening, en route to his home in Bucksport, Me.

Mr. Farnum came East to take a few weeks' vacation in the Maine woods, where he will enjoy a hunting trip. He has just completed his second production for the new Pallas Pictures-Paramount organization, "The Call of the Cumberlands," Charles Neville Buck's well-known romantic drama, which the former thinks is even a bigger production than his first subject for this company, Booth Tarkington's "The Gentleman from Indiana."

Immediately upon the termination of his short vacation he will return to the Pallas Pictures studios to commence work on his third subject, which it is expected, will be "Davy Crockett."

Mr. Farnum spoke much of his latest "find," Helen Eddy, the clever little girl who appears with striking success in several scenes of "The Gentleman from Indiana."

COLONEL DRAPER, THANHOUSER, IS DEAD

Colonel T. Waln-Morgan Draper, known for his interpretation of types, died on November 8, after a brief illness. Colonel Draper was an American by birth, but received his education abroad. After fighting in the Franco-Prussian war he returned to the United States and followed his profession of mining engineer.

Some years ago he got in motion pictures by accident and remained at the work until the time of his death. He has appeared mostly in films made by Thanhouser. His last picture was directed by George Foster Platt at the New Rochelle studios, in which he played opposite Gladys Hulette and Arthur Bauer.



"VIVIAN'S DREAMS ARE REALIZED"—SCENE FROM CHAPTER 30, "THE DIAMOND FROM THE SKY" (North American Serial)

KLEINE FORCES SETTLED IN THEIR NEW HOME

Last week was a busy one for George Kleine employees, when the entire business was removed from 11 East Fourteenth street to the Bronx studios at 805 East 175th street. All departments were moved, including the auditing, advertising and scenario divisions of the business. Six producers are engaged in preparing forthcoming Kleine features and are now working on subjects scheduled for release during the late winter.

Order has been restored from the chaos of moving and the conduct of business is again normal.

SELIG TOO BUSY TO ACCEPT SCHOOL BOARD HONOR

While appreciating the honor conferred upon him, William N. Selig, president of the Selig Polyscope Company, upon his recent return from Los Angeles to Chicago, declined the nomination to membership on the Chicago Board of Education.

Mr. Selig was recently nominated as a member of the board by Mayor William Hale Thompson, of Chicago. Mr. Selig finds his business interests too extensive to permit giving attention to the duties of a school board member.

ELEANOR WOODRUFF TO WEAR GOWNS BY MAURICE

Gowns valued at $10,000 and designed by M. Maurice, head of the modiste concern, Maison Maurice, will be worn by Eleanor Woodruff in the new Vitagraph five-part feature, "Colton, U. S. N.", now being taken under the direction of Paul Scardon.

Thanks to the artistry and courtesy of M. Maurice, Miss Woodruff will be suitably garbed to portray the exacting role of one of Newport's leaders of fashion.

OTIS HARLAN'S LITTLE DAUGHTER TO MAKE FILM BOW IN HOYT PLAY

Little Marion Harlan, only daughter of Otis Harlan, the comedian, is going to emulate her father and enter motion picture work. She will make her initial debut in Hoyt's "A Temperance Town," now in course of production at the Chicago studio of the Selig company.

Powell, Star Finder for Films, Joins Equitable

Man Who Discovered Theda Bara and Staged All Nance O'Neil Subjects Will Direct "Chain Invisible" for Spiegel, Who Signs Teddy Sampson for a Feature

EQUITABLE MOTION PICTURES CORPORATION, which appropriated one hundred thousand dollars with which to purchase film stories and adaptations, announces that it has secured Frank W. Powell, the man responsible for "A Fool There Was," the discovered of Theda Bara and the man who staged all the Nance O'Neil pictures for William Fox.

Mr. Powell signed with Equitable after lengthy conferences with Arthur H. Spiegel at the Sherman House, Chicago, where Powell is producing "The Fourth Estate" in conjunction with the Chicago *Herald*.



TEDDY SAMPSON — FRANK K. POWELL

Mr. Spiegel announced that Powell's first effort for Equitable would be "The Chain Invisible," the Richard Le Gallienne story, in which either Emmett Corrigan and Gail Kane will co-star or Brandon Tynan and Lily Cahill will work jointly.

Mr. Powell, whose production of "A Fool There Was" proved to be the most sensational picture of its season, was responsible also for each of the film plays in which Nance O'Neil has appeared.

For the Equitable corporation, Mr. Powell will devote his time to the production of original works from the pens of the various authors on the Equitable scenario staff.

Mr. Powell will complete his directorial obligations with the William Fox concen December 1, and will report to Equitable immediately thereafter.

Teddy Sampson, in real life Mrs. Ford Sterling, and for the past two years associated with D. W. Griffith at his Hollywood studio, became a member of the Equitable Motion Pictures Corporation's stars this week, when she entered into a long term contract to appear exclusively for that company.

Miss Sampson arrived in New York last Sunday after a trip across the continent, during which trip she stopped at seventeen cities and appeared personally in theatres at which films in which she was featured were playing.

Miss Sampson will, in all likelihood, be seen in the production of "A Man and the Desert," in which it is now the intention of the Equitable to offer Emmett Corrigan or Frank Sheridan.

Miss Sampson created her most favorable impression by the work she did in "The Fox Woman," one of D. W. Griffith's most liked photodramas of last season.

In vaudeville Miss Sampson was considered one of the most graceful of dancers and received a special commendatory epistle from the famed Pavlowa.

However, during a performance at the Orpheum theatre, Los Angeles, she was approached by a representative of the Griffith studio and but recently completed her two years' course under him.

In addition to "The Fox Woman," Miss Sampson has appeared as a featured member in "The Outlaw's Revenge," "The Escape," "Home, Sweet Home," in which she played the heavy part, and was co-starred with Helen Ware in "Cross Currents," which is a forthcoming Triangle release.

Miss Sampson will begin work at the Equitable studio within the week and will appear in one of the S. E. V. Taylor productions before beginning her feature under Frank Powell or John Ince.

Ford Sterling, who is the other half of Miss Sampson's immediate family, has written a stirring five-reel story, which he is forwarding on to Russell Edgar Smith, of the Equitable scenario department, and he has expressed a wish that it be used as Miss Sampson's first vehicle with her new company.

Real Food from Eating-House Man for Arrow

Restaurateur Furnishes Dining Set for "Grist of the Mill" and Estabrook Takes Enough Chicory Salad to Keep 7 Manganese Snail-Hounds Alive 9 Minutes



INTIMATE SNAPSHOTS OF THE ARROW STUDIO DURING THE FILMING OF THE FIRST EPISODES OF THE PATHE "WHO'S GUILTY?" SERIES

CATERING to the motion picture studio promises to open up a new field from restaurants. Howard Hansel, director of the Arrow studios, had occasion to call for the services of one of them last week, when a cabaret scene for the second episode of "Who's Guilty?" the new Pathé series, was being filmed.

Mr. Hansel insists that the restaurant scene be perfect in detail, which was found impossible with the regular studio "props." So a restaurant man was sent for. He provided a dozen tables with complete outfit of linen, silver and china, and then real food.

In order to prove that there was no deception, Mr. Hansel sent for a party of newspapermen, considered the greatest experts on the handling of real food in the world, to go over the set and make sure it had the proper atmosphere.

MOTION PICTURE NEWS is therefore able to state on its own authority, that the following are facts: During the rehearsal and "take" of the scene, Emmy Wehlen, star of the "Who's Guilty?" series, drank two cocktails, composed of cherries and canned beef boullion, and drank 97 cents worth of cider, posing as champagne; Howard Estabrook, co-star, ate enough chicory salad to keep seven Manganese snail-hounds alive for nine minutes, and the china broken by newspaper men, who crowded into the scene, presumably as elephants, if laid end to end, would reach from a point just south of Yonkers to the fifth chapter of Exodus.

To insure absolute thoroughness in this scene, Mr. Hansel secured the services of Miss Bernice Sibeck, premier danseuse at Shanley's, to appear as a cabaret dancer. Tables had been reserved by one of the most prominent "extras" in New York, and their appreciation of the entertainment provided, as well as the presence of actual food, gave a distinctly professional atmosphere to the setting. P. A. Parsons, of the Pathé exchange, and Albert Levino, of the Arrow Film Company, wrote the "business" for the newspaper men.

The second episode of the series, of which this scene will form a part will be known as "Grist of the Mill."

DRUG TRAFFIC EXPOSED IN "BLACK FEAR"

Reformers in New York City are elated with the frank exposition of the drug traffic which is shown in the big feature picture, "Black Fear," produced by the Rolfe Photo Plays, Inc., for release on the regular Metro program.

FIVE KALEM PLAYERS SHAKEN UP IN AUTO CRASH

Five players who took part in "The Luring Lights," the four-act Kalem drama based upon George H. Brennan's novel, "Anna Malleen," received a severe shaking up when an auto in which they were riding crashed down an embankment during one of the scenes.

Fortunately, however, their injuries were not serious and they were able to resume work the following day. "The Luring Lights" features Miss Stella Hoban.

New York Papers Pay Tribute to "Madame Butterfly"

The "Mail" Carries Good Tidings, the "Tribune" Shows Magisterial Approbation, "World" Voices Everybody's Opinion and "Sun" Makes Performance Shine with Its Approval

THE screen adaptation of John Luther Long's classic, "Madame Butterfly," produced by the Famous Players Film Company under the direction of Sid Olcott, with Mary Pickford starring in the role of Cho-Cho-San, has created one of the screen sensations of the year.

The fact that the Paramount picturization of the idyllic love tragedy of old Japan, already celebrated as an opera, novel and play, presented Mary Pickford in the first Oriental characterization of her career, attracted attention to the production.

That Little Mary rose superior to the great difficulties imposed by the exacting role, and not only equaled but surpassed her success in the depiction of Occidental characters was attested by the reviews of her impersonation of "Madame Butterfly" that appeared in the New York daily newspapers following its initial presentation at the Strand theatre.

As a compliment both to Lasky's "Carmen" and a tribute to the Famous Players production of Long's immortal story, the *Evening Sun* headed the review: "Mary Pickford in 'Madame Butterfly' Drawing Like 'Carmen,'" and continued: "A submissive 'Madame Butterfly' follows the tigerish 'Carmen' at the Strand theatre, but the effect on the attendance seems about the same. As Butterfly Mary Pickford headed the Strand for another record yesterday. The first day's business equaled 'Carmen's.'

"And Mary Pickford deserved it all. She has never done anything better than this impersonation of the naive, quaint, high-souled Butterfly."

The *Evening Mail* said: "A patiently waiting line that extended from the box office of the Strand theatre to half way up the block around the corner on Forty-sixth street proved Sunday night that Mary Pickford as a drawing attraction is equally magnetic in a Japanese kimono as she is in a plain American frock.

"If it were not for her smile, we would have had our doubts if the girl on the screen really was Mary Pickford.

"She could step from the screen into a busy street of Nagasaki and arouse no suspicions at all, for she has acquired the Japanese trudge, the Japanese meekness and the Japanese giggle with delightful accuracy.

"'Madame Butterfly' draws deeply upon one's sympathy."

The New York *Tribune* decisively says that "Mary Pickford, a great artist, does some of the best work of her career in the picture version of 'Madame Butterfly.' Mary Pickford has been able to carry not only the manners but the appearance of a young Japanese girl with such a degree of success that the illusion is preserved even when she is close to the camera.

"In particular Mary Pickford has copied the Japanese walk with fidelity. Anybody who could sit through Mary Pickford's 'Butterfly' without wiping his eyes is shy either a heart or a handkerchief."

The *Evening World*, concurring in these opinions, said: "A new Mary Pickford was seen last night at the Strand theatre, and scored a new triumph as the beautiful little heroine of John Luther Long's story."

The trade press as a whole was also very commendatory in its remarks concerning this Famous Players offering.

Horsley Prepares Detective Series for Centaur

Crane Wilbur Is the Author of "The Adventures of Allan Dare," Each Episode Complete in Itself, and Will Also Take the Star Part of Pictures, for Mutual Release

DAVID HORSLEY has had prepared and has just begun the production of a detective series to be known under the general heading of "The Adventures of Allan Dare," which he will release as Centaur Star Features on the Mutual program.

The first picture is sub-titled "The Phantom of the Road," and will be released December 22.

The fact that "The Adventures of Allan Dare" is a series does not mean that it will be a succession of disjointed episodes.

In this case each release will be in itself a complete story, built upon a new adventure of Dare, and carried through to its final solution.

One adventure will have no bearing upon the preceding or subsequent one in the matter of the story, the only connection of one release with the other being in the use of the same characters throughout.

In this manner the trouble usually coming from a serial and series—that of theatre patrons missing an episode and then losing interest because the thread of the story is broken—will be entirely obviated.

Instead, interest will be increased, a point which has been proved by the biggest magazines of the country applying the same principles of production.

A few cases in point are the Reeve "Craig Kennedy" stories, the Booth Tarkington "Penrod" adventures and others of a like nature. These stories have built up a big cumulative following for the magazines that could not have been obtained had they been published serially.

Mr. Horsley in following this idea feels sure that the series will be highly successful.

The series is written by Crane Wilbur, whose stories, "The Blood of Our Brothers" and "Could a Man Do More?" were recently picturized by Mr. Horsley.

In the first picture, "The Phantom of the Road," Mr. Wilbur portrays a mysterious gentleman of leisure who appears on the road in a big black motor car and wearing black cloak, cap and mask.

A murder mystery occurs and the guilt is fastened upon an innocent girl. The mysterious gentleman solves the problem and places the responsibility upon the proper party.

In the cast are: Crane Wilbur, who plays Allan Dare; Carl Von Schiller, Edward Collins, Gordon Mullen, Celia Santon, Mrs. Williams and a host of others.

The length of time the series will run has not been decided.

Vitagraph Promises Variety in Coming Issues

The Comedy Four Will Be Seen in "When Hooligan and Dooligan Ran for Mayor," Anita Stewart in "The Light of a New Day"

THE Vitagraph Comedy Four, Flora Finch, Kate Price, Hughie Mack and William Shea, in a cast augmented by Nitra Frazer and Donald MacBride, are working in a one part comedy entitled, "When Hooligan and Dooligan Ran for Mayor," being produced by Wally Van.

"The Light of a New Day," an original drama by Edward T. Montagne, is being produced by Ralph W. Ince for the Vitagraph Company. Anita Stewart will be seen in the lead supported by Richard Turner, Allen Winthrop, Helen Gurney, and others.

Maurice Costello, Leah Baird and Van Dyke Brooke, have begun work on "Tried for His Own Murder," an original story by Agnes Johnson, which will be made into a Vitagraph Broadway Star Feature. Mr. Brooke will direct the production.

Vitagraph Director C. Jay Williams is producing "By Love Redeemed" for the Vitagraph Company, with a cast that includes Jewell Hunt, Belle Bruce, Logan Paul, Garry McGarry, Anders Randolf, Arthur Cozine and Jay Dwiggins.

Director Eugene Mullin has completed his cast for "The Ruse," an original drama, which he will put into immediate production for the Vitagraph Company. Joseph Kilgour, Naomi Childers, Harry Morey, Charles Kent and Denton Vane are the players who will be seen in the principal parts.

"The Wanderers," produced by William Wolbert, with Mary Ruby, who will be remembered for her excellent work in "The Lorelei Madonna," William Duncan, of "Chalice of Courage" fame, Hazel Buckham and Otto Lederer in the principal characters; and "The Return of Eli Judson," directed by Dave Smith, with George Holt in a strong dual character, have been received by the Vitagraph Company at Flatbush from the Western Vitagraph Company at Los Angeles, Cal.

DOROTHY GWYNNE CAST FOR ROLFE-METRO

Dorothy Gwynne, who has been featured with the Famous Players and the Vitagraph Company in dramatic roles, has been engaged to play the part of Virginia Dale in "A Yellow Streak," a five-part feature picture, now in production by the Rolfe Photo Plays, Inc., for release by Metro.

Lionel Barrymore is starred in "A Yellow Streak," and Irene Howley is featured. This feature is being directed by William Nigh, who also wrote the script.

MARSTON TO PRODUCE MATHEWS' STORY FOR VITAGRAPH

The Vitagraph Company will produce Frances Aymer Mathews' "The 13th Girl," with Arline Pretty, Julia Swayne Gordon and Robert Whitworth portraying the principal characters, under the directorship of Theodore Marston.

Metro Boosters Gather for Banquet at Henkel's

Club Assembles for Merry Time in New York Over Specially Prepared Dishes, and Listens to Informal Addresses by President Rowland, Treasurer Joseph Engel and Several Directors

THE first of a series of dinners arranged for the Metro Boosters Club, the new social organization within the Metro Pictures Corporation and its allied manufacturers, was given early this month at Keen's Chop House in Forty-fourth street, New York, and the new organization was launched with a preponderance of the element known as "pep."

Paul Henkel arranged a special menu of Metro dishes and covers were laid for thirty-five. Informal addresses were made by President Rowland, Treasurer Joseph Engel, producing directors, Noble, Carewe, Jones and Belmore and then the makers of pictures had a chance to learn what the sellers of pictures thought of them and their product.

Louis B. Mayer of Boston, Harry Weiss of Chicago, E. M. Saunders of New York, James A. Fitzgerald of Detroit, John D. Clarke of Philadelphia and Cresshon Smith of Des Moines, Metro managers in their respective territories, all spoke of the satisfaction expressed by their exhibitors with the consistency of Metro pictures and congratulated the manufacturers of the great strides in the high artistic quality and increasing popularity of their pictures.

Maxwell Karger, general manager of the Rolfe Photo Plays, Inc., Lawrence Weber, president of the Popular Plays and Players, and George A. Wiley, manager of the Quality Pictures Corporation, spoke for the manufacturers.

At the close of the dinner Treasurer Joseph W. Engel distributed tiny gold pins, with the word Metro in letters of attractive design on a blue enamel background, among the diners. Every Metro booster is expected to wear one of them in his coat lapel and the demand has already exhausted the supply.

The menu was as follows:

METRO BOOSTERS CLUB
DINNER NUMBER ONE
Keen's Chop House in West Forty-fourth Street, New York
Thursday, November Fourth, 1915
FOOD IN THE ORDER OF ITS APPEARANCE
COCKTAIL A LA ENGEL
Canape Caviar, Petrova
Crabflakes, Balshofer
Celery, Whelen Olives, Rhodes
Chicken Gumbo, Minter

SAUTERNE JONES
Filet of Kingfish Sauté, a la Clarke, Fitzgerald and Clarke
Murphies, Horan
Sweetbreads, Nigh Fresh Mushrooms, Wiley

CLARET BLACHE
Punch, Metro a la Rowland
(Dissolve)

BEER SAUNDERS
Southdown English Mutton Chops, Noble
Spuds (cut back), Maddock
Hearts of Lettuce, Carewe, with Roquefort Cheese, Atkinson
Peach Melba, a la Bushman
Edem Cheese with Crackers, Karger
Canchois Coffee, a la Mayer
(Fade out)

More Artistic Unity Sought in Edisons by McChesney

He Divides Studios Into Several Companies with Permanent Directors to Enable Film Stage Managers to Get Better Acquainted with Players' Abilities

AMONG the several changes which Manager Leonard W. McChesney has instituted since he took hold of the Edison studio is the dividing up of the stock companies into practically an organization of several stock companies, each with its own director.

Mr. McChesney believes, although it has been customary for years with Edison, that by assigning certain players with certain directors, each will get to know better the other's capabilities and work out pictures of more artistic unity and fuller dramatic expression.

Under this new arrangement, Mabel Trunnelle will be permanently associated with Director Richard Ridgley with whom she has worked much, even under the old system. Like many of the other coupling of players who have not been usually playing together, Robert Conness will play with her.

Director John H. Collins, who has directed Viola Dana a great deal, will have her permanently, but Edward Earle, who has played little in productions with Miss Dana will hereafter appear opposite her.

Marc MacDermott and Miriam Nesbitt, who for years have been associated in the public memory almost as much as Irving and Terry, will play together again after quite a time apart under Director George Ridgwell.

Pat O'Malley, who played with Miss Dana, will now be seen with Leonie Flugrath, the featured child player of the stage, under Director Burton George. Under Director E. C. Taylor will be Bessie Learn and Bob Walker; Director Langdon West, Margaret Prussing and Carlton King; Director Frank McGlynn, Grace Williams and Richard Tucker; while Comedy Director Will Louis will have Jean Dumar and Ray McKee, as before.

Other members of the stock companies will be subject to assignment to the different directors' companies because of the characters they play as in the cases of Sally Crute and Bigelow Cooper, being much in demand by practically all the directors.

Thanhouser No Advocate of Nude in Motion Pictures

New Rochelle Producer Issues Statement Correcting Impression Spread by Wrong Captions Put on an Interview Sent Out by His Publicity Department

EDWIN THANHOUSER has issued a statement to correct an impression that he advocates the nude in motion pictures. An erroneous idea has been created through the use of wrong captions over an interview with Mr. Thanhouser in some of the trade papers. Mr. Thanhouser absolutely repudiates the suggestion or inference that he believes in the introduction of nude figures in motion pictures just for the sake of using the human form for this purpose.

Mr. Thanhouser's letter follows:

"There has appeared in several trade papers an interview with me which has been wrongly captioned, insomuch as it conveys the impression that I advocate the nude in moving pictures. The original caption of this interview as submitted by our publicity department was "Inspiration, a Study in Thanhouser Ideals," and any change that tends to create the impression I favor the nude in pictures is wrong and should be corrected.

"I am absolutely opposed to the nude in motion pictures unless employed to serve a definite and unquestioned purpose in a subject which can be exhibited before any audience with perfect propriety.

"The fact that our five-reel Mutual masterpicture, "Inspiration," was viewed and passed on by the National Board of Censorship, without a single alteration, will indicate that it is an example of the kind I stand sponsor for, and that must speak for itself."

LUBIN'S DON COMEDIES MAKE HIT IN AUSTRALIA

D. L. Don, the Lubin comedian, whose work has placed him within the few weeks he has been appearing before the camera, among the leading comedians of motion picture players, is the recipient of a letter from Australia, stating that his pictures have met with wonderful success.

Don was for many years a strong favorite of Australians, having appeared for several seasons as the feature of "The Belle of New York" and "The Girl from Paris" productions.

"DAMAGED GOODS" DRAWS CROWDS IN WASHINGTON, D. C., RUN

Washington, D. C., Nov. 10.

"Damaged Goods" had an exceptional run of one week at Moore's Strand theatre. The production was given a very serious presentation in keeping with the theme of the play, with a spoken prologue and epilogue.

Children were not admitted. There was no attempt at the sensational as the spoken drama of the same name had been heralded in this city a few seasons ago, and for this Mr. Moore has received commendation by those who believe there is a strong teaching element in "Damaged Goods."

"How Molly Made Good" Pleases Gotham Audiences

Six Reel Feature Showing Stars of Speaking Stage in Their Homes Give Spectators in Six Theatres an Intimate Knowledge of Playerfolks' Life

"HOW MOLLY MADE GOOD," Kulee Features, Inc., was shown to New York audiences last week at the Audubon, Spooner, Crotona, Nemo, the Academy of Music and the Riverside theatres.

The picture is attracting attention because of its novelty. The six reels show a cast of well-known stars of the speaking stage. The home life of the playerfolk and the intimate side of their personalities are revealed to the public. Their wives, children, their very pets are woven deftly into a pleasing motion picture story in six reels.

The six reels of film are concentrated personality. From the time that Lulu Glaser, in calico apron, basket in hand and dog at heel is discovered by the reporter heroine of the story in her vegetable garden at Mount Vernon, until the sixth reel of film leaves Henrietta Crosman waving goodbye to Molly from the porch of her home in Wilton, Conn., it is one flashlight of personality after the other.



MARGUERITE GALE

In quick succession the film carries the audience from May Robson at Sheepshead Bay to Henry Kolker at Pelham, and then along a fascinating route of the homes of Cyril Scott, Julian Eltinge, Charles Ross, Mabel Fenton, Robert Edeson, Leo Ditrichstein and Julia Dean and Madame Fjorde in turn.

The "Molly" interest is the pivot upon which the star plot is hung. And the interest is cumulative from start to finish. A gage has been thrown at the young reporter's feet—and the constant possibility of her losing in "the great game" she is playing keeps the story keyed up to top-notch interest and enthusiasm.

Ocean Film Company Finishes "Life Without a Soul"

Director Smiley Completes After Five Weeks' Work, Adaptation of Mrs. Shelley's Famous "Frankenstein," by Jesse J. Goldburg, Vice-President of Corporation

AFTER being engaged for a period of five solid weeks, without one day's let-up, Joseph W. Smiley, the head director of the Ocean Film Corporation, lately organized, completed the initial release of that company, "Life Without a Soul," adapted by Jesse J. Goldburg, the vice-president and general manager of the company, from the classic "Frankenstein," written by Mrs. Shelley.

The story is an unsual one, dealing with the experiences of a young scientist, who discovers a life-giving fluid and attempts to create a human being superior mentally and physically to his fellow-men.

A love theme pervades the photoplay, and the scenic effects can best be judged by the statement that the company travelled to Jacksonville and St. Augustine, Florida, Savannah and Dahlonega, Georgia, Arizona and northern New York, where the exterior scenes are largely laid.

George De Carlton, manager of productions of the Ocean Film Corporation, as well as Mr. Goldburg, were present through out the making of the entire multiple reel production.

A private showing, for the benefit of exchange men, state right buyers, and the trade generally, will be held at the Candler theatre, New York, Sunday, November 21, at 4 o'clock in the afternoon.

Because of the unusual subject, and the scientific as well as lay moral, brought out by the photoplay, a short address, it is expected, will be delivered by a prominent minister as well as a prominent physician, at the close of the private performance.

The Ocean Film Corporation will proceed to immediately produce two five-part features a month, for a period of three months, after which it is expected that the organization will be so complete, as to permit of the producing and releasing of one five-part feature a week.

Negotiations are now pending for the purchase of a large tract of land in Westchester county, where the company intends building its own studios and laboratory for the housing of its eastern organization. Winter quarters, it is expected, will be erected in southern Georgia, where the climatic conditions are more even and favorable than in Florida.

An offer has been made by the Savannah Board of Trade to provide every convenience to the Ocean Film Corporation, and unusual advantages in the event of the company erecting its southern studio in that city.

Victor Moore in "Chimmie Fadden Out West" Makes Third Appearance on Lasky-Paramount

VICTOR MOORE'S third Paramount photoplay produced by the Jesse L. Lasky Feature Play Company, and his second appearance as the Bowery boy, Chimmie Fadden will be shown on November 22, when Mr. Moore will be seen in "Chimmie Fadden Out West."

Cecil B. DeMille and Jeanie MacPherson wrote the comedy and Mr. DeMille personally directed it. The Lasky Company was fortunate in being able to retain for the principal roles all the players who took part in the original "Chimmie Fadden," which was released on the Paramount Program last July. In the cast are Camille Astor, Mrs. Lewis McCord, as Chimmie's mother; Raymond Hatton, as the brother; Ernest Joy, Tom Forman, Harry Hadfield, and Florence Dagmar.

For this comedy they have taken Chimmie Fadden far from his old haunts on the Bowery and placed him in a Western environment. Chimmie leaves New York for the gold mining district of Nevada for the purpose of making an announcement that he has found gold and starting an advertising propaganda for the railroad which runs through the territory.

All this he manages to do, but not without difficulty. It happens, however, that his employers, seeing the opportunity to capitalize on Chimmie's publicity, issue stock for the fictitious mine. Chimmie turns on them in time to save hundreds of persons from financial ruin.

DREWS FILMING SECOND MONTGOMERY FLAGG SUBJECT

Mr. and Mrs. Sidney Drew, assisted by Mary Maurice, are busily engaged in the production of "Is Christmas a Bore?" the second story from the pen of James Montgomery Flagg to be produced by the Vitagraph Company.

GIRLS ON LAKE STEAMER ALMOST DROWN IN SHIP SCENE FOR ATLAS

The Atlas Company of Detroit, while making a comedy for the Associated Program called "The Parson Slips a Cog," in which they used the largest Great Lake steamer, "The City of Detroit III," had an accident which almost proved fatal.

While making this production, the spectators crowded against the rail with such force that the rail broke and some of the girls were thrown into the water.

The steamer stopped at once and the tumult was on. Some men jumped in to rescue the fair damsels, the older ones either were stupefied or fainted, and general chaos was on for a few minutes. Thanks to the timeliness of Capt. Fred Simpson no accident resulted to anyone outside of a scare and a little ducking.

Hornung Got Material for "Stingaree" at First Hand

Author of Story Picturized by Kalem and Released in 12 Two-Part Episodes, Founded Character on Life of Outlaw He Learned of in Australia

IT was due to the wanderlust which caused a young newspaper reporter to resign a perfectly good position on a leading London daily and desert the fleshpots of England for the relative discomforts of the Antipodes that "Stingaree," one of the most striking characters in fiction and motion pictures, was born.

Ernest William Hornung is the man who brought "Stingaree" into being. The Kalem Company is now engaged in giving this famous character life on the screen in a series of twelve two-act episodes. The first of these is "An Enemy of Mankind," and



E. W. HORNUNG

it will be issued on Wednesday, November 24. The succeeding episodes, each of which is complete in itself, will follow at weekly intervals.

It was at the impressionable age of eighteen that Mr. Hornung resigned his position and left for Australia, where he obtained a position on the editorial staff of the Sidney *Bulletin*.

At that time the country was still agitated over the deeds of the notorious Kelley gang, the Gardiner gang and other bushrangers. In the latter band was a young lad named Gilbert, who, although of a respectable family, deliberately chose a criminal career.

Although these gangs had been wiped out before Mr. Hornung's arrival in Australia, the outrages they had perpetrated were still one of the principal topics of conversation. The newcomer collected all the data he could concerning the careers of the outlaws, making a special study of Gilbert. The latter was undoubtedly the source of Mr. Hornung's inspiration when he wrote "Stingaree."

Mr. Hornung knew how best to use his material. Fresh from Australia, he was forcibly struck, on his return to the mother country, by the fresh, youthful unconventionality of the one, and the prim, stiff social traditions of the other. After writing a number of stories which became popular, Mr. Hornung gave further evidence of his ingenuity in the weaving of plots in "The Amateur Cracksman," the first of the stories in which Raffles made his appearance.

Encouraged by Raffles' popularity, Mr. Hornung decided to create a character which would be to the Australian bush what his first outlaw-hero was to polite English society. The result was "Stingaree."

The central character of the tales issued under this general title is an Englishman who is forced into exile and resolves to make mankind pay a heavy toll for the wrongs inflicted upon him. Throughout his career of crime, however, this remark able character refrains from staining his hands with blood.

True Boardman, who enacts the title role, makes the motion picture Stingaree exactly the sort of character that Mr. Hornung had in mind. Seldom has any player fitted a role more perfectly. Howie, the ruffian who, although utterly unprincipled, restrains his bloodthirsty desires because of his love for the brainier criminal, is portrayed by Paul Hurst.

LEGAL LIGHTS GIVE UNIVERSAL DIRECTOR POINTS ON LAW FOR A PICTURE

Two legal luminaries were among the visitors at Universal City this week, Professor F. C. Woodward, head of the legal department of the Leland Stanford, Jr., University of California, and Alfred Wright, one of the leading attorneys of Los Angeles.

These two gentlemen were very much interested in the making of the pictures, but nothing interested them more than a legal play entitled "His First Case," in which Sydney Ayres plays the leading role.

They watched the filming of a number of scenes of this picture, and were able to give Director Lynn C. Reynolds a number of pointers that were of assistance to him in making the scenes perfect from the aspect of the legal mind.

Burning of Four-Story Brick Building for "Children of Eve," Edison, Is Thrilling Sight for Spectators



FIRE SCENE IN "CHILDREN OF EVE," A CURRENT KLEINE-EDISON RELEASE

DESTRUCTION by fire of a four-story, especially constructed brick factory building in Fort Schuyler, N. Y., last Sunday, while making the final scene for "Children of Eve," the Edison Feature to be released November 10, through the Kleine-Edison Feature Service, provided more thrills than bargained for, and furnished at least one narrowly-averted tragedy that for a time threatened to cause a panic amongst the five hundred women and girls engaged in the scene, and an equal number of spectators who had motored out to witness the spectacle.

The leap for life from the roof by a fireman, and the rescue of girls from the topmost floor of the blazing building by firemen who slid down life ropes, and by others who carried them down ladders, was realistic to the utmost, but the actual near-tragedy sprung a bit of realism not expected.

A camera operator, to get a certain viewpoint of the conflagration, had climbed a platform atop scaffolding about sixty feet high. He had no trouble getting up there because a fire ladder was available, but this means of ascension was wrecked when a brick wall of the factory crashed to the ground, burying ladders, hose, axes and other fire-fighting apparatus.

And when the building was fired and the immense quantity of waste film, powder and gasoline stored in it, began to burn, Mr. Cameraman's perch became quite the hottest place on the map, and there was no way aside from jumping, for him to get down.

He was game, however, and stuck to his job, notwithstanding the scaffolding was scorching in a dozen places and threatening to burst into flames every instant. His tripod was blistered and the leather casing of his machine fairly smoking, but he never wavered.

It looked serious for the plucky photographer, but he continued turning the crank of his camera, getting, perforce, a magnificent view of the raging fire.

At last, when it appeared as if he must succumb or leap to probable death, the front of the burning building collapsed and the terrifying heat abated, and he was rescued.

Serial Photodramas Draw Crowds to Boston Theatres

List of Players from Lubin and Vitagraph Who Will Attend Ball on December 1 Announced —Reward Offered for Recovery of Stolen "Fanchon the Cricket" Print

Special to Motion Picture News

Boston, Nov. 10.

THIS city is daily becoming more and more entranced by the silent acting of Mary Pickford. Without doubt she has won over to the films more people who had been prejudiced against them than any other actress on the screen. This is particularly true of Boston.

In certain circles players whose abilities are confined solely to the screen are discussed with marked forbearance, and sometimes almost with a supercilious sneer. It is not so with Miss Pickford. Wherever her name is mentioned it brings forth only serious discussion and nearly always nothing but unstinted praise.

All of which is prefatory to the fact that the Pickford "Butterfly" has taken its place in artistic Boston side by side with the many operatic "Butterflies" who have appeared here.

Miss Pickford's acting has never shown so much of that repose which is so characteristic of it; it has never revealed more clearly the studious application to her work which helps to make her acting thorough down to the nicest detail; it has never been better proof of the fact that the screen is a medium for an acting which is an art in itself, and which does not depend at all upon the usual histrionic qualifications necessary to the player on the speaking stage.

A print of Mary Pickford in "Fanchon the Cricket" has been stolen from the Auditorium theatre in Norwich, Conn. A reward has been offered by the theatre for information which will lead to the recovery of the film.

The Lubin Manufacturing Company and the Vitagraph Company of America have announced the list of stars who will attend the annual Movie Ball in the Boston Arena, December 1. The Vitagraph stars who will attend are: Earle Williams, Anita Stewart, Wally Van (Cutey), Edith Storey, Mrs. Mary Maurice and Hughie Mack.

The Lubin stars are: Richard Buhler, Billie Reeves, Joseph Kaufman, David L. Don, Francis Joyner, Ethel Clayton, Vinnie Burns and Rosetta Brice.

"Neal of the Navy," the Pathé serial, is scoring a remarkable success in New England. The busy Sam Bernfeld, who divides his time well between the Minerva, where he sleeps, the St. James theatre, where he chats with Manager Brennan, and the Pathé exchange on Tremont Row, where he is usually surrounded by a group of as busy exhibitors, has placed the serial in no less than 179 theatres in this district.

Of these, eighteen are in Boston, seventy-one in Massachusetts outside of Boston, thirty-five in Maine, sixteen in New Hampshire, eighteen in Vermont, seven in Rhode Island and fourteen in Connecticut.

The Boston theatres in which the serial is drawing crowds are: Scollay Square Olympia, Boston theatre, St. James, Globe, Bowdoin Square, Beacon, Palace, Old South, Hub, Eagle, Superb, Egleston Square, Supreme, Roslindale, Winthrop Hall, Everett Square, Gem and Day Square.

The Pathé Gold Roosters are being used at the Boston theatre, and the Wallingford series is attracting much patronage to the Bijou.

Leslie H. Allen.

BICKEL TO HEAD KLEINE COMEDY COMPANY THE SIXTH

Another comedy company has been added to the six companies now working at the Kleine Studios. This will be headed by George Bickel, of Bickel and Watson, and will produce a series of laugh-makers especially written for him.

In certain character roles such as that of the musician which he handled so successfully in the Ziegfeld "Follies" shows, Bickel has no equal. Characters of a shabby-genteel, old gentleman type will in general constitute his line of work.

Supporting Bickel are Millicent Evans, Eddie Boulden and Susan Westford. Millicent Evans is remembered as Douglas Fairbanks' leading woman in "Officer 666," as the dainty leading woman of "The Blue Mouse" and many other successes under the Klaw and Erlanger management. Her film experience has also been extensive. Miss Evans has been starred in Universal and Biograph productions.

Eddie Boulden, familiar to picture patrons through his several years' experience in Edison stock, needs no introduction. Susan Westford, who is the sister of Lillian Russell, is another well-known photoplayer who will appear in support of George Bickel.

EMMY WEHLEN IS UNDER LONG CONTRACT WITH METRO

In order to correct an error regarding the status of Emmy Wehlen as a Metro star, the Metro Pictures Corporation announces that Miss Wehlen is under a long-time contract to appear in Metro pictures produced by Rolfe Photo Plays, Inc.

She has been granted permission to appear in a serial now being made by the Arrow Film Corporation for Pathé, and at the conclusion of her work in this serial she will appear in Metro pictures until the completion of her contract.

This announcement is made because of a report that Miss Wehlen had completed her contract for Metro pictures.

KITTY GORDON JOINS WORLD FILM

Kitty Gordon, one of the most noted of beautiful English women and a highly accomplished actress, has been engaged by Lewis J. Selznick, vice-president and general manager of the World Film Corporation, for the forthcoming production of "As in a Looking Glass."



KITTY GORDON

The speaking drama of this name was played in this country and England by Mrs. Langtry and Mrs. Bernard Beere in hot rivalry when both actresses were in their prime.

The story, which first appeared in book form, was written by the well-known English novelist, F. C. Phillips, and created a great sensation in Europe and America.

PRESENT KRITERIONS FORM PROGRAM "AD INTERIM"

"Of the films being released by the Kriterion Sales Corporation, a number of the reels are those previously released in restricted territories.

"These reels are not the ones that will constitute the new Kriterion Program, but are being released in the interim until the new program is completed."

This statement was made by Joseph Engelman, in charge of Kriterion publicity, yesterday.

Bush, Indian Film, Entered Industry Via Pathé

Eastern Manager Handling Chicago Tribune's "German Side of the War" Pictures Opened the Peerless Exchange of Illinois After Training in Gold Rooster Methods

PAUL HENRY BUSH, Eastern manager of the Indian Film Company, 71 West Twenty-third street, New York City, handling the "German Side of the War" pictures of the Chicago *Tribune*, started in the film business about two and a half years ago, coming from the Pacific Coast, where he was in the tobacco trade.

His entry into the motion picture business was with Pathé Freres. In the four months he was connected with that company he made himself thoroughly familiar with certain phases of the business and, deciding to branch out for himself, succeeded in interesting capital in an exchange he was then forming, the Peerless Film Company of Illinois. This exchange operated three branches and soon became well known.

Withdrawing from the Peerless, Mr. Bush became associated with the Indian Film Company. Mr. Bush believes that by applying to the film industry business principles he had familiarized himself with in regular mercantile lines he would put his plans into successful operation in a comparatively short time.

"THE RING OF THE BORGIAS"

(Edison-General—Four Reels)

REVIEWED BY HARVEY F. THEW

A SWIFTLY-MOVING melodrama, with its types all drawn from the higher social levels, and its scenes laid amid wealth and luxury, such as this, will find a big public awaiting it. Such a picture need not be over careful in its regard for the truth, or even the logical probabilities of life, and so long as the dramatic crises are frequent enough, and skillfully handled there probably will be little criticism from the box office.

The author goes back to the practices of mediaeval Rome for the foundation of his story, and the attempt to apply the villainies of that period to modern life is thrilling. The villainess who reads of Lucrezia's famous ring, dipped in the venom of the cobra, takes it literally, buys a "Borgia" ring, procures a cobra and extracts the venom. She then uses the hidden barb of the ring to kill the wife who stands between her and her desires. She does this by a simple handshake at a mask ball.

Cora Linton plays the adventuress. She is an excellent type for such a role, but her face is never that of a murderess. There may be more alluring screen stars than Cora Linton, but right at the moment we cannot recall their names. She throws herself



THE ADVENTURESS AT HER GAME

into her part admirably, and shows a certain ability in the shading of expression, which is not only effective, but becoming.

Augustus Phillips is convincing as the banker who is attracted to the adventuress, and Margaret Prussing gives a pleasing interpretation of the part of his wealthy ward. Carlton King and Richard Tucker also have accomplished some creditable work.

"A DAUGHTER OF THE SEA"

(Equitable—Five Reels)

REVIEWED BY OSCAR COOPER

A SIMPLE story, logically constructed and pleasingly told, is something of a rarity on the screen. But these three elements have been assembled in this offering.

It is logical because Russell Smith, an experienced scenario writer, made the script; it is pleasing because Muriel Ostriche is given a real opportunity to display her charms, and because other members of the cast also show genuine appreciation of the story; and its simplicity arises out of the locale in which the action is staged.

The scenes were taken at Block Island, where shore and water were used as a background for the experiences of a fisher girl, who, left motherless, yearns for the glitter of life among the society folk just across the Sound.

An accident to a yachting party brings the fulfillment of her desires, but she remains unspoiled throughout her subsequent career in drawing rooms and at teas.

Not until she has been cleared of a false accusation of murder, not until she is about to go back to the fishing hut with her father, does her love for the rich young man clear its path of all obstacles.

Miss Ostriche makes Margot, the fisher girl, genuinely appealing, in the wild, free life of the village as well as in the conventional settings of society. Good characterizations of the old fisherman and the society woman who takes Margot to educate because Margot had saved her from drowning, are given by W. H. Tooker and Catherine Calhoun, respectively. The other principals—Clara Whipple, Clifford Gray, Roy Applegate and Miss Langtry—are cast properly.

Charles Seay, the director, used his happily chosen locations to



MARGOT FLATTERED BY JACK'S ATTENTIONS

good advantage in the making of a picture whose minor faults do not affect in the slightest the pleasure it gives as a whole. A fair amount of suspense and a little comedy mixed with pathos, have much to do with keeping the spectator's interest to the end. Francis Marion wrote the story.

"THE WOMAN PAYS"

(Columbia-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

SPREAD out into a quadrangle by the addition of a fourth dimension, the eternal triangle is a dangerous thing to fool with. One result is apt to be complicated plots, and dramatic situations are apt to increase in the ratio of the cube of like dimensions.

This is the situation in "The Woman Pays," yet the body of the plot has been held together in compact form, and the thread is straight and easily followed to a more or less logical conclusion.



"THIRTY THOUSAND DOLLARS MISSING"

The play is one of modern life in its more intense form. The struggle is that of a young husband and wife against the overwhelming odds of a powerful man and woman, both disappointed over the marriage, and combined for the purpose of wrecking it.

The title is a misnomer; they fail to wreck the two lives, and

the woman does not pay. But she skates on pretty thin ice, and comes near enough to paying to keep the spectators wrought up for several tense moments.

Edgar Jones has employed a number of striking sets in reproducing the interiors of elaborate homes, and there are several touches of nature which show unusual thought and care in the picturization of every-day life. For the master of an elaborate and well-ordered home to rise and answer the doorbell, telling the maid who enters from another room that he will attend to it, is a simple thing, yet thousands of us will recall having seen the same thing done in real life, and immediately he establishes personal connections with the picture.

Many poorer pictures than this have been made pronounced successes just by such touches.

There is a striking thunder storm, in which lightning blasts a tree and hurls part of it into a ballroom during a dance, and the young wife is struck and disfigured for life. This storm is most realistic and is well adjusted to the incidents which hang on it.

Valli Valli plays the wife with appeal and conviction. Marie Empress is a magnetic figure as the disappointed woman who helps scheme to separate the couple. She works with a sort of vim which makes her a little live wire of wickedness, and one is tempted to walk up and slap her, but for the fear that he would get an electric shock if he did.

Edward Brennan is forceful and sincere as her co-plotter, and John Bowers, as the husband, does some excellent work. Paul Lawrence, Julia Hurley and Mae De Metz are also well cast in minor parts.

"THE CONCEALED TRUTH"

(Ivan Film Productions—Five Reels)

REVIEWED BY PETER MILNE

IVAN ABRAMSON'S latest addition to his list of features is a very candid and frank sex melodrama that bids fair to travel the same popular path before such houses as his previous productions have done. The picture points a strong moral which is driven home by clear, concise action that makes no pretense in veiling its force in a multitude of unintelligible scenes. Mr. Abramson always comes to the point, however delicate the point may be.

To gain his desired ends—that is, to complete a strong, morally good photoplay—Mr. Abramson relies much upon the emotional ability of his cast. Practically every player, whether



VICTOR LEARNS THE RESULT OF HIS RETICENCE

a star or merely in a minor part, has a series of emotional scenes to undertake. In the case of "The Concealed Truth," every member of the named cast is taxed to his or her utmost ability, and to the credit of the general strength of the picture, all of the players acquit thmselves very well. They produced the desired results in making every important incident in the action clear.

Gertrude Robinson as Dorothy and James Cooley as Victor Gilmore, featured in the picture, ably display their emotional prowess, while Frank Whitson as Robert Gilmore does equally as well in the heavy's role. The support furnished by Frank de Vernon, James McDuff, Sue Balfour and Carrey Lee is of a like sort and renders the picture well balanced in respect to its cast.

In consideration of the story, little need be mentioned besides its frankness. It is developed with a nice rapidity and comes to an exciting close when the pardon arrives in the nick of time. In many respects it is of a pronounced melodramatic flavor, particularly so in regard to the pardon which is sent by automobile when a telephone might have been brought into play. But of course this would do away with the desired thrill and one may content oneself in believing that there is no telephone connection in the prison. Such a small point is perhaps not worth dickering about after all.

Mr. Abramson's photography is very clear and his light effects arranged with a pleasant appropriateness that is entirely satisfactory. The settings are quite fitting and are never allowed to intrude on the advancement of the action.

"THE FORBIDDEN ADVENTURE"

(Mutual Masterpicture—Four Reels)

REVIEWED BY HARVEY F. THEW

A HIDDEN and lost city in the desert, ruled by Moslem fanatics, is the setting for a thrilling and spectacular bit of melodrama, from the pen of C. Gardner Sullivan. Although the story it tells is not new, it is given a freshness by unusual and unexpected surroundings, and a thoroughness is shown in arranging the sets, which doubles their value.

In addition, there are vast sweeps of desert—not the sage



THE SENTENCE OF THE PRIESTS

brush of the West, but the deep shifting sand of the East, with caravans of horses and camels plodding their way across to the horizon; oases of palm trees, and deserted, wind-swept rocks which give an unmistakable and impressive atmosphere to the story.

The subject was originally entitled "The City of the Dead," as this "city" figures largely in the story. A young tourist, traveling with a caravan, comes upon the lost city, and on his first walk about the streets, sees and falls in love with a priestess of the temple, who is forbidden by the rites to ever speak to a man.

The lovers are discovered, and sentenced to the "city of the dead," which is simply a vast pit in the desert, with lofty walls of rock, from which there is no escape.

But they do escape, by dint of crawling days and nights from one foothold to another. When they reach the top, exhausted, they are attacked by a priest who had come to the pit to gloat over their fate.

They make their way over the narrow rope bridge which leads across a chasm, and the man falls unconscious on the opposite brink. The priest crawls out after them, but the girl cuts the ropes and precipitates bridge and pursuer into the chasm below.

Plenty of thrills are provided, and the story is well knit together. It should prove a popular picture. Louise Glaum is effective as the priestess, and Charles Ray is well cast as her lover. Others are: Thomas Eurihara, Herschell Mayall and J. Frank Burke.

TRIANGLE STARS AND TRIANGLE PICTURES FROM LATEST KNICKERBOCKER PROGRAMS



Left to right: DOROTHY GISH IN "JORDAN IS A HARD ROAD"; "A SUBMARINE PIRATE"; DOROTHY GISH AS HERSELF; THE SUBMARINE PIRATES AGAIN; LILLIAN GISH IN "THE LILY AND THE ROSE"

SEVENTH KNICKERBOCKER TRIANGLE PROGRAM

("The Winged Idol"—Kay-Bee—Four Parts. "A Submarine Pirate"—Keystone —Four Parts. "Jordan Is A Hard Road"—Fine Arts—Five Parts.)

REVIEWED BY PETER MILNE

IN this, the seventh of the triangle bills, the four reels of Keystone farce are presented in the form of one picture, "A Submarine Pirate," an exciting and amusing feature with Syd Chaplin starring. The dramatic numbers contributed from the Kay-Bee and Fine Arts studios are alike in general theme, as they both depict the regeneration of wicked men, but the comparison ends here as the stories are treated in entirely different ways and under most contrasting circumstances.

"A Submarine Pirate" has more laughs intermingled with wondrous thrills than any comedy of the same length that we can call to mind. Its plot is of the burlesqued melodramatic variety and during its development offers plenty of farcial novelties.

Much of the action is staged in, on and about a United States submarine loaned to Mack Sennett and his company by the federal government. Under the erratic guidance of Admiral Syd, this under-water craft leads a most adventurous career, finally being shot full of holes by a cruiser.

The field for fun-making offered by the submarine has been utilized to considerable extent by the co-directors, Charles Avery and Chaplin.

Syd is a capable comedian under any circumstances, notably when cavorting about in a dining room juggling plates as he does in the previous part of this number, but when set at random on a submarine he is, if possible, funnier than ever.

Imagine him trailing through the water, hanging on to the southeast end of a torpedo, or picture him stranded on the deck of the under-water craft after it has started to submerge.

Of great import are the trick, mechanical effects that form the picture's thrilling climax. A liner is blown up and sunk by a torpedo and the submarine itself goes down with pandemonium raging in the interior.

Syd finally seeks to escape through the torpedo tube, but a shark catches him on the outside and that's the last of him in "A Submarine Pirate."

The plot of this farce is altogether most thrilling, while a lot of funny business perpetrated by the leading comedian and his aides helps it fulfill its comedy mission materially. Phyllis Allen, Glen Cavender and Wesley Ruggles lead a large supporting cast.

In summary conclusion it may be remarked that for novelty and humorous eccentricities, "A Submarine Pirate" is quite unusual if not marvelous.

"The Winged Idol," Ince's picture written by C. Gardner Sullivan, is the sort of production that easily stands being seen twice before its full significance is realized. To be appreciated it must be watched closely and even then a situation is often passed before its exact meaning becomes apparent. The action might be made clearer by the moderation of the subtitles, which are written in a style that is sometimes ineffective when read from the screen at a glance.

The direction is commendable down to the last degree, the ideas contained in the scenario being expressed as significantly as possible. The settings furnished are in every instance tasteful, always being offset by consistent and pleasing camera work.

The story tells how an inebriate falls under the spell of a Russian seeress, and how through her influence he becomes cured of his malicious craving, only to desert her finally for his wife and baby. The seeress even influenced his course to this end, although she hardly expected her man to do it, but when he does, she becomes resigned.

Katharine Kaelred as the seeress makes the role prominent with regard to its strength and force. House Peters gives an excellent performance as the regenerated derelict, while Clara Williams as his wife, and Jacob Silbert and Harry Keenan complete the cast. "The Winged Idol" has a strong and unusual story, but as said before it will bear, perhaps even necessitate a double showing, which may or may not be to its credit.

"Jordan Is a Hard Road" is an adaptation from one of Sir Gilbert Parker's novels, supervised by Griffith and produced under the personal direction of Allan Dwan.

As in many of Parker's works, the action is laid in Canada in a period some years since, and too, that action is often influenced by motives of religion. This latter instance has caused the introduction of a number of allegorical scenes, showing the Christ, and an impressive picture of the road to Jordan, crowded with folk of all kinds. These last, and the others as well for that matter, are handled with a careful sense of the artistic. Such scenes might have been abominably pictured, as the chances to go wrong are many, but thanks to Dwan they are as perfect as one could ask for.

Frank Campeau as Minden, the reformed bandit, and Dorothy Gish as his daughter, who never learns his identity, are the leads of the production. Campeau brings to the screen a wonderful character face, strong and impressive, while Miss Gish can always make one laugh or cry at her own will. Sarah Truax, as her guardian, and Moore, as her lover, are principals in the large assisting cast.

The picture is by no means all character work, as Campeau, while acting the bandit, and the three villainous McMahons furnish enough thrills by their deeds, and the execution of them to satisfy anyone. Besides in "Jordan Is a Hard Road" the scenes are wonderful and the photography excellent.

Dwan's picture is on the whole the most enjoyable feature on the program, although for sheer thrills "A Submarine Pirate" stands in a class by itself. It is the excellent acting of Campeau and Miss Gish that make "Jordan Is a Hard Road" notable.

WALLOCK JOINS BALBOA TO MAKE FEATURE WITH SAUNDERS

E. N. WALLOCK is a new member of Balboa's producing staff. He is putting on a multiple reeler in which Jackie Saunders, the Balboa girl is the featured player. John Mackenzie, the veteran cameraman, has been assigned to this company, and he is getting some splendid shots.

Mr. Wallock is one of the most experienced directors in the business. For many years he was with Selig's, prior to joining Balboa.



HENRY B. WALTHALL AND WARDA HOWARD IN "THE RAVEN," ESSANAY'S STRIKING PICTURIZATION OF THE LIFE OF EDGAR ALLAN POE

"THE RAVEN"

(Essanay—Six Reels)

REVIEWED BY OSCAR COOPER

THAN "The Raven" no better vehicle could have been found for the exploitation of Henry B. Walthall's gifts, insofar as they have to do with the expression of fear, disappointed hopes, and sorrow made more sorrowful by the wild moods of a disordered brain.

In this field, Mr. Walthall is all but supreme. Recognizing this fact, the Essanay people evidently sought a version of Poe's life that would give him the fullest opportunity for displaying these powers of his. The result is a highly specialized form of picture, in which the story is subordinated in the latter reels, so that it converges on a single point—the poet's grief over the death of his wife.

From the novel and play by George C. Hazelton, Charles J Babin adapted and produced the piece. No attempt is made to give the facts of Poe's life in their entirety, those events being retained which bear directly on Poe's ancestry, his adoption by the Allans after the death of his parents, his checkered career at the University of Virginia, his marriage to Virginia Clemm, his losing fight against poverty, the death of his beloved, and his own overwhelming grief at her loss. Historically, of course, Poe died in a Baltimore hospital, under circumstances that have never been cleared of mystery; but in this picture he dies at the end of his interview with The Raven.

At least two reels, we should say, are given up to this interview, and here it is that Mr. Walthall portrays in a manner that is apt to be unapproached for some time in screen annals, the changes rung by grief on the heart.

Trick photography plays a large role in the production, and plays it, on the whole, to good effect. One wishes at times that there had been fewer angels crossing the sky, but mechanical devices are necessary to make the poet's dreams intelligible. There are several double exposures, and a plentiful supply of close-ups. One trick in particular shows the camera's great possibilities: the poet dies; his spirit rises from his body and walks across the room, while the body still remains seated in a chair; then the spirit turns to view the inert body.

In support of the star are Warda Howard, who appears successively as Virginia Clemm, Mrs. Whitman, the lost Lenore, and finally as a spirit seen by the poet in a vision; Ernest Maupain as John Allan; Eleanor Thompson as Mrs. Allan; Marion Skinner as Mrs. Clemm; Harry Dunkinson as "Tony," Poe's chum; Grant Foreman as George Graham, the publisher; Hugh E. Thompson as David Poe, Jr.; Peggy Meredith as Mrs. (Hopkins) Poe, and Frank Hamilton as David Poe, Sr. Another member of the cast deserving of mention is a large raven, trained to perch upon the bust of Pallas in an entirely satisfying fashion.

In the main, "The Raven" is a psychological drama, distinctive for its delineation of powerful, complex emotions, which an actor of lesser magnetism than Walthall possesses, and who resembled Poe less strikingly than Walthall does, could not have made convincing.

"THE VALKYRIE"

(Than-o-play—Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

DIAPHANOUS dances by Mlle. Valkyrien, the Danish danseuse, through sunny glades and on the brink of waterfalls, are the features in this picture, which gives the audience glimpses of lawn parties, magnificent estates, a steeplechase, and a few other attributes of high life which are attractive and interesting as a series of pictures. There is no doubt the whole will find a welcome among a large class of motion picture goers.

The adventures are those of a rural girl in Denmark, whose fondness for dancing about the woods alone gave rise to the belief that she was a "valkyrie" and had lured many to death.

She is sought by a count, whom she despises, and who vows to pursue her to the ends of the earth, but she finds a protector in a young American, who also falls in love with her.

The girl becomes a famous dancer, and comes to America. Here she finds her former protector, and is in time to overhear a plot



THE WOOD NYMPH

to hold back his horse in a race. She goes to the stables, dresses as a jockey and rides the horse to victory herself. Then everything ends happily.

Good color and the dash of real action mark the racing scenes, and much care has been devoted to the perfection of the settings in nearly every case. The star is well supported by a cast which includes: Ernest Howard, Wayne Arey, Louise Emerald Bates, Ethel Jewett and Nellie Parker Spaulding.

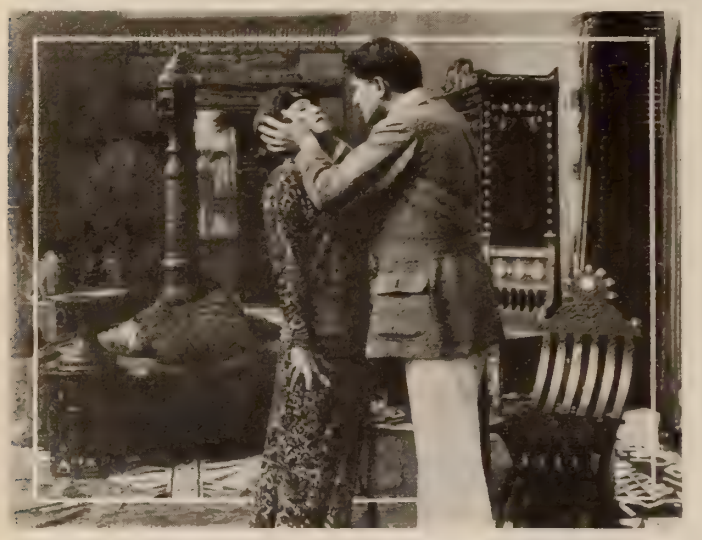
"BELLA DONNA"

(Famous Players-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

"AND so she went out into the desert—into the darkness," and so the final scene shows her, in the grip of the simoom, with the sand of the Sahara drifting across her lifeless body; yet, although it had glimpses of her whole evil life, the audience greets her fate with more of a sob than a cheer, showing that not only is a happy ending unnecessary to the success of a picture, but that an actress, if she be an actress, can make her own way to the hearts of an audience.

In a recent interview Pauline Frederick is quoted as saying that her ambition in Bella Donna has been made to win for the despicable women the sympathy of the audience. No one can decide on her success except the audience itself, and this is how the crowded Strand theatre voted last Sunday night: when the woman, whose



UNABLE TO BELIEVE THE TRUTH

character showed not one redeeming trait, went out to the terrible fate she had so well earned, the customary applause over the punishment of the villain throughout the play, started in the twenty-ninth row; it was taken up farther back in the auditorium, and soon three persons had joined in. And only three.

If Miss Frederick aims her art at the Great Public, she will be gratified by this tribute. There is remarkable versatility in her work; her Bella Donna wrecks lives and deals out death in a pathetic and appealing manner, but altogether in a matter-of-fact way; one can almost imagine her saying: "I've got to poison this loving husband of mine, and Gosh, how I dread it!" As an adventuress she is entirely detestable, but as a murderess she is of the type which would have made De Quincey happy.

Miss Frederick is one star who does not attempt to "grab" scenes; this may be one reason why Julian Johnson calls her "Frederick the Great," but this trait has allowed other actors of sterling ability to register a high quality of work. Julian L'Estrange's Baroudi is artistic from make-up to manners, and stands out as a piece of screen acting, and Thomas Holding, as the husband completes a trio which lift the story above certain slips in production which would have been serious in many another subject.

Among these slips is a view of palms and pyramids, lowered into a desert scene by means of a back drop. The locale is Egypt, but the pictures were actually taken in pyramidless Florida, but can not the impression of Egypt be given without pyramids? Nor does a title with such approximation of English as "Nigel is now nearly convalescent" enhance so elaborate a production as this. These crudities are fortunately few, and in its general settings, brilliant photography, elaborate costuming, and faithfulness in details of atmosphere, the production is fully up to the Famous Players standard—and it is hard to say more.

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THIS MAN DID
THIS FEATURE IS ALREADY SOLD FOR
Massachusetts, Maine, Rhode Island, Connecticut, New Hampshire,
Pennsylvania, Maryland, Virginia, West Virginia, and
Dist. of Columbia.

"CHILDREN OF EVE"

(Kleine-Edison Service—Five Reels)

REVIEWED BY PETER MILNE

"CHILDREN OF EVE," contributed to the Kleine-Edison feature service from the Edison studio, exhibits a vastly popular appeal, which is particularly appropriate at the present time.

It dwells quite largely on the needed improvements regarding factory conditions, and to substantiate its plea, a most realistic series of fire scenes has been introduced. The walls and floors of the building collapse, flames completely devour the structure, and a fireman jumps from the shaky roof to a life net below.

These pictures have been blended with flashes showing crowds of little children attempting to beat their way to safety, trying to escape from the stifling smoke and scorching flames. The entire effect is one of tremendous realism, a tribute to the dramatic sense of Director John Collins.

But Collins has done much more than stage an excellent series of fire scenes. As the author of "Children of Eve" he has written a story that carries touches of pathos, bits of pleasing humor and a sympathetic appeal for its little lead in every scene throughout the play.

Collins is to be thanked for his omission of a forced happy ending, for by so doing he has made his whole work more significant than it would have been if such a conclusion had been thrust upon it.

Much of the sympathetic character of the picture lies in the fact that the wrong done by an erring man is never set aright—he can never make amends for his thoughtless act, but permission would have been granted him by a happy ending. In this respect as in many others throughout the picture Collins' dramatic judgment has served him well.

Viola Dana has the leading role. As the child of the underworld who comes under the influence of a social worker and is reformed by her love for him, Miss Dana is delightful. She has the happy faculty of expressing any emotion that her part calls for, with remarkable realism.

Her characterization of little "Fifty-Fifty" Mamie is complete



"THEY DON'T COME BIG ENOUGH FOR ME, MAMIE"

in its understanding and charm. Bob Walker, as Madison, the social worker, meets the requirements of his part adequately, as does Robert Conness as the capitalist.

Thomas Blake as the East Side tough is typically natural in that part.

Once again we must turn to praise of Collins' work. His scenes of the East Side dance hall, of the squalid little room that Mamie calls her home, and the little bits of comedy that have been introduced from time to time, combine in making the atmosphere of the entire picture entirely convincing.

In fact, "Children of Eve" in story, direction and acting is unusually good. A house that shows it is mighty sure of pleasing its patrons.

"A WOMAN'S PAST"

(Fox Film—Five Reels)

REVIEWED BY OSCAR COOPER

THE central incident in this picture—the scene upon which Director Frank Powell lavished painstaking effort with excellent results—is enacted in a courtroom, and its action reveals nothing less than the defense by a son of his mother who is accused of murder. The son is unaware of his mother's identity until the trial is almost over.

Nance O'Neil, the outstanding figure in a series of tense emotional scenes, portrays with a fine appreciation of the part an erring woman whose initial misstep brings inevitably a train of woes in its path. Few of these scenes call for anything more than the expression of utter hopelessness, despair, and grief, on the one hand, and fierce maternal love on the other, so that when we say Miss O'Neil shows a true appreciation of the role, we mean she knows when to be stormy, and when not to be.

It is in the courtroom that her restraint manifests itself at its highest point. Close-ups bring out to the fullest the strength of her emotions. This scene throughout is skillfully managed. Several lines of parallel action are kept going, and a remarkable collection of types is assembled in the jury. It is one of the best trials ever put on the screen.

At other climaxes, as well, superior direction is in evidence. The most striking of these leads to a murder, staged in semi-darkness. The husband, a soldier, just returned from the Philippines, learns from the first time that another is the father of the child whom he had thought his own. Standing outside the room, he hears a struggle proceeding inside, and when he enters, his wife is lying insensible on a couch, while her evil companion turns to hurl a lamp at him as the door swings open.

Another struggle, and the soldier-husband has accomplished the death of the rake. All this time, the wife, in the person of Nance O'Neil, is stretched full length on the couch in the rear of the room, with a bright light streaming upon her.

It was such effects as these, coupled with unusually good acting, rather than any great coherence in the story, that made last Sunday's audience at the Academy of Music applaud the picture at its close.

Alfred Hickman, in the double role of the evil father and the son who defends his mother, is excellent.

Clifford Bruce and Carlton Macy are the other principals, and their work is entirely acceptable.

Director Powell adapted the story for the screen.

"FLORENCE TURNER IMPERSONATES FILM FAVORITES"

(Mina—One Reel)

REVIEWED BY PETER MILNE

FLORENCE TURNER, that most versatile actress, has, in this subject, made a comedy that is a decided departure from the usual run of such pictures. Miss Turner offers a series of highly amusing imitations of various film celebrities and two burlesqued scenes taken from pictures of the old school.

Ford Sterling, Mabel Normand, Broncho Billy and Sarah Bernhardt have been duly impersonated by Miss Turner. The pronounced characteristics of each player have been brought out with a fine sense of their comedy value by the able actress.

Sterling is characterized in a scene typical of Keystone comedies; Wild West Billy lives through Miss Turner in a Western barroom wherein the action is ever mindful in its exaggerated way of Anderson's subjects; as Bernhardt she "emoshes" with imitative skill; and as Keystone Mabel she does the coquette with ease.

The scenes representing bygone pictures are exceedingly humorous. Miss Turner playing the out-of-date French leading lady of innumerable Pathé subjects, tightly laced, with hair piled high and with darkened eyes and painted lips, is the villainess in a howling melodrama down to the last degree of laughable excellence. In a scene from an ancient Biograph, wherein stately, expressionless action, cluttered with dozens of flashbacks and unnecessary close-ups dominated, Miss Turner has again demonstrated her ability.

To a real motion picture fan, one who is acquainted with pictures of the past, and who knows the popular players of today, Miss Turner's impersonations will come as a humorous revelation. It is a true comedy, although a certain knowledge of the picture game is necessary if it is to be fully appreciated. The picture, however, partly furnishes this knowledge, so its reception at the hands of any audience will undoubtedly do justice to the remarkable talent of Miss Turner.

"COULD A MAN DO MORE?"

(Centaur-Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

MUCH of the value of the average story, written or pictured, is in the telling. This is emphasized in this offering, and a successful attempt has been made to bring the spectator into the action by a direct and forceful appeal at the start, and a continuous and logical flow of events throughout the progress of the piece.

There is nothing of startling originality in the story, but it is a dramatic tale, which has many of the elements necessary to hold the interest of an audience, and enough of melodrama to bring out



HIS BROTHER'S SCORN

the inherent love for a noble hero which almost any audience is eager to give.

This hero is Crane Wilbur, He is a good type for such a part, and has already proved himself sufficiently popular in many sections of the country to warrant his being featured in pretentious productions. His work is of the style which his admirers expect, and they will find him at his best in "Could a Man Do More?"

The locale is the South of two generations ago. The hero, a village preacher, has been charged by his dying mother with the care of his younger brother, and he fulfills his task well, although it demands that he give up the girl he loves, bear guilt and shame which belongs to his brother, and finally allow himself to be driven from the town after shouldering his brother's crime. The death of the criminal, and a hastily scrawled confession bring about his return and happiness.

There is a large cast, which includes Jean Wolfe, Paul Willis, Roland Sharp, Allen Williams, Carl Von Schiller, Victor Rottman, Celia Santon, C. A. Scheafnocker, Georgia Seheart, Margaret Gibson and B. M. Rice.

SUCCESSFUL VAUDEVILLE AND DANCE SWELLS TREASURY OF LUBIN BENEFICIAL ASSOCIATION

Special to MOTION PICTURE NEWS

Philadelphia, Nov. 10.

THE successful vaudeville and dance planned by the Lubin Beneficial Association came off as scheduled. A large crowd assembled and enjoyed every moment of the affair.

The vaudeville performance, which preceded the ball, offered as many good stunts as may be seen at any of the regular houses.

As added attraction, Mr. Singhi himself appeared as accompanist to several of the performers. Many of the Lubin stars added interest to the jolly occasion. Candy and other trifles were sold by some of the attractive ladies of the company.

Dancing was the order of the night after the "show" had entertained the audience for several hours. When all returns are in, it is expected that a considerable sum will be added to the treasury of the association.

Encouraged by the success of this first dance, it is purposed to have one each season. It is hoped, however, this will not keep the company from repeating their successful musical comedy work of last spring, when "Fifty Miles from Boston" was put on in excellent fashion.

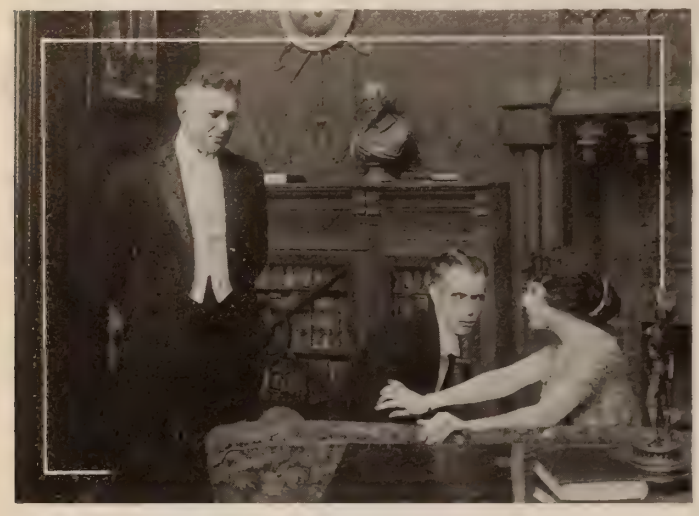
"IN LOVE'S OWN WAY"

(Lubin—Three Reels)

REVIEWED BY PETER MILNE

THOUGH this picture dwells upon a theme more or less familiar to the patrons of program releases, its subject matter is quite large in both interest and appeal. A good director and an appreciative cast have managed to lift a scenario of rather mediocre construction to a higher level, transforming it into a picture that will fulfill the desires of the majority of photoplay patrons.

The story concerns the honest governor, a welcome figure that always creates a stir of interest by his presence, for one never knows what product of political intrigue may befall him. As im-



THE GOVERNOR SURPRISES HIS WIFE

personated by John Ince, the familiar governor is endowed with a forceful personality and a carriage and appearance that befit such a station.

The governor forsakes his old love and marries the daughter of his strongest backer and for a time all goes well until the wife incurs heavy gambling debts. A disreputable senator is the creditor. With a scandal ever in danger of coming before the public, the story advances with increasing interest until at last the situation is saved by the quick wit of the forsaken country girl who appears just in time to avert the scandal.

Most remarkable of the things contained in the picture are the particularly appropriate sets, that are at all times in perfect taste. The rooms of the governor's house are most notable in this respect. They are large, impressive and well arranged, and although noticeable at all times, seem never to retard the acting. Of the rest of the cast, Mary Charleson as the former sweetheart of the mayor, Josephine Longworth as his wife and Francis Joyner as the senator are the most important and able.

A MODEL'S ADVENTURE

(Kalem-General—Three Reels)

REVIEWED BY HARVEY F. THEW

THIS is a story of the half-underworld of Paris art student life, with Alma Ruben cast in one of the Lorelei parts which fit her so well. This time she is a model, and a well-known character of the Latin Quarter, beloved of Arthur, an American artist. She seeks a wealthy suitor, and spurns the artist's affections until the latter, on receipt of some mysterious news, suddenly leaves for America.

His lawyer, mistaking Jack Addison, an American sculptor, for Arthur, tells friends that Jack has inherited an immense fortune, and the model, hearing this, cultivates him assiduously. She comes between Jack and his sweetheart, Yvonne, who is posing for a piece of sculpture, and induces the sculptor to take her instead.

The bust produced is hailed as a masterpiece, but the model, on discovering she has been courting the wrong man, becomes furious, steals into the studio, and smashes the sculpture. Later Arthur returns to Paris, but the model is unmasked, and the faithful Yvonne is returned to her lover.

The settings provided for the picture are elaborate and true to the conception of this stratum of Parisian life; the types are also good, and the acting without exception capable. Others in the cast are Paul Gilmore, Philo McCullough and Ethel Fleming.

"THE MUMMY AND THE HUMMING BIRD"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE MUMMY AND THE HUMMING BIRD" is one of those rare melodramas which after getting away from a weak start, gathers strength as it proceeds, finally culminating in a series of strong scenes that make an intense climax. In many respects the picture is elementary, its theme has long been favored by the attention of picture producers, but from this it may be derived that the story is close to every human's heart. Because of that familiar theme it is appealing and some nicely drawn characters, together with a villain with waxed moustache and polished manners give just the right finishing touch.

Charles Cherry effects his picture debut as the Mummy, the man who neglects his wife. Cherry is not taxed severely by his part, but makes a consistently good showing, especially in the latter part of the picture. Arthur Hoops, that polished heavy, registers melo-



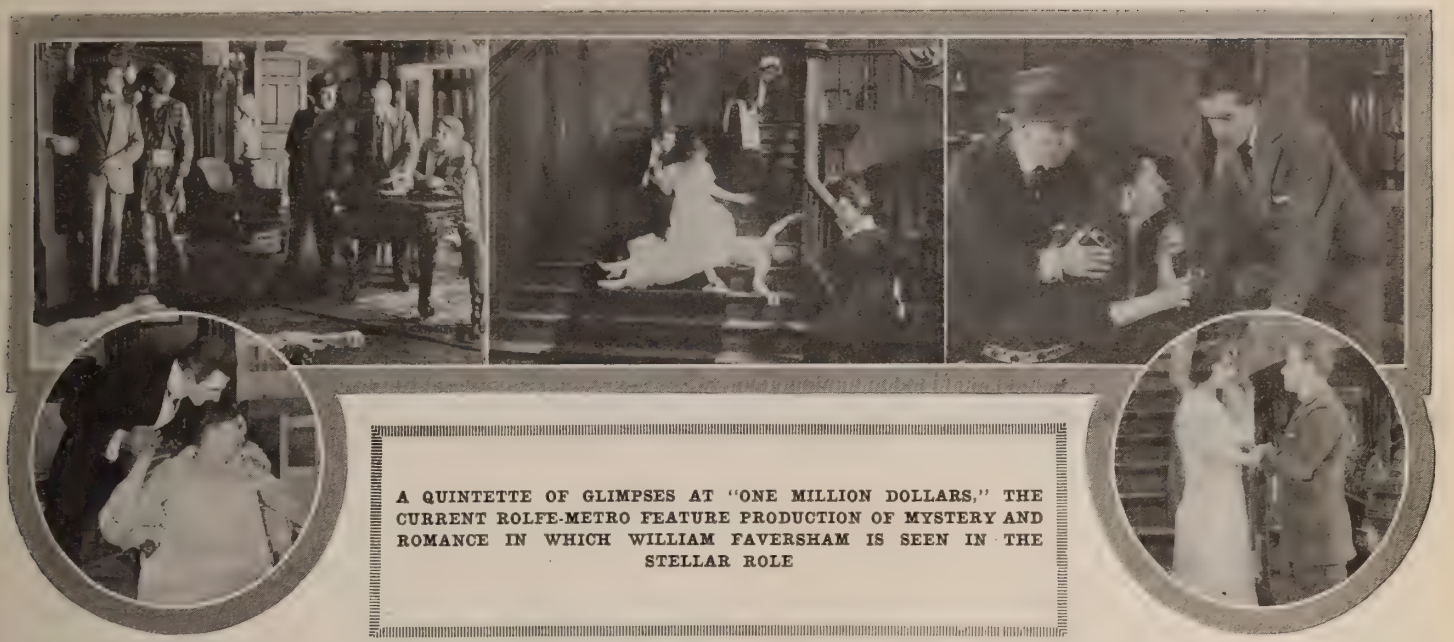
THE MUMMY AND THE HUMMING BIRD

dramatically as the Humming Bird, an Italian novelist whose specialty is breaking up happy families.

Lillian Tucker is very good as the Mummy's wife. William Sorelle as the Italian has a difficult character part and fairs fairly well with it. James Durkin directed. In respect to scenes and realistic atmosphere he has done a very creditable job, except in the instance of the Italian coast fortifications which are quite mindful of our own United States.

As previously remarked, the story is well built. Its commencement is hurt just a little bit by acting that is a little mechanical but afterwards developments cause the interest to materially increase.

M-I-N-A COMEDIES
Florence Turner in Comedy!
RELEASE OF NOVEMBER 25th ON GENERAL FILM PROGRAM



A QUINTETTE OF GLIMPSES AT "ONE MILLION DOLLARS," THE CURRENT ROLFE-METRO FEATURE PRODUCTION OF MYSTERY AND ROMANCE IN WHICH WILLIAM FAVERSHAM IS SEEN IN THE STELLAR ROLE

"ONE MILLION DOLLARS"

(Rolfe-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

AS the "doctor" must give way to the physician; as the press-agent must give way to the director of publicity, and as the movie must give way to the photoplay, so must the detective give way to the "criminologist." In the pentasyllabics of the newer word is found all the difference between thick-soled Scotland Yard and William Faversham. It is for the detective to tread the muddy alleys and trap-doors of the slums, but the criminologist hides behind an assortment of fresh laundry, and moves majestically through drawing-rooms, creating his "atmosphere" as he goes along.

From this one may assume that "One Million Dollars" is a story of crime in high life. It is, and as such has been skillfully handled. The dramatic action is fast, and the interest cumulative—so much so as almost to hold the spectator positively breathless at certain points.

There are evidences that the producers have shown their skill in being able to play with their spectators at will—and make the spectators glad of it.

A detective (or criminologist) picks up the loose ends of his clues by projecting his astral body into the secret presence of those he suspects; a crystal ball, brought from India, gives him flashes of the private lives of those he is studying; and a Hindu mystic, in native dress, runs unmolested and unnoticed through city streets to bring him other important information. Armed with these advantages almost any detective ought to do pretty well. They are not true in the situations they create, but they are terribly interesting.

William Faversham, as the criminologist, is ever the stern, unbending, uncompromising protest at any invasion of the Faversham personality. He has managed to screen this personality as hard and coldly glittering as the crystal sphere which screens alongside it, and it must be admitted that it adds a certain magnetism to the picture.

His support is unusually capable, and they manage to knit the story so closely together that little rifts in probabilities will be overlooked, and the whole hugely enjoyed.

There are a few mechanical and technical defects unusual in Metro offerings, such as underexposure of interiors, and the sudden flashing in of dissolves which would have been much softer and more effective if shaded more gradually in the printing, but these have too small an effect on the picture to be really deserving of criticism.

Henry Bergman gives a finished performance of the Count D'Este, and the other principals show themselves excellent screen actors. These include: George Le Guere, Mayme Kelso, Carlotta De Felice, Arthur Morrison, Charles Graham and Camilla Dalberg. The production is a real achievement on the part of the director, John W. Noble.

"THE REPROACH OF ANNESLEY"

(Biograph-General—Three Reels)

REVIEWED BY HARVEY F. THEW

MAXWELL GRAY'S novel has proven a strong subject for picturization, and has been handled by Travers Vale and a cast composed of some of the most popular members of the Biograph company in skillful fashion. Although the picture is of conventional type, and no apparent attempt has been made to achieve sensational effects, it has good dramatic action, and is good average entertainment.

Striking and appropriate outdoor scenes have been found in Central Park, and elsewhere in and about New York, and although the action is laid in England and France there is nothing which jars on the conception or knowledge of life and its surroundings in those lands. The story tells of the rivalry of two cousins over a young girl, and a struggle, following which the unsuccessful suitor, thinking he has killed the other, faints, and falls over a cliff into the sea. A third suitor, who has witnessed the quarrel, tells the other, who was unconscious at the time, that he pushed his cousin over the cliff, and believing himself to be a murderer, he disappears.

Many months later, the supposedly murdered man is found living as a monk in France, and returns with his cousin, just as the girl is about to be married to the villain. Franklin Ritchie, Louise Vale, Herbert Barrington, Jack Drumeir and Gus Pixley compose the cast which interprets the story.

"THE NEW ADVENTURES OF TERRENCE O'ROURKE"

(Universal Special—Two Reels)

REVIEWED BY PETER MILNE

FOLLOWING the last chapter of "The Broken Coin," this, the first of Terrence O'Rourke's new adventures, entitled "The Palace of Dust," will be released as the Universal Special Feature.

J. Warren Kerrigan will be remembered for his romantic and adventurous interpretation of Terrence O'Rourke in the preceding series depicting his activities. Kerrigan endows the character with all the heroic and manly qualities for which he is noted. He is an adventurer of an ideal type. The stories by Louis Joseph Vance could hardly have been awarded a better lead.

In this number Terrence has a very exciting time in Turkey. A band of villains plan to lead a massacre against the English, and they want the fearless Irishman to head the charge. He refuses, so the conspirators assign a woman (Carmen Phillips) to convince him. But instead she falls in love with him and aids him in his escape from the villainous band.

The settings, scenes and photography are all very good. The story creates an air of exciting suspense, that patrons of Universal pictures will not fail to enjoy. Jacques Jaccard and Kerrigan collaborated in the direction.

REPRESENTATIVE SCENES FROM PRODUCTIONS ABOUT TO ISSUE FROM GEORGE KLEINE'S STUDIOS



"KEEP MOVING!" "THE DANGER SIGNAL" "KEEP MOVING"

"A NIGHT IN THE SHOW"

(Essanay-Chaplin—Two Reels)

REVIEWED BY PETER MILNE

THE question was, could Chaplin put the funny business over, sans the usual eccentric makeup? The question may now be conveyed to Goldberg and listed with that gentleman's formidable list of foolish ones, for Charlie with or without is the same Charlie. Any clothes while on Chaplin serve to cover a multitude of laughs, which duly uncover themselves as the picture progresses. (Editor's note: The clothes remain intact.)

"A Night in the Show" introduces Chaplin via two characters. He is very much the ridiculous man-about-town, arrayed in neat fitting dress suit, and human sized shoes, who goes to a vaudeville show and bothers everyone else in the orchestra. Besides he witnesses the performance from the gallery attired as a bum, not as the usual Chaplin bum, but much more bummier than usual.

Although from time to time the bum and his ten cent associates (all very funny) hold the screen, the center of attraction is dapper Charlie down below who has loads of trouble stomaching the awful acts going on on the stage. The snake charmer irritates him considerably, so he strikes a match on her foot.

The act goes wrong and the orchestra is swarmed with reptiles. He takes to throwing pies at two singers while the bum upstairs throws ice cream cones. He becomes charitable and essays to lift a ponderous dancer who has fallen on the stage, but when almost lifted she falls on him. And none of the members of the orchestra please Charlie and he gets into worlds of trouble with them.

Perhaps the most amusing thing in the entire two reels, if it is possible to discriminate at all, is the spectacle of Chaplin crawling over a row of people to get to his seat, crawling back again to change it, and back again to get it again.

It's uproarious, because it's a burlesque of something we all abhor and duly do.

"THE DANGER SIGNAL"

(Kleine—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"THE DANGER SIGNAL," adapted from "Canavan, the Man Who Had His Way," a *Saturday Evening Post* story, featuring Arthur Hoops and Ruby Hoffman, made a distinctly favorable impression on the audience at the pre-public showing at the Candler theatre, New York City, last Sunday evening, November 14.

There was nothing superfluous in the production. The movement of the plot conveyed the idea that nothing could have been left out without sacrificing some vital part of the story. The picture has all the attributes of interest set by the standards of the speaking stage.

Clever acting of the cast in subordinate situations raises these minor incidents to a plane of importance. In these episodes the players of ability show their training and talent by the manner in which they are able to keep up interest by accentuating the cross purpose of the persons they are impersonating. Arthur Hoops and Ruby Hoffman never failed to give the spectators full measure of this difficult side of the actor's art.

Danny Canavan, played by Mr. Hoops, is not only lazy, disgusting his father and the industrious assistants in the elder man's prosperous blacksmith shop, but he appears to be a hopeless coward, cringing at the merest feint made by any individual.

The old blacksmith, also played by Mr. Hoops, goes so far in his distaste for the youth that when Danny is run over and seriously hurt by a carriage passing the blacksmith shop, he apologizes to the occupants because his son happened to get in the way of the horses.

But there is a change of character in the coward when he gets a position on the subway and is told by a gang boss to hold a flag during the blasting. The feeling that he is invested with authority brings out all the admirable qualities hidden so long in the young man.

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PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Love's Enduring Flame." (Biograph. Two reels. Tues., Nov. 23.)—A melodrama of love and business, commencing with a runaway wife, and ending with a big fight in the New York stock market. Mrs. Carter, who flees from her husband, is believed to have been killed in a wreck in which the man with whom she fled perisnes. Long years afterward, her son, engaged to the daughter of a man who is fighting her husband in the stock market, comes into the modiste's shop which his mother now owns, and she gets her first glimpse of him since babyhood. She overhears enough to know that her husband is facing ruin, and her old love returns. She pledges her fortune and saves him from suicide and prevents loss of his property.

"The Reproach of Annesley." (Biograph. Three reels. Wed., Nov. 24.)—Reviewed at length elsewhere in this issue.

"The Man From Town." (Biograph. Thurs., Nov. 25.)—An absorbing tale of a country girl, who falls into the clutches of a band of sharpers. They try to buy her land, but a city boarder interferes, and she delays. Then they double their offer, and she goes to their office to make the deal. Finding the boarder has substituted blank paper for the deed, they drug the girl and search for the document, which the city boarder, who has learned that a railway will pay a big price for the land, has kept safe. A telephone operator has summoned the police on hearing the girl's cries in the office, and the sharpers are captured, while the boarder and the girl reach a complete understanding. Isabel Rea and Alan Hale head the cast.

"Two Daughters of Eve." (Biograph. Fri., Nov. 26.)—In this Griffith re-issue Henry Walthall, Lillian Gish and Antonio Moreno head a cast which includes also Claire McDowell, Elmer Booth. Walter Miller, Gertrude Bambrick and Madge Kirby. A young husband becomes infatuated with an actress whom his wife has publicly snubbed when she found her caressing her baby. The wife leaves her husband, but unable to support herself, finally takes a position in the chorus. The actress shows her character by returning to the poverty-stricken wife the jewels which the husband has heaped upon her, with the words: "They are yours anyway; now may I kiss the baby?"

"Cartoons in a Sanitarium." (Edison. Wed., Nov. 24.)—The animated grouch-chaser is used to good advantage by a young man, in love with a nurse, who has himself carried to the hospital in order to be near her. But handing the book around she not only quiets demonstrative patients, but keeps the doctors busy and out of the way.

"The Ring of the Borgias." (Edison. Four reels. Wed., Nov. 24.)—Reviewed at length elsewhere in this issue.

"Roses of Memory." (Edison. Sat., Nov. 27.)—A young husband, injured in an accident, and a cripple for life, is advised by a friend that he owes it to his young wife to set her free. He does so, and she, thinking he has ceased to love her, leaves. A burglar enters the house where he is alone, sees he is helpless, and rifles the room in his presence.

When the thief comes to a bunch of withered roses, which were carried by the wife, the young man's anger overcomes his infirmity, and he makes his way to the spot, felling the thief, and then falling helpless with the withered roses clasped in his hands. Thus the young wife finds him later, and they are reunited.

"The Law's Decree." (Essanay. Three reels. Mon., Nov. 22.)—Not shown for review.

"The Papered Door." (Essanay. Two reels. Tues., Nov. 23.)—Reviewed at length elsewhere in this issue.

"Vernon Howe Bailey's Sketch Book." (Essanay. Wed., Nov. 24.)—Animated cartoon, with 500 feet of scenic taken in New York City.

It Happened in Snakeville." (Essanay. Thurs., Nov. 25.)—Not shown for review.

NOTE: Essanay releases for November 26 and 27 not shown for review, and titles not reported.

"The Model's Adventure." (Kalem. Three reels. Mon., Nov. 22.)—Reviewed at length elsewhere in this issue.

"Oh, Doctor!" (Kalem. Tues., Nov. 23.)—Bud and Spike, as plumbers, are at work on the pipes in the doctor's house, when Pansy, a patient, calls. On seeing her both decide at once to be doctors, but Spike, the heavier of the two, hurls Bud down into the flooded cellar. Bud, in revenge, gets into the bathroom, where the water is already knee deep, and boring a hole in the floor, floods the consultation room, below.

Then Dr. Brown and a policeman arrive, and the two amateur doctors are conducted to safety. Ethel Teare, Bud Duncan, Charles Inslee, Harry Griffith and Margaret Rand compose the cast.

"A Society Schemer." (Kalem. Fri. Nov., 26.)—Marguerite Courtot, in this episode of "The Ventures of Marguerite," is wooed by a fortune-hunter, who is in league with a pickpocket. The pickpocket steals a magnificent necklace, and hands it to the fortune hunter, who gives it to Marguerite. Hal Worth, who loves Marguerite, sees the necklace change hands, and takes a picture of the operation with a watch camera.

At a ball that night, Marguerite wears the necklace. The fortune hunter attempts to place the theft on Hal, but the latter clears himself by showing the pictures he has taken. Others in the cast are Richard Purdon, Otto Miemeyer, Freeman Barnes and Bradley Barker.

"The Dynamite Train." (Kalem. Sat., Nov. 27.)—Helen, the Lone Point operator, sees a party of fugitive cattle thieves climb onto a car which is loaded with dynamite, loosen the brakes and send it down grade. She pursues the car on an electric speeder, overtakes it and climbs on; meanwhile the crooks, who have discovered the contents of the car, escape.

Helen sees a train stalled ahead, and signals a brakeman in time to have the runaway switched onto a siding. She then leaps to safety just before the car is derailed and blown up. Helen then climbs from the bridge ahead, down onto a dry river bed, in time to aid detectives in the capture of the fugitives. Helen Gibson, Robyn Adair, Thomas Means, Frank Henderson, and Clarence Burton are in the cast.

"The Wall Between." (Lubin, Mon., Nov. 15.)—A drama of the West written and produced by Paul M. Powell, the chief figure of which is an unfaithful wife. The ending of the picture is not definite and the action is at many times not clear. William R. Parsons, Velma Whitman and L. C. Shumway are the leads.

"An Accident Policy." (Lubin. Tues., Nov. 16.)—New treatment is here afforded a conventional comedy plot with results that are averagely entertaining. David L. Don, takes out a policy and then succeeds in geting hurt and collecting the money, but later he is swindled of it all. Eleanor Blanchard and Carrie Reynolds are most prominent in the support.

"In Love's Own Way." (Lubin. Three reels. Wed., Nov. 17.)—Reviewed at length elsewhere in this issue.

"Margie of the Underworld." (Lubin. Two reels. Thurs., Nov. 18.)—A fair drama, a little unconvincing in its construction but evenly entertaining throughout. It depicts the regeneration of a girl of the underworld. The subject is very well photographed and is realistic all the time. Lucille Young, Melvin Mayo and Jay Morely are the principals. Wilbert Melville directed from a story by Marc Edmund Jones.

"The Death Web." (Lubin. Fri., Nov. 19.)—A conventionally built western melodrama that has some very intense moments and a plot of strong heart-interest. Lucille Young, L. C. Shumway and Melvin Mayo are the leads. The scenario is by Robert Winehart while Leon Kent directed.

"His Wife's New Lid." (Lubin. Sat., Nov. 20.)—Billie Reeves again, sans his old tramp makeup, accoutered in civilian clothes. Reeves appears as the ultra-jealous husband never satisfied with the doings of his wife.

The scenario, by Mark Swan, contains a humorous though familiar idea, which has been made the most of by Director Earl Metcalfe. "His Wife's New Lid" has more laughs in it than the old Reeves comedies.

"A Thing or Two in Movies." (Selig. Two reels. Mon., Nov. 22.)—Will be reviewed next week.

"The Impersonation of Tom." (Selig. Tues., Nov. 23.)—This Western comedy featuring Tom Mix is typical of the Mix school of productions. The atmosphere is that of the plains, the situations are mainly conventional, and the acting has more virility than subtlety.

Tom's father wants him to marry the daughter of his old chum. Tom is already in love with another girl, so this proposed alliance does not meet with his approval. Tom discovers that the daughter of his father's friend is also engaged, and so all four of the young people conspire to thwart the parental wishes.

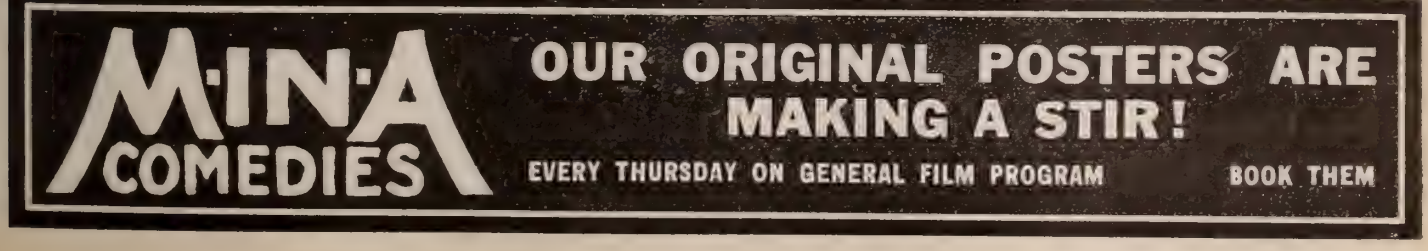
Tom's girl poses as the daughter of the chum, while the fiancee of the real daughter impersonates Tom. When the parents discover the fraud they agree to forgive the ruse.

Supporting Tom Mix are Hazel Daly, Sid Jordan, Babe Chrisman, and Pat Chrisman.

"Young Love." (Selig. Sat., Nov. 27.)—A rather dreary story, acted with average ability. Jasper Leigh calls on Professor Hunt to ask for his daughter Mary's hand in marriage. The professor informs the young man that although Mary believes her mother to be dead, she in reality has eloped with another man. After three years, however, the marriage of Jasper and Mary is announced.

A seamstress delivers the bridal gown on the wedding day, and asks Mary to allow her to assist in putting it on. The dressmaker then watches the ceremony. As she is leaving the house she meets the professor, who recognizes her as his wife. Overcome with his old love, he takes her into his arms.

The cast consists of Lafayette McKee, Marion Warner, Lillian Hayward, and Leo Pierson.



"Sis." (Vitagraph. Thurs., Nov. 11.)—A very conventional though pretty little romance of the country, with Arline Pretty, Frank Mills and Garry McGarry. The city lover proves a coward when it comes to rescuing a baby adrift in a rowboat and so the country boy is at last rewarded for his love. It's an enjoyable subject with a little thrill during the rescue scene and pleasing acting all the way through.

"Romantic Reggie." (Vitagraph. Fri., Nov. 12.)—Mr. and Mrs. Sidney Drew in a fairly good vehicle by Templer Saxe. Rexie is overly romantic and falls deeply in love with a lunatic before he becomes acquainted with the state of her mind. Drew is very much the lunatic himself, wearing at all times a vacant expression.

"The Woman's Share." (Vitagraph. Two reels. Sat., Nov. 13.)—This drama was made by western Vitagraph and like all of these subjects contains fine scenes and photography. The story by Rev. C. J. Harris is notable for its freshness and original development although its moral force could have been made clearer by a more significant climax. Anne Schaffer, George Holt and George Kunkel do very good work in the leading parts. A desert sandstorm is one of the features.

"An Eye Too Many." (MinA. Thurs., Nov. 11.)—A comedy number of fairly good quality although it takes some time in settling down to its main theme and the ending is rather abrupt. A penniless actor strives to impersonate a lost sailor boy and win his fortune, but fails.

MUTUAL PROGRAM

"World's Championship Baseball Series." (Novelty. Two reels. Mon., Nov. 15.)—A complete picture record of the games at Boston and Philadelphia, with glimpses of the leading players, President Wilson, Mrs. Galt and other notables who witnessed them.

In many cases the flashes are too short to give a good idea of the play, but baseball "fans" will recognize their favorites and the critical moments in the games, and should appreciate them immensely.

"See America First," No. 10. (Gaumont. Split Reel. Tues., Nov. 16.)—Portland, Maine, and the vicinity, with its historic landmarks, are viewed by the Mutual Traveler. There are striking glimpses of the rocky Maine coast, and old ocean in its wilder moods, and a trip to the White Mountain and Bretton Woods. "Keeping Up With the Joneses," on the same reel, shows Pa McGinnis's little flyer in "Bettin'em Brass" which resulted in disaster.

"A Polar Romance." (Centaur. Two reels. Thurs. Nov. 18.)—The Bostock animals are here shown in an arctic setting, and polar bears predominate. A noted explorer is pursued by his rival in love, who hires the mate of his ship to make way with him.

He is thrown overboard, and the ship comes back without him. His sweetheart, however, refuses to believe he is lost, and fits out an expedition to seek him, taking along the rival, who has exacted her promise to marry him if the explorer is not found. The explorer, however, has made his way to an ice floe, where he is beset by bears and other arctic creatures, but has managed to live, and there he is found.

Irving Cummings, Josephine West, Mrs. Jay Hunt, Charles Whitman, Fred Gamble and Clarence Baker are in the cast. The picture was directed by Jay Hunt from a script by L. V. Jefferson.

"A Cunning Canal Boat Cupid." (Falstaff. Thurs., Nov. 18.)—Old Arthur, cook on the canal boat, hears that his employer's daughter, of whom he is very fond, has been made sole heir under an uncle's will, provided she weds a cousin, whom she detests.

So when the cousin calls, Arthur puts him through such a "course of sprouts" and when he is asked whether he will marry the girl, he firmly declines. As the girl has not refused, the legacy is still hers, and Arthur has won his point. Winifred Lane, Claude Cooper and Arthur Cunningham are in the cast.

"The Fighting Four." (Cub. Fri., Nov. 19.)—Jerry (George Ovey) escapes from the penitentiary, together with three companions. They seize the automobile belonging to a motion picture company, and find four officers' uniforms, in which they appear before Jerry's sweetheart as heroes of the trenches. An elaborate welcome is prepared for them, which is interrupted by the arrival of the prison guards and the owners of the auto, and Jerry and his companions are conducted back to "the trenches."

"Drifting." (American. Fri., Nov. 19.)—A trivial story, saved from mediocrity by the exotic scenery and the acting of Winnifred Greenwood, Edward Coxen, and George Field.

Gladys Manners, a society girl and heiress, is roughing it in the mountains. She compares her brave, manly guide with the soft-handed man to whom she is engaged, and her fiancee suffers in the comparison.

She finds herself beginning to feel more than admiration for the good-hearted guide. But a gang of rowdies capture her, and her fiancee shows such bravery and quick wit in effecting her rescue, her contempt is changed to love.

Charles Bartlett was the director.

"Anita's Butterfly." (Beauty. Sat. Nov. 20.) No picture with Neva Gerber and Frank Borzage in the cast can be entirely uninteresting, so in spite of the tritest plot imaginable, this comedy cannot be wholly condemned.

While pursuing a butterfly with her net, Anita stumbles upon Jack, a wealthy young bachelor. Jack is so struck by her personality that he disguises himself as a gardener, and gets work on the grounds owned by Anita's father.

The father gets into financial difficulties, and it is necessary for him to sell his estate. Jack purchases the property, and when the father recoups his losses, and wishes to repurchase, the young man consents on the condition that he may live there as Anita's husband. This satisfactory arrangement is made.

"A Romance of the Alps." (Reliance. Two reels. Sun., Nov. 21.)—Mysticism, in the form of mental telepathy, existing between Wally, a Tyrolean girl, and Andreas her sweetheart, is introduced in this subject. The girl is persecuted by an army Captain, and Andreas feels her needs, though far away, and rushes to her rescue; in the struggle which follows, the Captain slips over the abyss.

Andreas saves his life. In later years, Andreas, drafted into the army, deserts, to see Wally, and is condemned to death. Wally appeals to the general, who is the Captain's father, but a pardon is refused, until the girl tells the old man how Andreas saved his son's life.

The pardon is granted, and Wally arrives with it just as the squad is about to fire at Andreas. Marguerite Marsh, William Hinckley, Carl Formes, Jr., Kate Toncray, Charles Gill and Alfred Paget compose the cast.

"Beneath the Coat of a Butler." (Thanhouser. Sun., Nov. 21.)—The young man, on his graduation from college, learns that his father, whom he supposed dead, is working as a butler in the home of a millionaire, and has used his savings for the boy's education.

The boy is true blue, and gives up his sweetheart to look after his father. The girl, however, is also true blue, and so are her parents, who aim only at her happiness, and all call at the millionaire's home to see the butler.

When they see the attitude of the young people, the millionaire reveals the supposed butler as his wealthy partner, masquerading as a servant to test his son, and all are happily united. Grace De Carlton, Charles Compton and Morgan Jones are at the head of the cast.

"Beauty in Distress." (Casino. Sun., Nov. 21.)—Harry Vokes, of the famous Ward and Vokes team, has ample opportunity for his comedy as a beauty doctor. He calls on the society woman in her husband's absence, and has her well plastered with patches and creams, and is chiselling off her features when the husband unexpectedly returns. There is a comedy duel, and then the doctor takes flight, finding a refuge in an insane asylum, from which the husband is excluded on the ground that he is crazy.

"The Alternative." (Clipper. Three reels. Sat., Nov. 20.)—Constance Crawley and Arthur Maude, who are featured, are very effective in the emotional parts of this intense drama. The story is melodramatic in the extreme, but has considerable power. Woodburn and Pendleton are both suitors for the hand of May Van Buren, a society girl. Pendleton is accepted, and in his bitterness, Woodburn sets out to ruin his rival financially. The bride helps in this scheme by her extravagent purchases. On the verge of ruin, Pendleton appeals to his secret enemy to help him. Woodburn proposes a poker game, the stakes to be Pendleton's wife against the money necessary to save the husband's fortune. Pendleton loses, but rather than to give up May, he decides to shoot her, and then commit suicide. before this plan is carried out, Woodburn discovers that Pendleton's father once saved his father from bankruptcy. To make amends, Woodburn gives up his claim to May and advances the money to save her husband's fortune. The picture was directed by Arthur Maude.

"The Key to the Past." (American. Two reels. Mon., Nov. 22.)—Will be reviewed next week.

"The Drummer's Trunk." (Beauty. Tues., Nov. 23.)—This is a comedy that compares favorably with the "Beauty" standard of entertainment. John Steppling, John Sheehan, and Carol Halloway are the principals. James Douglass was the director. A drummer stopping in a small-town hotel greatly impresses Sadie, one of the hotel employees. Her evident infatuation enrages the desk clerk, because he is in love with the girl. When the salesman takes his leave, Sadie hides in his trunk, and is carried to the city apartment of the young man. The express man, hearing noises inside the trunk, believes the salesman to be a white-slaver. The drummer has a hard time explaining matters, especially to his irate wife.

"The Valley Feud." (Mustang. Two reels. Fri., Nov. 26.)—There are some remarkable outdor scenes, superb photography, wonderful horsemanship, and a hackneyed plot in this picture. The "Mustang" leads, Anna Little, Jack Richardson, and E. Forrest Taylor, maintain their usual excellence in Western roles. In this modern 'Romeo and Juliet," the Montagues and Capulets are rival sheepmen and cattlemen. Both factions try to drive their enemies from the country, by cutting fences, damming streams, burning houses, and other similar methods. The feud is finally ended by the marriage of the children of the warring leaders. The directing was done by Frank Cooley.

"The Bluffers." (American. Fri., Nov. 26.)—This is a mildly amusing comedy, as well given as the tenuous plot permits. Patty and Tom get married against the wishes of Patty's father. They have a hard time trying to live on their income, and their difficulties are further increased when Tom's father-in-law writes that he is going to visit the newly-weds. To put up a front, they borrow their neighbors' furniture, and surprise the pater familias with their cosy home. As soon as the guest takes his departure, the bluffers begin to return their borrowed furnishings, but the father happens to see this. When the installment men are later taking away the couple's furniture, Patty's good-natured father sends them a generous check to prevent any bluffing in the future. Vivian Rich and Alfred Vosburgh are the principals. Reaves Eason was the producer.

"Cupid Beats Father." (Beauty. Sat., Nov. 27.)—Neva Gerber and Frank Borzage are their usual delightful selves in this picture, and the cast is supplemented by some very good acting on the part of two small children, but the plot is very thin. Frank and Neva are determined to get married. Neva's father pretends to be much opposed to the alliance. Neva's little brother and sister overhear their sister consenting to an elopement, and pretending to be grown-ups, re-enact the scene for their parents' benefit. The father holds up Frank with a revolver when he comes to get Neva, and forces him to come into the house. There the guilty pair find a minister and all their friends. The ceremony is performed before the dazed pair realize their good fortune. Director James Douglass was in charge.

PATHE EXCHANGE INC.

"The New Adventures of J. Rufus Wallingford." (Pathe. Two reels.) "The Bang Sun Engine" is the title of an especially diverting episode in this series. Wallingford and Blackie, attempting to get even with a rural banker, begin to buy up land, and offer him such an exorbitant price for his holdings that he gets suspicious. The girls, Violet and Fanny, get options on all the other land in the vicinity, and when the banker hears that Wallingford is about to exploit a new "sun engine" he buys the options for $70,000. He then attempts to resell them to Wallingford, who offers him a bad nickel, while the conspirators, from the side lines enjoy the adventure to the fullest.

"Pathe News," No. 91. (Pathe.)—Roebling cable works destroyed in $1,000,000 fire at Trenton, N. J.; sketches show how fashions are designed; making big guns for the U. S. defenses; Gen. Villa closes in for final assault at Agua Prieta, Mex.; foreign shipments congest stock yards at Kansas City; ill-fated liner Ancona, leaving New York new $12,000,000 Lackawanna viaduct at Hallstead, Pa.; new "sea sled" makes forty-five knots on trial trip at Nyack, N. Y.; land products show at Portland, Ore.; measuring mentality of children at Chattanooga; $500,000 cotton fire at Augusta, Ga.; E. J. Smith and C. A. Miller, transcontinental walkers, reach Kansas City, Mo.

UNIVERSAL PROGRAM

"The Broken Coin." (Universal Special Feature. Twenty-second Episode. Two reels.)—This, the last number of the serial, entitled "An American Queen," finds Count Frederick on the throne of Gretzhoffen and married to Kitty. The concluding instalment is, like all those preceding, full of exciting action. The halves of the coin are at last joined and the hidden treasure found.

"My Old Dutch." (Broadway Universal feature. Five reels. Mon., Nov. 22.)—Reviewed at length in issue of November 20.

"When Father Was the Goat." (Nestor, Mon., Nov. 22.)—Billie Rhodes has the leading part in this story of a young couple who need $500 for their honeymoon. The young man's wealthy father refuses it, but later, when he is mixed up in a raid on a gambling house, and escapes arrest after a heart-breaking chase up fire escapes and across roofs, the youth discovers that the detectives are looking for him, and when "properly approached" father gives up the necessary $500.

"In Search of a Wife." (Gold Seal. Two reels. Tues., Nov. 23.)—A very plain little story apropos of Thanksgiving time. It is full of homely touches that go to create a delightful effect. There is no rapid action while the story itself accomplishes little, yet due to the excellent treatment tendered it by William Worthington, it is sure to please. Agnes Vernon, Herbert Rawlinson, Helen Wright, and T. D. Crittendon are the leads.

"When Willie Went Wild. (Imp. Tues., Nov. 23.)—The Englishman with his valet in the wild west again. Vic Potel is the valet, a very funny figure, while his boss creates many laughs on his own account. The situations and the interpretation are both good and the comedy as a whole will heartily please.

"Stolen Hearts and Nickels." (L-Ko. Two reels. Wed., Nov. 24.)—Willie Ritchie has the lead in this, as an aristocratic car conductor who feigns a much higher position before his numerous lady friends. Others in the cast are Louise Orth, and Reggie Morris. The two reels introduce a little that is funny and Ritchie is practically the same as ever.

"The Trap That Failed." (Big U. Wed., Nov. 24.)—A well worked out and surprising detective story, impossible and often contradictory in places, but interesting nevertheless. Murdock MacQuarrie, Arthur Moon, Edna Payne and Duke Aldis are the principals.

"The Mayor's Decision." (Laemmle. Three reels. Thurs., Nov. 25.)— A political melodrama of good quality produced with an eye to the value of sensationalism. The setting of Dragon Alley is noticeable for its elaborate detail and its destruction by fire is a very good scene. William Dolan and Gloria Fonda are the leads and do very good work. The story is complicated and corrupt politics plays a large part in it, making it gripping in most respects.

"Kidnapping the King's Kids." (Powers. Thurs., Nov. 25.)—A baffiles and Duck farce of unusually large mirth provoking qualities. The usual cast appears in an ancient setting. There is the pretender to the throne who would kidnap the king's kids aided by Lady Baffles, but Detective Duck prevents the proceedings by interfering.

"Man or Money." (Imp. Three reels. Fri., Nov. 26.)—King Baggot is featured in this number which allows him to register all those heroic emotions for which he is famous. All the players act with a sincere show of feeling throughout, while the story, following conventional lines, is converted to a typical Baggot picture. Ned Reardon, Edna Hunter and Robert Fisher have the remaining leading parts.

"Saved By a Skirt." (Nestor. Fri., Nov. 26.) In order to get a large legacy, Jack must be married within 24 hours. His sweetheart (Billie Rhodes) is away at school, so he induces her brother to dress as a girl, and they are "married." The next day the lawyer for the estate notifies Jack that he will call with the papers, which must be signed by the "wife" and Jack hastily telephones for Billie's brother. The brother again dons his skirts and starts out, but is arrested on the way, and while the lawyer is waiting impatiently, he is languishing in a cell. The situation is saved when Billie herself arrives unexpectedly, and quickly grasping the situation, signs the papers as the "wife." Then Jack hurries her out to a preacher and she becomes wife in fact.

"A Desperate Leap." (Bison. Two reels. Sat., Nov. 27.)—Another Helen Holmes feature, sure to be enjoyed by the lovers of highly thrilling railroad melodrama. The fearless heroine proves her lover's innocence by bringing a group of bandits to justice. Her leap from the station roof to the swiftly moving freight train is hair-raising in all senses of the word. The rest of the action is by no means stilted in comparison with this sensational act.

"The Mirror of Justice." (Powers. Sat., Nov. 27.)—This merely depicts the adventures of Robert during the time that he is making himself felt in the business world and also while he is winning a wife. The suspense is slim although the action is always pleasing. Sydney Ayres, Doris Pawn and Val Paul are the main players.

"The Kingdom of Nosey Land." (Rex. Three reels. Sun., Nov. 28.)—One of H. C. Mathews' products, with Elsie Albert. It is almost exclusively a picture for juveniles as it contains a fairy story, a goodly quantity of fantastic action, and a simple plot. The various inmates of the jungle, all impersonated by humans, cut capers that will thrill the young, while the long nosed characters, the gorgeous costumes and the light theme complete a desirable picture for children. It's a real old nursery tale, or, if original, so much resembles others, that its narration is hardly necessary.

"Inside Facts." (Laemmle. Sun., Nov. 28.)—A conventional short melodrama, interesting because of its rapid development. It is by James Dayton and is enacted by a fine cast including Jack Nelson, Myrtle Gonzalez and Hayward Mack.

"Universal Animated Weekly," No. 193. (Wed. Nov. 17.)—Football makes its way into this weekly, by way of the recent Yale-Princeton game, while college sports are otherwise represented by the clash of the eight oared crews of Columbia and Yale. Other interesting topics are the trial trip of a water craft whose motive power is furnished by an air propeller; Thomas Edison laying a cornerstone at Universal City; a view of the new mammoth French liner Lafayette; and several scenes connected with the world war.

"Universal Animated Weekly. No. 192." (Wed., Nov. 10.)—Ruins of the Diamond factory in Brooklyn, N. Y., which was recently destroyed by fire causing great loss of life; Olive Whitman, daughter of New York's governor christening a U. S. airship; views of the water carnival held in San Francisco Bay; more fashions worn by Universal film stars; an interesting picture of Captain A. C. Thomsen who has traveled across the Atlantic four hundred times; and a glimpse into the daily life of the French army showing the handling of the big guns, are the events of most importance in this weekly. Hy Mayer's cartoons are unusually good.

CORPORATION STATISTICS

At Albany, N. Y.:

NORTH STAR EXHIBITION COMPANY, INC., New York City. General theatrical and motion picture business. Capital, $10,000. Directors: Amy Brody, Isidor J. Greenberg; Herman Aaron, 1045 Tinton avenue, Bronx.

HONEY GIRLS COMPANY, INC., New York. Theatrical and motion pictures. Capital, $1,000. Directors: Harry Rape, Lew Golden and Albert Von Tilzer, 145 West 45th street New York City.

EQUA FILM COMPANY, INC., New York City. Motion pictures. Capital, $10,000. Directors: Edward M. James, Milton W. Eisenberg, Anna Rose May, 356 Hooper street, Brooklyn.

UNITY PICTURE CORPORATION, New York. To manufacture films and motion picture cameras, etc. Capital, $10,000. Directors: Robert C. Beadle, Walter M. Naskon and William L. Bainton, 571 West 116th street, New York City.

GLORIA OPERA COMPANY, New York City. Moving picture theatres. Capital, $20,000. Directors: Carl Woers, Franklin P. Pratt and Arthur Paterson, all of New York City.

THE UNIVERSAL CULTURE LYCEUM. To "provide through the presentation of moving pictures high class entertainment of a nature which will result in developing the highest moral and spiritual instruction of the public." The Lyceum is to have branches throughout the United States. Directors: Robert S. Pigott, and Hugo Newman, New York City; Frank E. Wallis, Cleveland, O. and Alason T. Enos, Jr. and Charles Barkly, New York.

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VAN-WESTON FEATURE FILM COMPANY, New York. General moving picture business. Capital, $50,000. Directors: Hyman Van Brink, Charles H. Weston and Abraham Bleiman, 1362 Broadway, New York City.

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LIBRARY PRODUCTIONS, INC., New York City. Theatrical and motion pictures. Capital, $5,000. Directors: William L. Berk, Mary F. McCormick and Rae Hartman, 165 Broadway, New York City.

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GRAVES FILM CORPORATION, New York. Capital, $500,000.

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At Austin, Texas:

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MOTION PICTURE NEWS

220 W. 42nd STREET NEW YORK

"THE HEIGHTS OF HAZARD"

(Vitagraph Blue Ribbon—V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

LIKE all picturizations of stories from the pen of Cyrus Townsend Brady, this photoplay has a story to tell, tells it neatly and convincingly, and then stops.

Also like all Mr. Brady's writings, which have reached the screen, "The Heights of Hazard" offers a plot out of the ordinary, a theme that is refreshing, in this case, because it takes the same material presented in many other pictures, and makes it mean something where they would make it mean very nearly nothing.



THE HEIGHTS OF HAZARD ARE FINALLY SCALED

Here is a picture that presents a rudely interrupted betrothal dinner, the abduction of the near-bride by masked men, and a hurried ride in an automobile to the apartments of the abductor-in-chief. Then the abducted one actually falls in love with her captor.

You have seen nearly all that attempted in pictures before, but when you see it in "The Heights of Hazard" you will see that the whole thing is done with intelligence, which is only another way of saying that the picture contains a real idea.

The heroine, betrothed to a duke, had announced at the dinner that "There is no longer any romance in American life." Whereupon several of the guests tell the stories of their romances. One gained a wife by carrying her away in aeroplane; another by making a daring rescue from drowning, and so on. But the heroine doesn't mean that kind of romance. She means romance of the days when men had to scale heights of hazard in order to win their women.

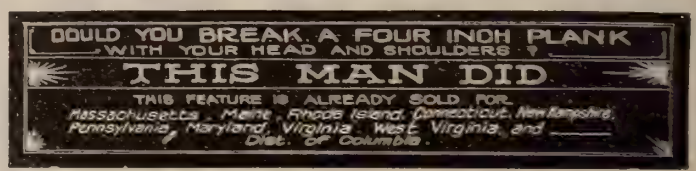
A few minutes later, when she is walking in the garden, the man who has been scaling those very heights to win her, makes his appearance.

The difficulties he met he tells her after they have reached his apartment. Even then she does not know his name, and has to ask it, when her irate father appears, astonished to learn that his daughter is to marry the man who had abducted her.

The whole thing is delightfully done by a cast headed by Charles Richman, who, in the role of the hero, gives a thoroughly finished characterization. Eleanor Woodruff is the romantic heroine, and her work is acceptable. Charles Kent, Hattie de Lara, Frank Holland as the duke, J. Bloomer, Miss Alexander and George De Beck are the other principals—all of them pleasing.

Harry Lambart, the director, has seen to it that the production moves smoothly. The sets are good. The action proceeds a little slowly in the first reels, but that fact is easily forgotten in the excellence of the picture as a whole.

"The Heights of Hazard" leaves the spectator filled with that warm glow of satisfaction which only an unusually good picture can give.



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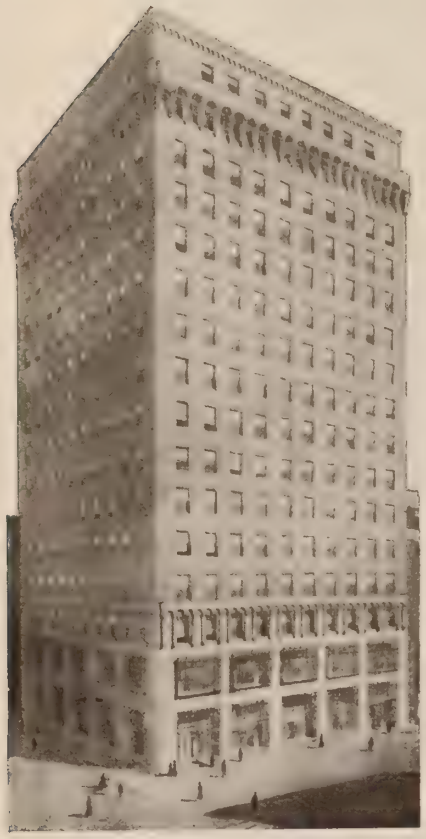
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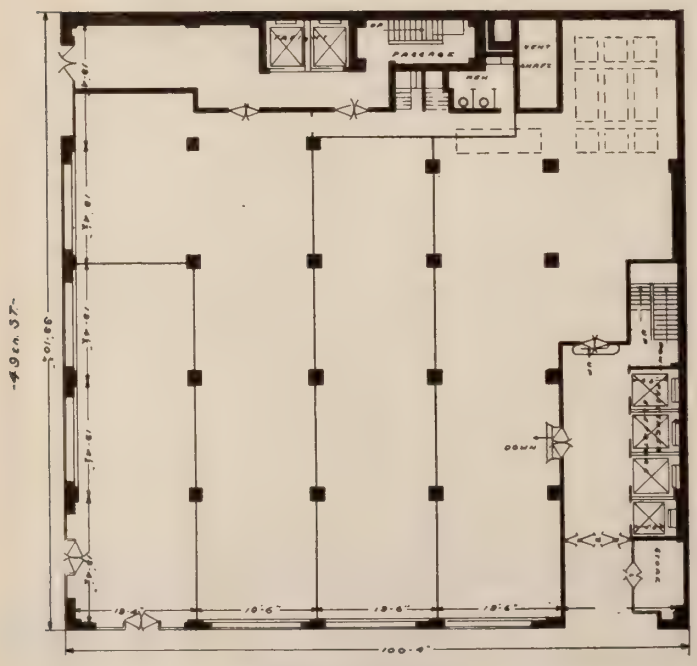
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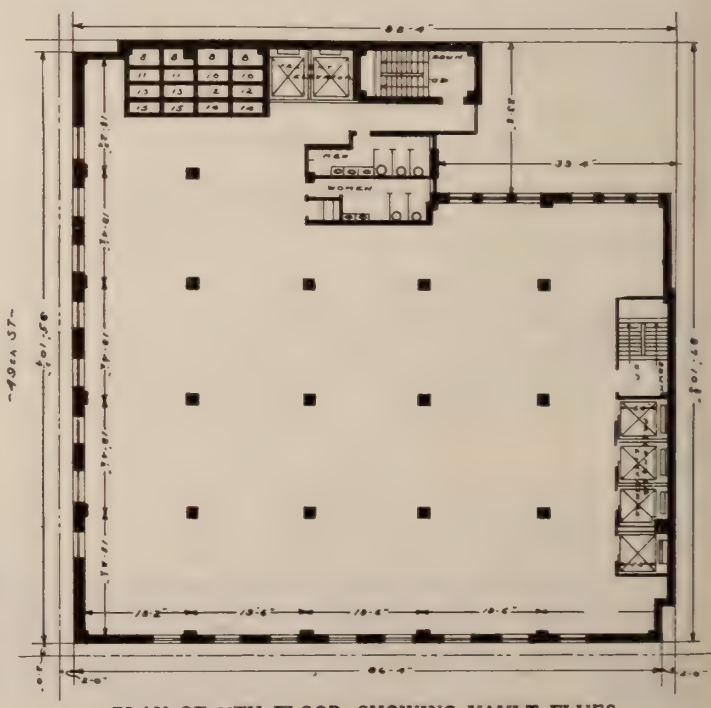


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Floors fronting on each street 100 feet: divided to suit, in quarter, half, three quarter floor spaces; offices 18x23 to 34x42 feet. Also ground floor stores.



GROUND FLOOR PLAN



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the Film Trade and Allied Lines

Leases now being made. Ready for occupancy Feb. 1st, 1916

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You are invited to get into touch with the

Leasing and Managing Agent

CROSS & BROWN COMPANY

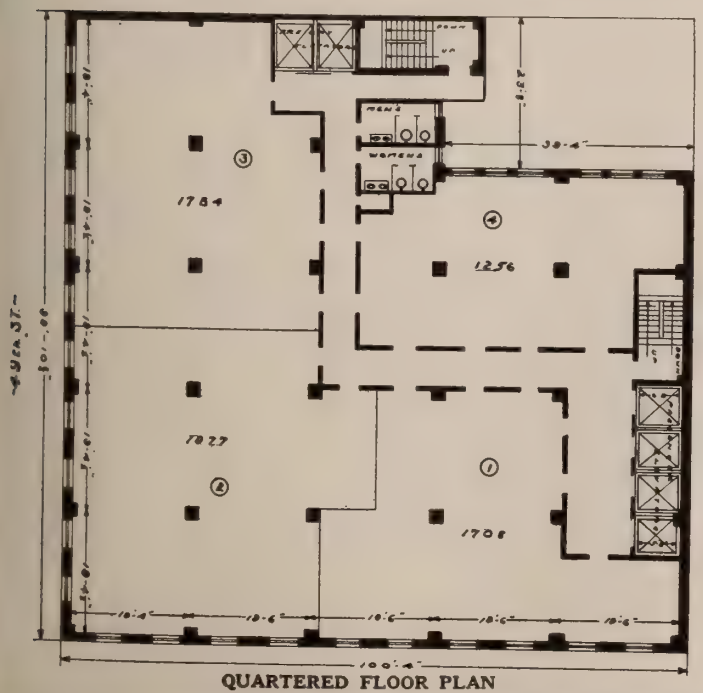
18 EAST 41st STREET

New York City

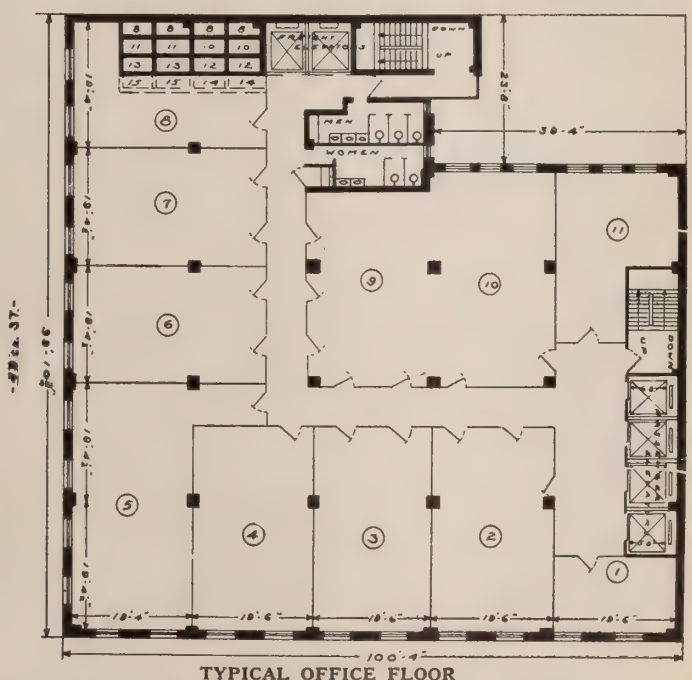
TELEPHONE: 4000 MURRAY HILL

BRANCH OFFICE: 396 BROADWAY





QUARTERED FLOOR PLAN



TYPICAL OFFICE FLOOR

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

Monday, November 22, 1915.

ESSANAY—The Law's Decree, D., 3000..... 19518
KALEM—A Model's Adventure, D., 3000..... 19511
LUBIN—An Ambassador from the Dead, D., 1000..... 19521
SELIG—A Thing or Two in the Movies (Fourth of the Chronicles of Bloom Center), C., 2000..... 19514
*SELIG—Hearst-Selig News Pictorial, No. 93, N., 1000.. 19517
VITAGRAPH—Love and Law, C., 1000..... 19516

Tuesday, November 23, 1915.

BIOGRAPH—Love's Enduring Flame, D., 2000..... 19530
ESSANAY—The Papered Door, D., 3000..... 19522
KALEM—Oh, Doctor! C., 1000..... 19529
LUBIN—Limberger's Victory, C., 1000..... 19528
SELIG—The Impersonation of Tom, West. D., 1000.... 19524
VITAGRAPH—Saints and Sinners, D., 3000..... 19525

Wednesday, November 24, 1915.

BIOGRAPH—The Reproach of Annesley, D., 3000..... 19539
EDISON—Cartoons in a Sanitarium, Cart., 1000..... 19532
ESSANAY—Vernon Howe Bailey's Sketch Book (Drawings of Greater New York), Cart., 1000..... 19535
KALEM—An Enemy of Mankind (First of "Stingaree" Series), D., 2000..... 19533
LUBIN—The Meddlesome Darling, D., 2000..... 19537
VITAGRAPH—Sonny Jim and the Family Party, C., 1000 19536

Thursday, November 25, 1915.

BIOGRAPH—The Man from Town, D., 1000..... 19542
ESSANAY—It Happened in Snakeville, C., 1000..... 19543
LUBIN—As the Twig Is Bent, D., 3000..... 19544
MINA—Florence Turner Impersonates Film Favorites, C., 1000 19549
*SELIG—Hearst-Selig News Pictorial, No. 94, N., 1000 ..19548
VITAGRAPH—Ghosts and Fly-Paper, C., 1000..... 19547

Friday, November 26, 1915.

BIOGRAPH—Two Daughters of Eve, D., 1000 (Re-issue) 19558
EDISON—The Ring of the Borgias, D., 4000..... 19550
ESSANAY—Broncho Billy's Love Affair, D., 1000..... 19554
KALEM—A Society Schemer (Fifth of the "Ventures of Marguerite"), D., 1000..... 19555
LUBIN—Meg of the Cliffs, D., 1000..... 19557
VIM—Pressing Business, C., 1000..... 19559
VITAGRAPH—All for the Love of a Girl, C., 1000.... 19556

Saturday, November 27, 1915.

ESSANAY—The Edge of Things, D., 3000..... 19561
EDISON—Roses of Memory, D., 1000..... 19560
KALEM—The Dynamite Train (An Episode of the H. of H. Series), D., 1000..... 19567
LUBIN—Blaming the Duck or Ducking the Blame, C., 1000 19564
SELIG—Young Love, D., 1000..... 19568
VITAGRAPH—A Model Wife, Com.-D., 2000..... 19565

RELEASES OF COMING WEEK

Monday, November 29, 1915.

ESSANAY—The Night of Souls, D., 3000.....
KALEM—The Luring Lights, D., 4000.....
LUBIN—The Legend of the Poisoned Pool, D., 1000....
SELIG—Just as I Am, D., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 95, N., 1000..
VITAGRAPH—One Plus One Equals One, Com.-D., 1000 .....

Tuesday, November 30, 1915.

BIOGRAPH—Count Twenty, D., 2000.....
ESSANAY—The Losing Game, D., 3000.....
KALEM—Only a Country Girl, C., 1000.....
LUBIN—Which Is Which? C., 1000.....
SELIG—Bad Man Bobbs, West. D., 1000.....
VITAGRAPH—The Mystery of the Empty Room, D., 2000 .....

Wednesday, December 1, 1915.

BIOGRAPH—The Hungarian Nabob, D., 4000.....
EDISON—The Sufferin' Baby, C., and Microscopic Pond Life, Ed., Split Reel.....
ESSANAY—The Fable of the Low Down Expert on the Subject of Babies, C., 1000.....
KALEM—A Voice in the Wilderness (Second of the "Stingaree Series), D., 2000.....
LUBIN—The Taint, D., 3000.....
VITAGRAPH—A Scandal in Hickville, C., 1000.....

Thursday, December 2, 1915.

BIOGRAPH—His Emergency Wife, C., 1000.....
ESSANAY—Jack Spratt and the Scales of Love, C., 1000
LUBIN—The Silent Man, D., 2000.....
MINA—The $50,000 Policy, C., 1000.....
SELIG—The Love of Loti San, D., 3000.....
*SELIG—Hearst-Selig News Pictorial, No. 96, N., 1000..
VITAGRAPH—The Conquest of Constantia, Com.-D., 1000 .....

Friday, December 3, 1915.

BIOGRAPH—My Hero, D., 1000 (Re-issue).....
EDISON—Life's Pitfalls, D., 3000.....
ESSANAY—The Burglar's Godfather, D., 1000.....
KALEM—The Key to a Fortune (Sixth of the Ventures of Marguerite), D., 1000.....
LUBIN—With Stolen Money, D., 1000.....
VIM—Love, Pepper and Sweets, C., 1000.....
VITAGRAPH—The Home Cure, C., 1000.....

Saturday, December 4, 1915.

ESSANAY—Title not Reported.....
EDISON—The Magistrate's Story, D., 1000.....
KALEM—The Tramp Telegrapher (An Episode of the H. of H. Series), D., 1000.....
LUBIN—And the Parrot Said:—"? ? ? ? ?," C., 1000..
SELIG—A Jungle Revenge, D., 1000.....
VITAGRAPH—Cal Marvin's Wife, D., 3000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

ANNOUNCING

THE OPENING OF AN OFFICE

ARTHUR S. KANE

FILMS

NINE HUNDRED ONE CANDLER BUILDING
TWO TWENTY WEST FORTY SECOND STREET
NEW YORK CITY

TELEPHONE:
BRYANT NINE SEVEN TWO FIVE

"The Love of Loti San"

A Selig Diamond Special presenting real scenes from the land of Cherry Blossoms released in regular service, three reels, Thursday, December 2nd. Captivating Bessie Eyton appears for the first time in the role of a Japanese maiden who sacrifices all for love of her American husband. "JUST AS I AM" is a two part picturization by Colin Campbell of the old familiar church hymn. Released Monday, November 29th with Eugenie Besserer, Wheeler Oakman and Edith Johnson. "Bad Man Bobbs" a Selig one reel Western comedy released Tuesday, November 30th. "A Jungle Revenge" a Selig one reel Jungle-Zoo wild animal drama released Saturday, December 4th. Hearst-Selig News Pictorial every Monday and Thursday.

SELIG POLYSCOPE CO., Chicago

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF CURRENT WEEK

Monday, November 22, 1915.

AMERICAN—The Key to the Past, D., 2000..... 04180
FALSTAFF—The Postmaster of Pineapple Plains, C., 1,000 04182
NOVELTY—Spring Onions, C., 1000..... 04183

Tuesday, November 23, 1915.

THANHOUSER—The Baby and the Boss, C. D., 2000.. 04184
GAUMONT—See America First, No. 11, and Keeping Up with the Joneses, Sc. and Cart., Split Reel.... 04186
BEAUTY—The Drummer's Trunk, C., 1000..... 04187

Wednesday, November 24, 1915.

CENTAUR—Could a Man Do More, D., 3000..... 04188
NOVELTY—Taming a Grouch, C., 1000..... 04191

Thursday, November 25, 1915.

CENTAUR—Stanley and the Slave Traders, D., 2000.... 04192
FALSTAFF—The Villainous Vegetable Vender, C., 1000. 04194
MUTUAL—Mutual Weekly, No. 47, Topical, 1000..... 04195

Friday, November 26, 1915.

MUSTANG—The Valley Feud, D., 2000..... 04196
AMERICAN—The Bluffers, D., 1000..... 04198
CUB—A Deal in Indians, C., 1000..... 04199

Saturday, November 27, 1915.

THAN-O-PLAY—The Valkyrie, D., 3000..... 04200
BEAUTY—Cupid Beats Father, C., 1000..... 04203

Sunday, November 28, 1915.

RELIANCE—The Friends of the Sea, D., 2000..... 04304
CASINO—Nearly Famous, C., 1000..... 04206
THANHOUSER—All Aboard, C., 1000..... 04207

RELEASES OF COMING WEEK

Monday, November 29, 1915.

AMERICAN—The Silver Lining, D., 2000..... 04208
FALSTAFF—Foiling Father's Foes, C., 1000..... 04210
NOVELTY—Charlie's Twin Sister, C., 1000..... 04211

Tuesday, November 30, 1915.

THANHOUSER—The Crimson Sabre, D., 2000..... 04212
GAUMONT—See America First, No. 12, and Keeping Up with the Joneses, Sc. and Cart., Split Reel..... 04214
BEAUTY—Billy Van Deusen and The Merry Widow, C., 1000..... 04215

Wednesday, December 1, 1915.

RIALTO—Lessons in Love, C., 3000..... 04216
NOVELTY—Betty Burton, M. D., C., 1000..... 04219

Thursday, December 2, 1915.

CENTAUR—Stanley Among the Voodoo Worshippers, D., 2000 04220
FALSTAFF—Checking Charlie's Child, C., 1000..... 04222
MUTUAL—Mutual Weekly No. 48, Topical, 1000..... 04223

Friday, December 3, 1915.

MUSTANG—Broadcloth and Buckskin, C.-D., 2000..... 04224
AMERICAN—Spider Barlow Cuts In, C.-D., 1000..... 04226
CUB—A Shot Gun Romance, C., 1000..... 04227

Saturday, December 4, 1915.

MUSTANG—Film Tempo, C.-D., 3000..... 04228
BEAUTY—Making Over Father, C., 1000..... 04231

Sunday, December 5, 1915.

RELIANCE—The Stab, D., 2000..... 04232
CASINO—A Tangle in Hearts, C., 1000..... 04234
THANHOUSER—The House Party at Carson Manor, D., 1000 04235

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—"The Palace of Dust," (First of The New Adventures of Terrence O'Rourke), D., 2000 01003

Monday, November 22, 1915.

BROADWAY UNIVERSAL FEATURE—My Old Dutch, D., 5000 0987
NESTOR—When Father Was the Goat, C., 1000..... 0988

Tuesday, November 23, 1915.

GOLD SEAL—In Search of a Wife, D., 2000..... 0989
IMP—When Willie Went Wild, C., 1000..... 0990

Wednesday, November 24, 1915.

BIG U—The Trap That Failed, D., 1000..... 0991
L-KO—Stolen Hearts and Nickels, C., 2000..... 0992
ANIMATED WEEKLY—Weekly No. 194, News, 1000 0993

Thursday, November 25, 1915.

LAEMMLE—The Mayor's Decision, D., 3000..... 0994
POWERS—Kidnapping the King's Kids, C., 1000..... 0995

Friday, November 26, 1915.

IMP—Man or Money?, D., 3000..... 0996
NESTOR—Saved by a Skirt, C., 1000..... 0997

Saturday, November 27, 1915.

BISON—A Desperate Leap, D., 2000..... 0998
POWERS—The Mirror of Justice, D., 1000..... 0999
JOKER—Dad's Awful Crime, C., 1000..... 01000

Sunday, November 28, 1915.

REX—The Kingdom of Nosey Land, D., 3000..... 01001
LAEMMLE—Inside Facts, D., 1000..... 01002

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—When a Queen Loved O'Rourke (Second of the New Adventures of Terrence O'Rourke), D., 2000..... 01020

Monday, November 29, 1915.

BROADWAY UNIVERSAL FEATURE—The Supreme Test, D., 5000..... 01004
NESTOR—Operating on Cupid, C., 1000..... 01005

Tuesday, November 30, 1915.

GOLD SEAL—The Phantom Fortune, D., 3000..... 01006
IMP—Safety First and Last, C., 1000..... 01007

Wednesday, December 1, 1915.

VICTOR—He Was Only a Bathing Suit Salesman, C., 3000 01008
L-KO—Lizzie's Watery Grave, C., 1000..... 01009
ANIMATED WEEKLY—Weekly No. 195, News, 1000.. 01010

Thursday, December 2, 1915.

LAEMMLE—Gilded Youth, D., 3000..... 01011
POWERS—The Three Jeanettes, Vaud., and The Life of the Salamander, Ed., Split Reel..... 01012

Friday, December 3, 1915.

POWERS—His Good Name, D., 2000..... 01013
LAEMMLE—The Devil and Idle Hands, D., 1000..... 01014

Saturday, December 4, 1915.

BISON—The Connecting Link, West. D., 2000..... 01015
JOKER—Title Not Yet Decided..... 01016

Sunday, December 5, 1915.

REX—Under a Shadow, D., 2000..... 01017
LAEMMLE—Does It End Right? D., 1000..... 01018
L-KO—A Saphead's Revenge, C., 1000..... 01019

Thomas A Edison

presents

The Three-Act Action-Vivid Story

"LIFE'S PITFALLS"

featuring

Miriam Nesbitt

Sally Crute

Harold Meltzer

A story skillfully plotted to grip with the intensity of life itself. Produced by the man who made that masterpiece of mysteries, "The Mystery of Room 13"—Director George Ridgwell. Featuring three favorites of proven screen skill. Released Friday, December 3.

"Microscopic Pond Life," an Edison laboratory educational picture of the weird and strange life in lowest animal life. On same reel with **"The Sufferin' Baby,"** featuring Bob Walker and a bunch of comedians. Direction, Will Louis. 1000 feet in all. Wednesday, December 1.

"The Magistrate's Story," featuring Richard Tucker, Pat O'Malley and William West. Civil War Drama. 1000 feet. Saturday, December 4.

General Film Company

Regular Service

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of November 1, 1915.

Hilary of the Hills, D., 2000.....Santa Barbara
Out for a Billion, C., 2000.....Empire
—And He Came Straight Home, C., 1000...Atlas
In and Out, C., 2000.....Banner
Unexpected Reward, D., 1000.....Liberty
Rosie's Many Thorns, C., 1000.....Federal
Mother-in-Law's Vacation Life in the West, C., 1000.....Alhambra
The Crimson Circle, D., 2000.....Ramona

Week of November 8, 1915.

Navajo Joe, D., 2000.....Santa Barbara
He Never Knew, D., 2000.....Ramona
Duel of Hearts, D., 2000.....Alhambra
His Word, D., 2000.....Empire
Battle of Not Yet, C., 1000.....Atlas
The Axeman, C., 1000.....Banner
School Boy's Memories, or Kids at School, C., 1000.....Liberty
Love, Luck and a Donkey, C., 1000.....Federal

Week of November 15, 1915.

The Bond Between, D., 3000.....Santa Barbara
The Sacrifice, D., 2000.....Ramona
Drifting, D., 2000.....Alhambra
Where the Roads Meet, D., 2000.....Empire
The Jitney Submarine, C., 1000.....Atlas
Ike, the War Correspondent, C., 1000.....Federal
Won by a Nose, C., 1000.....Banner

GENERAL FILM PROGRAM

BIOGRAPH

11— 2. Between Father and Son, D.....2000
11— 3. Dora Thorne, D.....4000
11— 4. The Passing Storm, D.....1000
11— 5. The Musketeers of Pig Alley, D. (Re-issue).....1000
11— 9. Weaver of Claybank, D.....2000
11—10. The Laurel of Tears, D.....3000
11—11. Rosa and the Author, D.,.....1000
11—12. The God Within, D. (Reissue).....1000
11—16. The Chief Inspector, D.....2000
11—17. The Gambler of the West, D.....4000
11—18. The Eyes of the Soul, D.....1000
11—19. The Lonedale Operator, D. (Reissue).1000
11—23. Love's Enduring Flame, D.....2000
11—24. The Reproach of Annesley, D.....3000
11—25. The Man from Town, D.....1000
11—26. The Daughters of Eve (Reissue), D..1000

EDISON

11—10. Cartoons on a Yacht.....1000
11—12. The Truth About Helen, D.....4000
11—13. A Broth of a Boy, D.....1000
11—17. His Wife's Sweetheart, C.....1000
11—19. A Child in Judgment, D.....3000
11—20. Black Eagle, D.....1000
11—24. Cartoons in a Sanitarium, Cart.....1000
11—26. The Ring of the Borgias, D.....4000
11—27. Roses of Memory, D.....1000

ESSANAY

11—15. A Night in the Show (Chaplin), C...2000
11—15. The Undertow, D.....3000
11—16. A Bit of Lace, D.....3000
11—17. Canimated Nooz Pictorial, No. 2, Cartoon.....1000
11—18. Snakeville's Eugenic Marriage, W. C.1000
11—19. Too Much Turkey, D.....1000
11—20. The River of Romance, D.....1000
11—22. The Law's Decree, D.....3000
11—23. The Papered Door, D.....3000
11—24. Vernon Howe Bailey's Sketch Book, Cart.....1000
11—25. It Happened in Snakeville, C.....1000
11—26. Title Not Reported.
11—27. Title Not Reported.

KALEM

11—13. The Girl and the Special (An Episode of the H. of H. Series), D.....1000
11—15. The Pitfall, D.....4000
11—16. A Bargain in Brides, C.....1000
11—17. The Night of the Embassy Ball, D....2000
11—19. The Veiled Priestess (Fourth of the "Ventures of Marguerite"), D.....1000
11—20. The Girl on the Bridge (An Episode of the H. of H. Series), D.....1000
11—22. The Model's Adventure, D.....3000
11—23. Oh, Doctor! C.....1000
11—24. An Enemy of Mankind (First of "Stingaree" Series), D.....2000
11—26. A Society Schemer (Fifth of the Ventures of Marguerite"), D.....1000
11—27. The Dynamite Train (An Episode of H. of H. Series), D.....1000

KNICKERBOCKER STAR FEATURES

9— 1. Nancy of Stony Isle, D.....3000
9—15. The Purple Night, D.....3000
9—29. The Girl from Tim's Place, D.....3000
10—13. The Dragon's Claw, D.....3000
10—27. The Morning After, C.....3000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vim, Vitagraph.
Saturday—Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Club.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

LUBIN

11— 5. The Urchin, D.....1000
11— 6. The Cellar Spy, C.....1000
11— 8. The Orgy, D.....1000
11— 9. Half a Million, C.....1000
11—10. The Secret Room, D.....2000
11—11. The Ghost of the Twisted Oaks, D...3000
11—12. A Night in Old Spain, D.....1000
11—13. His Three Brides, C.....1000
11—15. The Wall Between, D.....1000
11—16. An Accident Policy, C.....1000
11—17. In Love's Own Way, D.....3000
11—18. Margie of the Underworld, D.....2000
11—19. The Death Web, D.....1000
11—20. His Wife's New Lid, C.....1000
11—22. An Ambassador from the Dead, D...1000
11—23. Limberger's Victory, C.....1000
11—24. The Meddlesome Darling, D.....2000
11—25. As the Twig Is Bent, D.....3000
11—26. Meg of the Cliffs, D.....1000
11—27. Blaming the Duck or Ducking the Blame, C.....1000

MINA

11— 4. The False Hair, C.....1000
11—11. An Eye Too Many, C.....1000
11—18. A Woman for a Day, C., and Shorty, C.....Split Reel
11—25. Florence Turner Impersonates Film Favorites, C.....1000
12— 2. The $50,000 Policy, C.....1000
12— 6. 45 Minutes from Nowhere, C., and Why Hubby Grows Bald, Cart..Split reel

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

11—11. Hearst-Selig News Pictorial No. 90, N..1000
11—13. The White Light of Publicity, D....1000
11—15. The Vengeance of Rannah, D.....2000
11—16. The Tenderfoot's Triumph, W. D....1000
11—18. The Print of the Nails, D.....3000
11—20. Locked In, Animal D.....1000
11—22. A Thing or Two in the Movies (Fourth of the Chroicles of Bloom Center), C.....2000
11—23. The Impersonation of Tom, West.-D.1000
11—27. Young Love, D.....1000

VITAGRAPH

11— 8. No Tickee No Washee, and California Scrap Book, C.....Split reel
11— 9. For the Honor of the Crew, D.....3000
11—10. Hats Is Hats, C.....1000
11—11. Sis, Com.-D.....1000
11—12. Romantic Reggie, C.....1000
11—13. The Woman's Share, D.....2000
11—15. Sonny Jim and the Great American Game., C.-D.....1000
11—16. Gone to the Dogs, D.....2000
11—17. The Counts, C.....1000
11—18. A Motorcycle Elopement, C.....1000
11—19. Diplomatic Henry, C.-D.....1000
11—20. Heredity, D.....3000
11—22. Love and Law, C.....1000
11—23. Saints and Sinners, D.....3000
11—24. Sonny Jim and the Family Party, C..1000
11—25. Ghosts and Fly-Paper, C.....1000
11—26. All for the Love of a Girl, C.....1000
11—27. A Model Wife, Com.-D.....2000

INDUSTRIAL MOVING PICTURE CO.

TRIBUNE ANIMATED WEEKLY
Issued Every Monday.

KRITERION PROGRAM

Week of November 8, 1915.

Prejudice Conquered, D., 2000.....Paragon
Billy Studies Music, C., 1000.....Santa Barbara
The Curse of the Black Pearls, D., 2000..Alhambra
Won by a Mustache, C., 1000.....Thistle
The Arm of the Law, D., 2000.....Santa Barbara
His Double Did It, C., 1000.....C. K.
Falsely Accused, D., 2000.....Monty
A Domestic Revolution, C., 1000.....Punch
The New Sheriff, D., 2000.....Trump
One Night, C., and Some Southern Winter, Ed., Split Reel.....Pyramid
Nevada, D., 2000.....Navajo

Week of November 15, 1915.

$500 Reward, D., 2000.....Paragon
And Percy Made Good, C., 1000...Santa Barbara
An Intercepted Gift, D., 2000.....Alhambra
The Boob's Elopement, C., 1000.....Thistle
Tainted, D., 2000.....Santa Barbara
Capturing Stella, C., 1000.....C. K.
The Adopted Baby, D., 2000.....Monty
Frank's Nightmare, C., 1000.....Alhambra
The Foster Brother, D., 2000.....Trump
A Wonderful Lamp, C., and the Cotton Industry, Ed., Split reel.....Pyramid
Thoughts of a Night, D., 2000.....Navajo
A Man for A' That, C., 1000.....Punch

MUTUAL FILM PROGRAM

AMERICAN

10—22. Visitors and Visitees, D.....1000
10—25. Out of the Ashes, D.....2000
10—29. The Smuggler's Cave, D.....1000
11— 1. The Wasp, D.....2000
11— 5. On Secret Service, D.....1000
11— 8. Alice of Hudson Bay, D.....2000
11—12. To Rent Unfurnished, D.....1000
11—15. The Substituted Minister, D.....2000
11—19. Drifting, D.....1000
11—22. The Key to the Past, D.....2000
11—26. The Bluffers, D.....1000

BEAUTY

10—30. An Auto Bungalow Fracas, C.....1000
11— 2. One to the Minute, C.....1000
11— 6. Billy Van Deusen's Campaign, C....1000
11— 9. Her Adopted Father, C.....1000
11—13. Almost a Widow, C.....1000
11—16. Johnny the Barber, C.....1000
11—20. Anito's Butterfly, C.....1000
11—23. The Drummer's Trunk, C.....1000
11—27. Cupid Beats Father, C.....1000

"Decidedly" Distinctive"

KRITERION PROGRAM

Mess. C. H. Hauff, Ltd., of London, England, have closed a contract for prints of the new Kriterion program far in excess of what was expected of England.

Their expert, who examined carefully a complete sample set of the coming productions, wrote "I may say that if your future productions are as good as the ones you sent us, you may look forward with every confidence to a good sale for your films in Great Britain and her colonies."

The coming Kriterion program will be well received here because it has been planned with foresight and judgment. It is well balanced, novel, big in conception. Some of the stars and plays will impress you as material ordinarily employed for features—and they are FEATURES in everything but length.

A big program, like a great painting, is the issue of thought, preparation and intelligent conception.

Kriterion is being planned by business men, on a business basis, surrounded by every safeguard that good business would demand—that is why we are making haste, slowly.

Investigate Kriterion—resources, plans, financial strength and the men behind it.

KRITERION SALES CORPORATION

1600 BROADWAY, NEW YORK



RELEASE DATES FOR READY REFERENCE

CASINO

11—14. Beauty in Distress, C.....1000
11—21. The House Party, C.....1000
11—28. Nearly Famous, C.....1000

CENTAUR

10—28. The White King of the Zaras, D....2000
11— 4. When Avarice Rules, D.....2000
11—11. Stanley in Starvation Camp, D.....2000
11—18. A Polar Romance, D.....2000
11—24. Could a Man Do More, D.....3000
11—25. Stanley and the Slave Traders, D....2000

CLIPPER

10—30. The Idol, D.....3000
11—20. The Winning Hand, D.....3000

CUB

10—15. Taking a Chance.....1000
10—21. The Little Detective.....1000
10—29. Jerry to the Rescue, C.....1000
11— 5. Twin Brides, C.....1000
11—12. The Double Cross, C.....1000
11—19. The Fighting Four, C.....1000
11—26. A Deal in Indians, C.....1000

FALSTAFF

11— 1. Freddie, the Fake Fisherman, C.....1000
11— 4. "Clarissa's" Charming Calf, C.....1000
11— 8. Lulu's Lost Lotharios, C.....1000
11—11. The Film Favorite's Finish, C.....1000
11—15. Hannah's Henpecked Husband, C....1000
11—18. A Cunning Canal-Boat Cupid, C.....1000
11—22. The Postmaster of Pineapple Plains, C. 1000
11—25. The Villainous Vegetable Vender, C..1000
12— 9. Clarence Cheats at Croquet, C.....1000

GAUMONT

10—26. Seeing America First, No. 7, Sc., and Keeping Up with the Joneses, Cart., C. .....Split Reel
11—2. See America First, No. 8, and Keeping Up with the Joneses, Cartoon..Split reel
11— 9. Seeing America First, No. 9, and Keeping Up with the Joneses.....Split reel
11—16. See America First, No. 10, and Keeping Up with the Joneses, Cartoon. Split Reel
11—23. See America First, No. 11, and Keeping Up with the Joneses, Sc. and Cart. .....Split reel

MUSTANG

11—12. Man to Man, D.....2000
11—13. This Is the Life, D.....3000
11—19. The Warning, D.....2000
11—26. The Valley Feud, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

11— 8. Something in Her Eye, C.....1000
11—10. Love and Bitters, C.....1000
11—15. The World's Championship Baseball Series of 1915, Boston vs. Philadelphia 2000
11—22. Spring Onions, C.....1000
11—24. Taming a Grouch, C.....1000

RELIANCE

10—17. The Ever-Loving Isle, D.....2000
10—24. The Penalty, D.....2000
10—31. The Cass-Janey Feud, D.....2000
11— 7. The Law of Duty, D.....2000
11—10. Father and Son, D.....3000
11—14. The Crest of Von Endhein, D.....2000
11—21. A Romance of the Alps, D.....2000
11—28. The Friends of the Sea, D.....2000

RIALTO

10—20. The Card Players, D.....3000
11— 3. The Devil's Darling, D.....3000
11—17. The New Adam and Eve, D.....3000

THANHOUSER

10—19. The Spirit of Audubon, D.....2000
10—24. At the Patrician's Club, D.....1000
10—26. The Conscience of Juror No. 10, D..2000
10—31. The Fisherwoman, D.....1000
11— 2. The Commuted Sentence, D.....2000
11— 7. Mistake of Mammy Lou, D.....1000
11— 9. The Little Captain of the Scouts, D..2000
11—14. In Baby's Garden, D.....1000
11—16. In the Hands of the Enemy, D.....2000
11—21. Beneath the Coat of a Butler, D.....1000
11—23. The Baby and the Boss, C-D.....2000

THANOPLAY

10—15. The Long Arm of the Secret Service, D. 3000
11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of November 15, 1915.

New Adventures of Wallingford, No. 7, C., 2000 .....Pathé
Bamboo and Its Uses, Ed., and Our Feathered Friends at Dinner, Ed., Split Reel. Photocolor and Globe
Whiffles' Busted Date, C., 1000.....Punch
His Conquered Self, D., 3000.....Balboa
Tinkering with Trouble, C., 1000.....Phunphilms
Neal of the Navy, No. 12, D., 2000.....Panama
Mary's Lamb, C., 5000.....G. R. Play
All Dolled Up, C., 1000.....Starlight

Week of November 22, 1915.

New Adventures of Wallingford, No. 8, C., 2000 .....Pathé
Nannie Laurie, Cart., and An Intimate Study of Birds, No. 11, Ed., Split Reel...Pathé
A Gentleman's Agreement, D., 3000.....Balboa
Great While It Lasted, C., 1000.....Phunphilms
Neal of the Navy, No. 13, D., 2000.....Panama
At Bay, D., 5000.....G. R. Play
A Squabble for a Squab, C., 1000.....Starlight

Week of November 29, 1915.

New Adventures of Wallingford, No. 9, C., 2000 .....Pathé
The Gold Cobra, D., 3000.....Victory
Ragtime Snap Shots, C., 1000.....Phunphilms
Neal of the Navy, No. 14, D., 2000.....Panama
The House of Fear, D., 5000.....G. R. Play
Hot Heads and Cold Feet, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

9— 9. The Finest Gold, D.....1000
9—16. In the Heart of the Hills, D.....1000
9—30. The Sheriff of Red Rock Gulch, D...2000
10— 7. The $50,000 Jewel Theft, D.....2000
10—14. No release this day.
10—21. The Greater Courage, W. D.....2000
10—28. The Flag of Fortune, D.....2000
11— 4. The Markswoman, D.....1000
11—11. Hearts That Are Human, D.....3000
11—24. The Trap that Failed, D.....1000

BISON

10— 9. The Queen of Jungle Land, D.....3000
10—16. The Yellow Star, D.....3000
10—23. A Fight to a Finish, D.....3000
10—30. The Superior Claim, W. D.....3000
11— 6. The Mettle of Jerry, D.....2000
11—13. What the River Foretold, D.....3000
11—20. The Heart of a Tigress, D.....3000
11—27. A Desperate Leap, D.....2000

BROADWAY UNIVERSAL FEATURES

9—27. Judge Not; or The Woman of Mona Diggins, D. 6000
10— 4. Fatherhood, D.....4000
10—11. The Man of Shame, D.....5000
10—18. The Campbells Are Coming, D.....4000
10—25. The College Orphan, D.....6000
11— 1. The Long Chance, D.....6000
11— 8. The Frame-Up, D. 5000
11—15. Colorado, D. 5000
11—22. My Old Dutch, D.....5000

GOLD SEAL

9—28. Her Prey, D.....2000
10— 5. The Silent Battle, D.....3000
10—12. The Kiss of Dishonor, D.....2000
10—19. The Fair God of Sun Island, D.....3000
11— 2. The Measure of Leon Dubray, D.....3000
11— 9. On the Level, D.....2000
11—16. Manna, D. 2000
11—23. In Search of a Wife, D.....2000

IMP

10—22. The Meddler, D.....2000
10—26. By Return Male, C.....1000
10—29. The Craters of Fire, D.....3000
11— 2. When Beauty Butts In, C.....1000
11— 5. The Reward, D.....3000
11— 9. Getting His Goat, C.....1000
11—16. Bill's Plumber and Plumber's Bill, C..1000
11—19. Blood Heritage, D. 3000
11—23. When Willie Went Wild, C.....1000
11—26. Man or Money? D.....3000

JOKER

9—11. At the Beach Incognito, C.....1000
9—18. He Couldn't Fool His Mother-in-Law, C. 1000
9—25. He Couldn't Support His Wife, C.....1000
10— 2. An Innocent Villain, C.....1000
10— 9. No Babies Allowed, C.....1000
10—16. A Millionaire for a Minute, C.....1000
10—23. Pete's Awful Crime, C.....1000
10—30. A Day at Midland Beach, C.....1000
11— 6. His 20th Century Susie, C.....1000
11—20. Chills and Chicken, C.....1000
11—27. Dad's Awful Crime, C.....1000

LAEMMLE

10— 3. Her Three Mothers, D.....3000
10—10. Marianna, D. 1000
10—14. The Girl of the Dance Hall, W. D...3000
11— 4. A White Feather Volunteer, D.....2000
11—14. The Masked Substitute, D.....2000
11—25. The Mayor's Decision, D.....3000
11—28. Inside Facts, D.....1000

L-KO

10—20. Room and Board—a Dollar and a Half, C. 2000
10—24. Poor But Dishonest, C.....1000
10—27. Tears and Sunshine, C.....1000
10—31. Father's First Murder, C.....1000
11— 3. The Idle Rich, C.....2000
11— 7. Cupid and the Scrub Lady, C.....1000
11—10. Silk Hose and High Pressure, C....3000
11—17. Disguised but Discovered, C.....1000
11—21. Ready for Reno, C.....1000
11—24. Stolen Hearts and Nickels, C.....2000

NESTOR

10—15. And the Best Man Won, C.....1000
10—18. A One Cylinder Courtship, C.....1000
10—22. Almost a Knockout, C.....1000
10—25. An Heiress for Two, C.....1000
10—29. The Frame-Up on Dad, C.....1000
11— 1. A Circumstantial Scandal, C.....1000
11— 5. Father's Helping Hand, C.....1000
11— 8. Those Kids and Cupid, C.....1000
11—12. Father's Lucky Escape, C.....1000
11—15. A Looney Love Affair, C.....1000
11—19. Wanted, A Leading Lady, C.....1000
11—22. When Father Was the Goat, C.....1000
11—26. Saved by a Skirt, C.....1000

POWERS

10—23. A Pure Gold Partner, D.....1000
10—28. Lady Baffles and Detective Duck in The Lost Roll, C.....1000
10—31. The Man from Argentine, D.....2000
11— 4. The Thinking Cockatoos, Vaud., and Insect Celebrities, Ed.....Split Reel
11—11. Actors from the Jungle, Animal D...1000
11—12. Honor Thy Husband, D.....2000
11—18. Muscles and Merriment (Vaud.), and Ditmar's Educational .....Split Reel
11—25. Kidnapping the King's Kids, C.....1000
11—27. The Mirror of Justice, D.....1000

REX

9—26. The Fascination of the Fleur de Lis, D. 3000
10— 8. The House with the Drawn Shades, D. 2000
10—10. Alas and Alack, D.....1000
10—17. A Mother's Atonement, D.....3000
10—19. Lon of Lone Mountain, D.....1000
10—24. The Springtime of the Spirit, D.....3000
10—26. The Millionaire Paupers, D.....3000
11— 7. Such a Princess, Juv. D.....3000
11— 9. The Parson of Pine Mountain, D.....1000
11—13. The Circus, C.....1000
11—14. Liquid Dynamite, D.....1000
11—18. The Ring of Destiny, West.-D.....2000
11—21. The Mystery of the Locked Room, D.3000
11—28. The Kingdom of Nosey Land, D.....3000

VICTOR

9—15. A Shriek in the Night, D.....2000
9—22. Not a Lamb Shall Stray, D.....1000
10— 6. The Woman Who Lied.....4000
10—15. A Kentucky Idyll, D.....2000
10—22. The Magic Bon-Bon, C.....1000
10—27. A Life at Stake, W. D.....2000
11—12. Promissory Notes, D (A Story of Real Life, No. 1).....1000
11—17. Lil' Nor' Wester, Sea Coast, D.....3000

ENGLAND CAPITULATES

The First Long-Period Contract for RAVER-THOMAS Film Productions Gives England First Honors.

For two years, THE INTERNATIONAL CINEMATOGRAPH CORPORATION Ltd., of London, will supply the British trade with the Raver Film Corporation's great plays and stars in Pictures, with an optionable renewal.

Betts, the English Company's representative personally investigated the RAVER organization. He analyzed its policy, estimated the value of its collection of plays, determined Raver's facilities for securing talent, studied his producing staff and then satisfied himself the enterprise was financially sound.

He was clever enough to foresee competition ahead and decided to tie up the RAVER BRAND in advance.

The tremendous popularity of AUGUSTUS THOMAS' PLAYS is as great in England as at home. BIG, WHOLESOME, HUMAN STORIES are in demand everywhere.

RAVER-THOMAS PRODUCTIONS will be shown in Picture Theatres of the Better Class. Territorial distributers will be selected with care. REPRESENTATIVE exchanges will be given preference.

Forty-two applications for territory are now on file. Some of these will qualify. Others will not "measure up" mentally or financially.

Every day, almost, someone begins to realize the opportunity offered.

"THE OTHER GIRL" is coming soon

From every indication, she and Good Business will travel Tandem.

Address in the first instance

HARRY R. RAVER, President

RAVER FILM CORPORATION

WORLDS TOWER BLD. NEW YORK.

FEATURE RELEASES—CURRENT AND COMING

FOX FILM CORPORATION

9— 6. The Two Orphans.....5 reels
9—13. The Song of Hate.....5 reels
9—20. Regeneration .....5 reels
9—27. The Wonderful Adventure.....5 reels
10— 4. Sin .....5 reels
10—11. The Little Gipsy.....5 reels
10—18. The Soul of Broadway.....5 reels
10—25. The Family Stain.....5 reels
11— 1. Carmen .....6 reels
11— 8. The Blindness of Devotion.....5 reels
11—15. A Woman's Past.....5 reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE

10—20. The Green Cloak.....5 reels
11— 3. The Sentimental Lady.....5 reels
11—17. The Politicians .....5 reels
12— 1. Canavan .....5 reels
12—15. Bondwomen .....5 reels

EDISON

10— 6. Vanity Fair .....7 reels
10—13. The Magic Skin.....5 reels
11—10. Children of Eve.....5 reels
12—8. The Destroying Angel.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

8—16. A Royal Family.....5 reels
9—27. An Enemy to Society.....5 reels

POPULAR PLAYS & PLAYERS

8— 9. Vampire .....5 reels
8—30. Her Great Match.....5 reels
10— 4. The Song of the Wage Slave.....5 reels
10—25. My Madonna .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

8— 2. Sealed Valley .....5 reels
8—23. When a Woman Loves.....5 reels
9— 6. The Soul of a Woman.....5 reels
9—20. The Bridge or The Bigger Man...5 reels
10—11. Emmy of Stork's Nest.....5 reels
10—18. The Final Judgment.....5 reels
11— 1. Tables Turned .....5 reels
11—15. The Woman Pays.....5 reels
11—22. One Million Dollars.....5 reels

QUALITY PICTURES

9—13. The Silent Voice.....5 reels
11— 8. Pennington's Choice .....5 reels

MUTUAL MASTERPICTURES

37. The Wolf-Man (*Reliance*).....4 reels
38. The Man from Oregon (*American*)....5 reels
39. The House of a Thousand Scandals (*American*) .....4 reels
40. The Price of Her Silence (*Thanhouser*) .....4 reels
41. Bred in the Bone (*Reliance*).....4 reels
42. The Brink (*N. Y. Motion*).....4 reels
43. The Miracle of Life (*American*).....4 reels
44. His Wife (*Thanhouser*).....4 reels
45. The Seventh Noon (*Mutual*).....4 reels
46. The End of the Road (*American*).....5 reels
47. Inspiration (*Thanhouser*).....5 reels
48. The Strife Eternal (*Mutual*).....5 reels
49. The Forbidden Adventure (*Mutual*)...5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

10—28. The Masqueraders .....5 reels
11— 4. Still Waters, C.-D.....5 reels
11— 8. Madame Butterfly, D.....5 reels
11—11. The Mummy and the Humming Bird, D.....5 reels
11—15. Bella Donna, D.....5 reels
11—29. The Prince and the Pauper.....5 reels
12—23. The Red Widow.....5 reels
12—27. The Foundling .....5 reels
12—30. Denman Thompson's Old Homestead .....5 reels

BOSWORTH

9—23. 'Twas Ever Thus.....5 reels

JESSE LASKY COMPANY

11— 1. Carmen. D.....5 reels
11—18. Armstrong's Wife .....5 reels
11—22. Chimmie Fadden Out West, C.....4 reels
12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown .....5 reels
12—13. The Cheat .....5 reels
12—20. The Immigrant .....5 reels

MOROSCO PHOTOPLAY COMPANY

10—25. The Yankee Girl.....5 reels
12— 6. "Jane" .....5 reels

PALLAS

11—25. A Gentleman from Indiana, D.....5 reels
12—16. The Reform Candidate.....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

11— 7. The Iron Strain (Dustin Farnum)..5 reels
11—14. The Coward (Frank Keenan).....5 reels
11—21. The Disciple (Wm. S. Hart).....5 reels
11—28. Matrimony (Julia Dean).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

11— 7. The Lamb (Douglas Fairbanks)....5 reels
11—14. Old Heidelberg (Dorothy Gish)....5 reels
11—21. Martyrs of the Alamo.....5 reels
11—28. The Sable Lorcha (Tully Marshall and Thomas Jefferson).....5 reels

KEYSTONE-SENNETT PRODUCTIONS

11— 7. My Valet (Raymond Hitchcock)...4 reels
11— 7. A Game Old Knight (Charles Murray) .....2 reels
11—14. Fickle Fatty's Fall (Roscoe Arbuckle) .....2 reels
11—14. A Favorite Fool (Eddie Foy).....2 reels
11—21. Her Painted Hero (Hale Hamilton).2 reels
11—21. Saved by Wireless.....2 reels
11—28. Stolen Magic (Raymond Hitchcock).2 reels
11—28. His Father's Footsteps (Ford Sterling) .....5 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH

11— 1. The Turn of the Road.....5 parts
11—15. Heights of Hazard.....5 parts
11—29. The Caveman .....5 parts
12—13. The Price for Folly.....5 parts
12—27. What Happened to Father.....5 parts

LUBIN

10—25. The Rights of Man.....5 parts
11—22. The Nation's Peril.....5 parts
12— 6. The Man's Making.....5 parts
12—20. The Great Divide.....5 parts

SELIG

9—20. The Circular Staircase.....5 parts
10—18. A Black Sheep.....5 parts
11—15. Sweet Alyssum .....5 parts
12—13. I'm Glad My Boy Grew Up to Be a Soldier .....5 parts

ESSANAY

10—11. In the Palace of the King.....6 parts
11— 1. The Crimson Wing.....6 parts
11— 8. The Raven .....5 parts
12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts

WORLD FILM CORPORATION

BLANEY

11—22. Little Church Around the Corner..5 reels

BRADY

10—11. The Family Cupboard.....5 reels
11—29. The Sins of Society.....5 reels
12—20. Over Night .....5 reels
12—27. The Rack .....5 reels

CALIFORNIA

10—25. Salvation Nell .....5 reels

EQUITABLE

10— 4. The Price .....5 reels
10—11. Blue Grass .....5 reels
10—18. The Bludgeon .....5 reels
10—25. Divorced .....5 reels
11— 1. The Better Woman.....5 reels
11— 8. Should a Wife Forgive.....5 reels
11—15. The Cowardly Way.....5 reels

HARRIS

11— 8. Hearts of Men.....5 reels

SHUBERT

10—18. The Heart of the Blue Ridge.....5 reels
11— 1. Bought .....5 reels
11—15. A Butterfly on the Wheel.....5 reels
11—22. The Code of the Mountains.....5 reels
12— 6. A Modern Camille .....5 reels
12—13. The Gray Mask.....5 reels

FEATURES FOR STATE RIGHTS

ALL FEATURES BOOKING AGENCY

Right Off the Bat.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION

Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

The Melting Pot.....5 reels
The Whirl of Life (The Castles)...6 parts

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
The Black Spot.....4 reels
Victoria Cross .....4 reels
O-18 .....4 reels

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks.....5 reels

GREAT NORTHERN FILM COMPANY

A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels
A Woman's Honor.....4 reels

ITALA FILM COMPANY

Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts
The Strong Arm of Maciste.....

IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession.....5 reels
Nov.—The Concealed Truth .....5 reels

K. & R. COMPANY

July—Silver Threads Among the Gold.....5 reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

LINICK AND MELCHIOR

Was She to Blame? (*Elm Features*) 5 parts

F. O. NIELSEN

Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Thorns of Passion.....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY

How Molly Made Good.....6 reels

PHOTOPLAY RELEASING COMPANY

Aug.—Sarah Bernhardt at Home.....2 parts

PROHIBITION FILM CORPORATION

Prohibition .....5 parts

REELPLAYS CORPORATION

The Cowpuncher .....8 reels

STANDARD NEWSFILM, INC.

Are We Ready? .....4 reels

STERLING CAMERA & FILM CO.

Land o' the Lost.....5 reels
The Game of Three.....5 reels

SUN PHOTOPLAY CO., Inc.

The Princess of India.....5 reels

UNITED PHOTOPLAYS

Japan .....6 reels
China .....6 reels

WORLD SERIES FILM CO.

1915 World's Championship Series.
(Boston Am. vs. Phila. N.)....3 or 5 reels



These Feet are Worth a Million Dollars

ROYALTY, society, wealth have gazed at them in admiration; newspapers and magazines have printed pages and volumes about them; keen, far-visioned business men have put a picture of them on their products and gained for them immediate popularity.

They are the feet of the most famous dancers in the world—the originators of the One-Step, Tango, Maxixe; owners of the Castle House; the stars of New York's greatest musical comedies—the most discussed couple in all America.

And these million dollar feet can wend their steps into your box office and put over for you as big a show as you have yet known. Motion picturedom now welcomes

Mr. & Mrs. Vernon Castle

Since they became famous bids have gone high to bring them into motion pictures. **We have paid their price.** Although the outstanding memory of "The Whirl of Life" is in those wonderful dancing scenes in ballroom, on stage and in richly lighted royal cabarets—this feature is as powerful a drama as has come before you this year. It is written around the almost unbelievable lives of these two young people. It abounds in surprises, villainy, pathos, humor, excitement—such as would rouse the envy of a Jules Verne. If you find one section of padding throw this picture out and ask for your money back.

The Globe Theatre, N. Y., put it over, a big hit, as a $2 feature. If this picture cannot pack your house then no picture will.

The WHIRL of LIFE

Story by Vernon Castle—Produced by Oliver D. Bailey—Adapted for screen by Catharine Carr.

Buyers of territory base choice on the judgment of these hard-headed buyers:

A. Caille & Co., Majestic Theatre, Detroit, Mich., bought the States of Michigan and Ohio; Authors Film Co., Inc., Empire Theatre Building, New York, bought Greater New York and New York State, Pennsylvania, New Jersey, while the Celebrated Film Co. of Chicago purchased Illinois and Wisconsin. Warren Short, Equitable Building, New York, has just purchased Virginia, Georgia, Alabama, North and South Carolina. Options on other territories have already been taken. It is worth a telegram, a telephone call or a personal call.

Wire to Cort To-Day

Cort Film Corporation | John Cort President | 1476 Broadway N. Y.

Inauguration of Triangle Plays Received with Enthusiasm

The same Triangle Plays which appeared at the Knickerbocker Theatre in New York, the Chestnut Street Opera House in Philadelphia, and the Studebaker Theatre in Chicago are now being shown by many exhibitors throughout the country and are receiving marked attention in the local newspapers.

The opening in Minneapolis, Kansas City, Cleveland, St. Louis have all been marked with expression of great enthusiasm from the moving picture and dramatic critics.

"Triangle Plays have come to stay if one may judge of the enthusiasm of those who have seen the opening program at the Liberty Theatre. In the 'Lamb' Douglas Fairbanks finds play for all the enthusiasm and magnetic qualities he has shown on the spoken stage."—*Cleveland Plain Dealer.*

"Each Triangle Play in the opening program is alone worth the price of admission, and the four are varied enough to be shown on one program to great advantage."—*St. Louis Star.*

"Romance, revenge, fairness and fate are compellingly linked to provide rich measure of entertainment in the film play 'The Sable Lorcha.' "—*Philadelphia Press*

These are but a few of the newspaper excerpts about Triangle openings. More will be given next week.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Triangle Quality Triumphs at Regular Theatre Prices

When the dramatic critic of the New York Evening Post said in reviewing one of the first of the Triangle Plays:—"It is plays such as these that makes possible the presentation of motion picture plays at two dollars," he spoke for the New York public.

His statement has a wider applicability, however, and Triangle quality proves its right to consideration from the standpoint of values in other parts of the country.

Some skeptics said that the first bill was too good—that we had set too high a standard and could not stand the pace. They were sure the quality could not be maintained. We knew better, and subsequent reviews have proved our judgment correct.

Not alone New York, Chicago, Philadelphia and Brooklyn are willing to pay regular theatre prices for dramatic and comedy material that ranks in value with the product of the spoken stage, but—

Louisville, Columbus, Cleveland, Richmond, Norfolk are all catering to the needs of their respective populations at the regular theatre scale with Triangle Plays.

They find that the question is one of values and that alone. Triangle Quality is of that class that commands the regular theatre price, and that in itself is sound as the Treasury at Washington.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

RELEASES

"LOVE AND LAW"

Comedy.....MONDAY, NOV. 22

The deacon owns a "Flivver;" Jimmy a classy little racer, and both are rivals for the widow's hand. The deacon puts one over and Jimmie joins the "Road-gang," but he turns the tables and wins out. WILLIAM DUNCAN, GEORGE STANLEY and ANN DREW.

"SAINTS AND SINNERS"

Three-Part Drama, Broadway Star Feature
TUESDAY, NOV. 23

Misunderstandings and jealous suspicions cause a fifteen year separation of husband and wife, but in the joy of their reunion all is forgotten. Presenting MAURICE COSTELLO, LEAH BAIRD, ADELE DE GARDE, GARRY McGARRY and VAN DYKE BROOKE.

"SONNY JIM AND THE FAMILY PARTY"

Comedy.....WEDNESDAY, NOV. 24

Sonny Jim's parents take him to Aunt Susan's to spend Thanksgiving and what doesn't happen when he and the five "Imps" get busy is not worth mentioning. BOBBY CONNELLY as Sonny Jim.

"GHOSTS AND FLYPAPER"

Comedy.....THURSDAY, NOV. 25

The widow owns a house reputed to be "haunted," so the rivals for her heart and hand try to get tenants for her. Each plays "Ghost" with the other's tenants, with laughable and startling results. An all-star cast.

"ALL FOR THE LOVE OF A GIRL"

Comedy.....FRIDAY, NOV. 26

The mayor is converted, through love, into a leader of Woman's Suffrage. He dreams a dream which is too funny for words and has a joyful awakening. Featuring MR. and MRS. SIDNEY DREW.

"A 'MODEL' WIFE"

Two-Part Comedy-Drama
SATURDAY, NOV. 27

Her daring and resourcefulness, as well as her sweetness and charm, win the consent of Robert's father to their marriage, while Robert has a good laugh at the way he introduced his bride. LILLIAN WALKER and ANTONIO MORENO are the leads.

Six a Week, Including a Three-Part Broadway Star Feature

"ONE PLUS ONE EQUALS ONE"—Comedy MONDAY, NOV. 29

"THE MYSTERY OF THE EMPTY ROOM"—Two-Part Drama.....TUESDAY, NOV. 30

"A SCANDAL IN HICKVILLE"—Comedy WEDNESDAY, DEC. 1

"THE CONQUEST OF CONSTANTIA"—Comedy-Drama.....THURSDAY, DEC. 2

"THE HOME CURE"—Comedy....FRIDAY, DEC. 3

"CAL MARVIN'S WIFE"—Three-Part Drama, Broadway Star Feature....SATURDAY, DEC. 4

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"SAINTS AND SINNERS"

Released November 23rd.
Is a three reel feature
Of vital heart interest.
It is acted by
An all star cast including
Maurice Costello
Leah Baird
Van Dyke Brooke
Adele De Garde and
Garry Mc.Garry

·o·

STORY

Through his friend Jack Arden, a widower with one child, Ashley is brought to the realization that he is growing away from his wife, Margaret, and Eileen, his daughter, on account of his devotion to his books.

Margaret's sister, Dora, who is weak and frivolous, starts a flirtation with Jack Arden Margaret attempts to help her sister escape from the attentions of Arden. Ashley misunderstands the situation and when he sees Arden embrace Margaret by mistake, shoots and kills him. Ashley denounces his wife and turns her out of the house She goes to a convent.

Fifteen years later, Eileen, now a young lady, falls in love with young Robert Arden, but Ashley objects without giving an explanation Ashley is striken with apoplexy and dies

Dora, who had gone to India, returns and tells the whole story. She goes with Robert to the convent, where Eileen's mother is, and explanations follow Margaret forgives Dora and Robert marries Eileen.

"SAINTS AND SINNERS"

Is another reason why
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Are the best three-reelers
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Featuring Virginia Pearson and Joseph Kilgour
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That every progressive exhibitor
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Are leading the exhibitors
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LUBIN



VALENTINE GRANT
IN
"THE TAINT"
THREE ACT DRAMA
RELEASED WED, DEC. 1ST

MONDAY, NOV. 29TH
"THE LEGEND OF THE POISONED POOL"
ONE ACT DRAMA

TUESDAY, NOV. 30TH
D.L. DON COMEDY
"WHICH IS WHICH"
ONE ACT

FRIDAY, DEC. 3RD
"WITH STOLEN MONEY"
ONE ACT DRAMA

SATURDAY, DEC. 4TH
BILLIE REEVES COMEDY
"AND THE PARROT SAID--?"
ONE ACT



L.C. SHUMWAY
IN
"THE SILENT MAN"
TWO ACT DRAMA
RELEASED THURSDAY, DEC. 2ND

GENERAL FILM
LUBIN
RELEASES



LUBIN

PRESENTS

THE TOPIC OF THE HOUR

THE NATION'S PERIL

FIVE ACTS OF PURPOSE AND PUNCHES
SEC. JOSEPHUS DANIELS
ADMIRAL WINSLOW - ADMIRAL FLETCHER

SOLDIERS, SAILORS - MARINES
U.S. ATLANTIC FLEET
NIGHT ARTILLERY ATTACK
WIRELESS STATION
ACTUAL SINKING OF STEAMER BY SHELL FIRE

WITH
EARL METCALFE - ORMI HAWLEY
AND SUPERIOR CAST



WRITTEN BY
GEORGE TERWILLIGER & HARRY CHANDLEE
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V L S E



Siegmund Lubin

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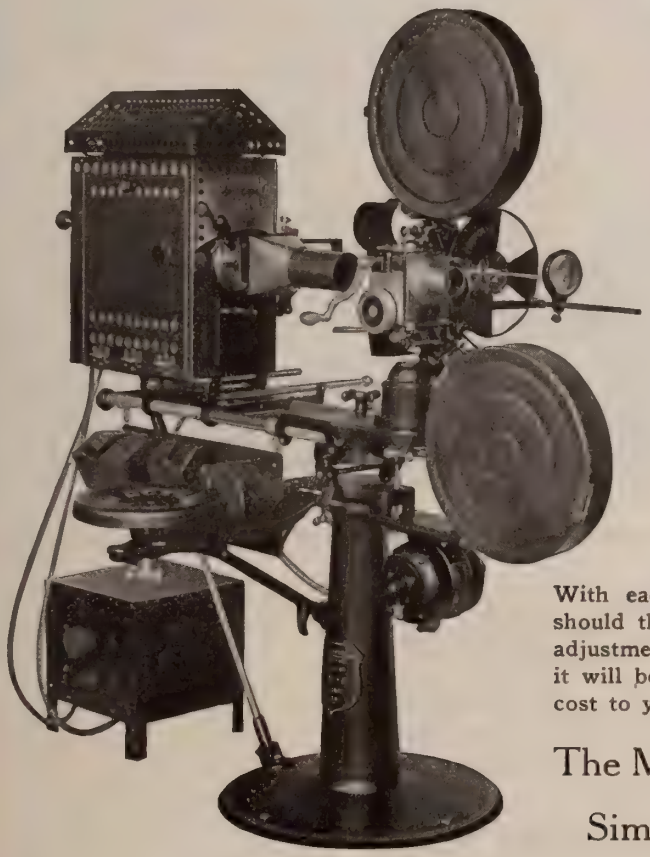
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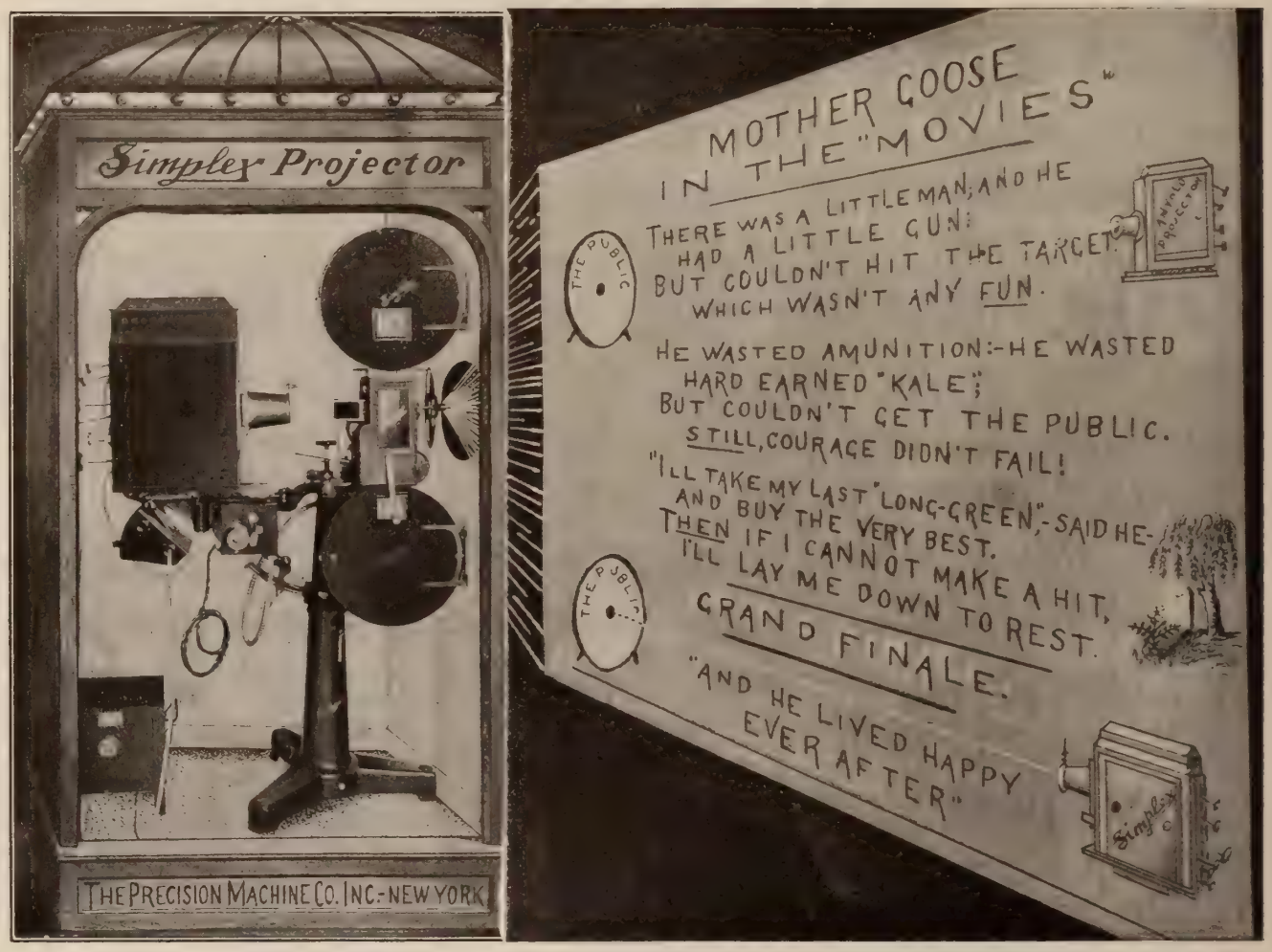
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Section of Motion Picture News

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Motion Picture Projection Simplified

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36—What is the difference between direct and alternating current?

Ans.—Direct current may be generated through chemical means as is the case in ordinary primary batteries, some of which, like the Sal Ammoniac and dry kind, are intended for intermittent service only; or of the old crow-foot or blue-stone battery or the Edison Primary battery, if used, a continuous Direct Current electric service may be had for driving small motors, lamps or the like. It must, however, be understood that no chemical source of supply is intended for heavy continuous service. Therefore, you should never expect to be able to operate more than a very small motor, maybe ⅛ H. P., from a primary battery.

The next means at hand for making direct current is the electric generator driven by an engine or other source of power.

The electric generator or dynamo, as it is also called, for direct current, consists of four main parts:

1.—The field magnets.

2.—The armature.

3.—The commutator

4.—The brushes by which the current is collected from the rotating armature.

I will not at this time go into a description of the direct current generator as this will be reserved for detailed discussion in later chapters, but it is sufficient to state that when the armature is revolved within the field an electric current is generated which, through the means of the brushes on the commutator, is collected in

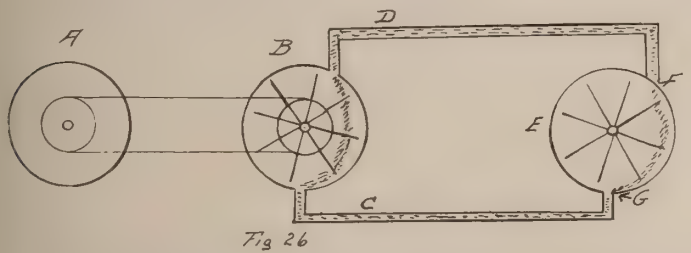


Fig 26

such a way that the current will flow continuously in one direction; that is, one terminal of the armature or one of the brushes becomes positive from which the current flows over the line through the various translating devices such as a motor, incandescent lamps, moving picture arc, electric heating device, or any other apparatus and then the current returns, after performing the work, to the negative brush, back through the armature.

A properly designed electric generator will deliver a constant voltage, the pressure or potential of which depends upon the windings and the speed at which the armature is revolved.

Due to the fact that the direct current flows in the one

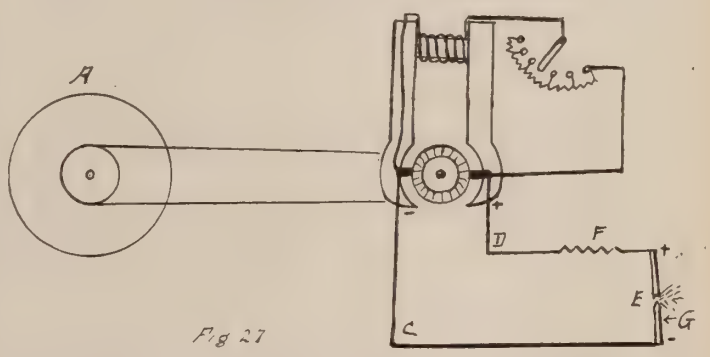


Fig 27

direction when you apply the positive wire to a rheostat and then from the rheostat to the upper carbon of a projector arc lamp, the current will flow from the upper carbon point to the lower carbon point, when the carbons are put together, continuing to flow back to the negative brush of the generator.

When you separate the carbons, the upper carbon point becomes what is called the positive (+) crater, and the greater part of the light living element is centered in this crater. The arc which continues to flow is not a light giving medium. It is merely the medium by which the heat at the upper crater is maintained in order to voltalize the carbon and the lower or negative carbon is also merely an instrument for maintaining the current flow and intensity of the upper or positive crater.

Fig. 26 will clearly illustrate the direct current electric system by a water motor installation.

Referring to Fig. 26, "A" is a motor or engine which is driving, in this case, a rotary water pump "B." The pump takes the water from pipe "C" and puts it under pressure in pipe "D" supplying the water motor "E" with a pressure suitable to revolve its moving member at an even speed, depending upon the load applied to the shaft and upon the pressure in pipe "D," at the jet "F."

You will observe that if the pump "B" runs in a fixed direction as indicated, there will be a continuous pres-

sure at the jet "F," and the shaft of the water motor "E" will be driven in one direction at high speed giving a steady source of power at the shaft. In a like manner as illustrated in Fig. 27, the motor or engine "A" drives the Electric Generator "B," which sends forth positive continuous current over wire "D," through the controller or jet or rheostate "F" to the positive carbon over the crater "E," where the continuous direct work in one direction is performed, over the arc, through the negative carbon and return wire "C," to the negative brush of the generator, thus completing the continuous work in one direction maintained at a constant fixed potential or voltage, flowing in the same direction at all times.

By increasing the speed of pump "B" in Fig. 26, the pressure will be increased at the jet "F," which, if allowed to be with the same opening as before, will admit more water to the blades of water motor "E," which will then, of course, run faster or develop more power but always in the same direction.

Referring again to Fig. 27, we have exactly the same condition as with the water system. If we increase the speed of Generator "B," its potential or voltage will increase and if we allow the jet or, in this case, the rheostat "F" to remain with the same opening or admittance, which means with the same resistance as it was previously, more amperes will flow over the arc and the positive crater will glow with greater brilliancy, thus performing more work, but always flowing in the one direction.

In Fig. 26, "G" is the exhaust or the medium through which the water is allowed to get away after it has performed its work. You understand, the exhaust is of no use as far as producing power at the shaft "E" is concerned. It is merely an incident to the system to allow the water which has done the work to return to the pump.

In Fig. 27, the lower carbon "G" is the exhaust pipe, or medium through which the current, after it has performed its work at the crater, passes along to the exhaust or return wire "C," to the generator. Please note that the lower carbon which is the negative "G" in no way contributes to the illumination or usefulness of the power expended and concentrated at the crater "E." It is merely an incident to the system and serves as a conductor for the return of the current to the generator after the potential has done its work at the arc.

Theatre on Cornfield in Chicago Model Film House

The Albany, Located on Site Where Five Years Ago a Field of Maize Flourished in Limits of the City, and Seating One Thousand, Has Gained Reputation for Capacity Runs, and Is Known for Attractice Devices Installed by Builder for Making It a Perfect Theatre

FIVE years ago the site of the new Albany Park theatre, Chicago, which was opened on October 16, was a corn field. This theatre is located in the northwest part of Chicago, seven miles from the business district.

The fact that since its opening it has been running to capacity is interesting in showing both the growth of Chicago and also the growth of the demand for the better grade motion picture theatre.

While this is a neighborhood house, many of the people who have been packing its doors have travelled from miles around to see it, passing on their way several houses which cannot compete in comfort and modernness with this playhouse.

Not only are the films shown of the best kind produced, but the theatre itself is built and decorated with the idea of appealing to the better class of audiences.

Neither its exterior or interior contains superfluous ornamentation, the too prevalent display of gold leaf, or the high and trying colors. Everything about it is in the best of taste.

Subdued Ornamentation Is the Best

F. Foltz and Son, the architects, worked on the theory that the over ornate, highly colored theatre was just as distasteful to the majority of the people as the crude pictures which were formerly shown in motion picture houses.

So they paid more attention to the quality than to the quantity of the ornamental features.

The interior ornamental plaster work was done by the Decorators' Supply Company, of Chicago, and speaks well for both their good taste and experience in decorating theatres. The color scheme is old ivory with no striking contrasts, and the lighting effects run to warm colors that are very pleasing.

A Kimball organ aids a good orchestra in supplying excellent music for the pictures.

The one thousand seats were made by Heywood Brothers and Wakefield, and are carefully designed with their backs at a proper angle with the floor. They are well upholstered and thoroughly comfortable.

The building is absolutely fireproof, having steel and hollow tile floor and roof construction, and brick walls. The hollow tile construction, installed by the National Fire Proofing Company, eliminates moist walls which result in streaky ceilings so often seen in motion picture theatres.

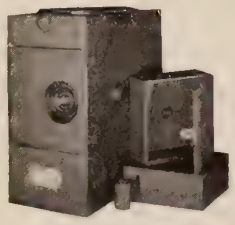
Tempered Blast System Installed

The ventilating system is of the tempered blast type. The air is drawn through a stack of the American Radiator Company's Vento Tempering coils, thence through a Sturtevant Multiblade fan, with a capacity of 25,000 cubic feet per minute.

This fan blows the air through concrete tunnels under the auditorium floor, and introduces it into the auditorium through wall registers located just above the heads of the audience.

A slight air pressure being thus created, the air finds its way out through large exhaust registers located near the floor at the back of the auditorium. This system keeps the theatre supplied with fresh air at the proper temperature.

(*Continued on page* 153.)



THE KINOGRAPH M. P. CAMERA

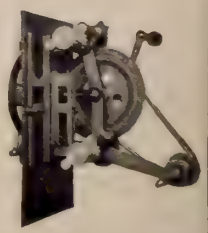
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Every exhibitor in the United States and Canada (excepting only British Columbia) will now receive Motion Picture News **within** the **same** week it is issued here in New York.

The "News" gives this notable service **exclusively** and **for the first time** in this industry.

It means that exhibitors on the Pacific Coast will have in their hands Friday or Saturday of every week a trade publication giving **completely** the very latest news, advertising announcements, complete reviews and release dates for **the coming week.**

It means that exhibitors **everywhere** will now receive at the earliest moment the latest and most complete trade journal service.

It means that every motion picture page editor in the Country will have the "News" in his hands each week before his Saturday or Sunday department goes to press.

Another vital step in the progress of

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WE ARE MOVING

We made the above announcement eighteen months ago, when we moved to offices three times the size of our previous ones.

February first, 1916, we move again, this time to offices one-third larger than our present ones, which are overcrowded.

Our new offices will cover ¼ of the fourth floor of the new 16-story building at 49th Street and Seventh Avenue, built especially for the film trade and to be known as the Motion Picture Board of Trade Building.

Our friends, we know, will be glad to note this evidence of our progress, and our new and better facilities for publishing

"The paper that's read"

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

REDUCING FLICKER ON AN EDISON KINETOSCOPE

J. A. P., Blakely, Ga.:—*We are subscribers to your valuable magazine and get some good ideas from same. In your section headed "Hallberg Helps" we frequently find little things that are valuable. I am using an Edison Kinetoscope Exhibition model inside shutter and have trouble with the picture flickering. I am sure it is the shutter that causes this trouble, but no matter how I try to adjust it I always have this trouble or worse. Could you tell me the proper position in relation to the star wheel? I also have trouble with keeping a light on the arc, for the first few minutes after it heats up the light is fine, then it begins to dim. Sometimes it hardly gives enough light to distinguish features on the screen. I use 110 volts, 60 cycle A. C. Have an Economy Lamp Regulator manufactured by Electric Appliance Co., rated for this current. Keep all connections good and tight. My arc lamp is the type that was furnished with this equipment. Also manufactured by Edison. Can you tell me what the trouble is?*

Ans.—The only way to reduce flicker on the machine you refer to would be to remove the revolving light interrupting shutter and rivet or fasten on to each side of each blade a strip of thin metal or the like, of such width that both blades will be exactly alike and the width of the blade must be such and the shutter must be so set; that it will shut off the light on the screen just as the intermittent sprocket begins to turn to move the film downward, and it must continue to shut off the light until the intermittent sprocket has stopped moving the film downward; then it should uncover and expose the light on the screen. A simple way to make this test is to strike your arc, open your film gate and let your light flow on the screen. Now move the flywheel in the direction it rotates until the intermittent sprocket just begins to move; then set your shutter so that it cuts off the light. Tighten the shutter and keep on turning the flywheel until the intermittent sprocket stops; then if the shutter has uncovered the light on the screen before the intermittent sprocket stopped, you must widen the blade of the shutter enough to shut off the light until the sprocket does stop. That is the whole trick and it is very simple. You must remember to make the shutter just a little wider than actually suggested above, because there will always be a slight shake in the gears and in the transmission devices between the sprocket and the shutter shaft, so that if the slamb or shake of the shutter, when you hold the flywheel still, makes the shutter move ¼ inch, make the blade ¼ inch wider to overcome this back slamb; then make the second blade just the same size, and I guess your troubles will be over. In some of the older type machines the blade which covers the light when the intermittent sprocket moves, is made wider than the interrupter blade which is the other one, and this in itself makes an uneven light balance on the screen.

You will lose some of the brilliancy of the picture by making the second blade as wide as the main blade, but you will do away with the greater part of the flicker.

Concerning your light, I want to say that a good many regulating devices depreciate with age, due to loose contacts, poor contacts if sliding devices are used, etc., which may in time cause a decrease in the light.

If you use a high grade carbon, such as the Speer Bio or Electra, you ought not to have any trouble. If you use the ⅝ inch or preferably the ¾ inch size, if you are running the regulator on the high notch, the setting of the carbon in the Edison lamp as used in the old machines is not the best for alternating current. It would be better for you to remove the old lamp all together, and put in a new post and a new lamp of such type as will allow setting the carbons so that the lower carbon will sit straight up and down and the upper one at an angle of about 25 degrees to 35 degrees backwards from the vertical position, or you may set both carbons straight up and down, one immediately above the other in perfect vertical line; then you will also secure perfect results.

NEW STYLE MOTOR ATTACHMENT WILL SOLVE THE DIFFICULTY

H. S. E., Hinton, W. Va.:—*I would thank you to advise me whether or not it would be good policy to connect motor with a new model Simplex from above. That is, cut belt holes in casing and belt groove in flywheel. The motor we have will not drive machine on wheel especially constructed for it.*

Ans.—I would not advise you to groove the flywheel on the Simplex projector and cut two holes in the metal case, enclosing the mechanism. My main reason for not recommending this scheme is that in order to groove the pulley you have to take the mechanism all apart and remove the flywheel. Another reason which I offer against this method is that a belt always carries a great deal of dust, and it would certainly be detrimental to not only open the case by means of the holes, which would admit dust, but the belt would pick up a lot of outside matter and before long the interior of the mechanism would become dirty and clogged.

The Precision Machine Company make a new style motor attachment, which is very serviceable and works beautifully. It has friction control and can be set at any speed. I recommend that you put in one of the new motor drives rather than to run the chances of injuring your machine.

HOW TO AVOID REPRODUCTIONS OF CARBONS ON SCREEN

L. A. P., Grand Rapids, O.:—*I am using A. C. 110 volts through a Ft. Wayne Compensarc, Power's No. 6 lamb house, with about 0 ft. throw. Sometimes I get the carbons on the screen that is the exact reproduction of my carbons reflected on the screen with, of course, a black space between them. What is wrong?*

Ans.—The trouble which you describe is caused by the fact that your arc under the condition mentioned is centered on the aperture plate, instead of the spot from the upper carbon. From indications I would say that you ought to lower your lamp, may be ⅜ inch and then move the lamp forward, maybe ½ inch so as to focus only the upper carbon crater on the aperture plate, leaving the lower creater to expose itself above the aperture.

With the Ft. Wayne Compensarc it usually is demanded that you maintain an arc about 3/1 inch to ¼ inch long, but if you should keep the carbons very close together you may be able to focus both the upper and the lower crater at the same time, but even under this condition you would see a streak across the screen where the carbons are separated and where the arc is being maintained between the carbon points. Under the circumstances I believe the first suggestion would be the better one in your case, to follow.

NOTICE We Ask You To Place Your Orders For SPEER CARBONS

Before you are all out—Because we are swamped with orders, and ask you to give us all the time you can. Our factory runs night and day and we are doubling our plant!!!

ORDER NOW! DON'T DELAY!!

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Kincaid & Metcalf, Owners and Managers

Greenfield, Illinois,
October 18, 1915.

Gentlemen:

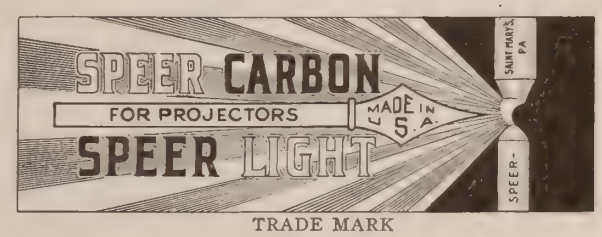
Relative to the Speer Projector Carbons which we purchased from you a month ago, will say that we are obtaining the very best results with their use, finding that we obtain as much or more light from them and that we consider them to give 20% more service than the imported carbons. You may rest assured that we are boosters for "The Speer Projector Carbon" and that you have made a steady customer.

Yours very truly,
Kincaid & Metcalf.

NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
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We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices if Cash Comes with Your Order—First Come, First Served!



TRADE MARK

Our Speer Carbons are absolutely guaranteed to give satisfaction or money back

Speer Carbon Company

Dept. "N"

(Makers of carbon for Electrical purposes during the past 25 years)

Saint Mary's, Pa.

J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor

You Owe It to Your Spectators

You are not giving full value, no matter how good your film, unless your pictures are clear cut to each corner of the screen.

Bausch and Lomb Projection Lenses

give the film full value and spectators their money's worth.

Patrons appreciate this attention to sharp definition and even illumination, and show it by coming back again and again.

From any film exchange you can obtain these lenses—the same as are regularly furnished for Edison and Nicholas Power Machines.

Bausch & Lomb Optical Co.
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Largest Manufacturers of Photographic Lenses, Microscopes, Projection Apparatus, Ophthalmic Lenses, Binoculars and other high grade Optical Products in America.

REFLEX

(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core

Another English manager who has used Reflex carbons for over two years writes:

"There is **absolutely** no doubt in my mind that your **Reflex Carbons** are the **finest for Cinema work** it is possible to obtain. Especially for heavy current. We have tried practically all makes. Please put the following order through as soon as possible——."

Mr. Manager, all you have to sell is a picture: make the best in town by using **Reflex Carbons.** Send us an order **now.** It will pay you.

¾ x 12 plain cored, $10.00 per 100 carbons
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⅝ x 6 copper coated cored, $3.75 per 100 carbons
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If your dealer cannot supply you with **Reflex Carbons** send cash with your order or instruct us to ship C.O.D. and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Watch our weekly advertisements and gain for yourself the experience of others.

JONES & CAMMACK
SOLE IMPORTERS
12 Bridge Street **New York City**

RADIUM GOLD FIBRE SCREEN IS SUITED TO ALTERNATING CURRENT

T. V. H., Canadian, Tex.:—*I am figuring on buying a Radium Gold Fibre screen and I use alternating current. Will picture be plainer on a Gold Fibre screen than on a cloth curtain? What size picture will give the best results. My theatre is 25 feet wide; ceiling 18 feet; throw 86 feet. Have a 12 x 12 cloth curtain at present.*

Ans.—The Radium Gold Fibre screen, such as is used in the Strand theatre, New York City, and in many other equally important theatres, is giving splendid satisfaction. It does not matter whether your current is alternating or direct in the use of these screens, because a metallic screen of that kind will intensify the brilliancy of your picture more than double. It is claimed that where the current supply at the arc is alternating, where the light is generally tinted on a bluish or purple cast, the golden surface produced by the Gold Fibre screens changes the tone of the picture from the cold and harsh appearance to a soft and agreeable tone. For a theatre 25 feet wide and with a ceiling 18 feet high, and where throw is not over 86 feet, I would recommend a picture of either of the following sizes: 9 x 12, or 10 x 13 feet 5 inches. If you believe a larger size picture more suitable to your condition you may put in a screen for 10 feet 6 inch picture by 14 feet wide, which, however, in my opinion is somewhat larger than the size house you describe, demands.

THREE-YEAR CLAUSE A STUMBLING BLOCK TO SOME BALTIMORE EXHIBITORS

NEGOTIATIONS between the members of the Maryland Branch Motion Picture Exhibitors' League of America and the Motion Picture Operators' Union reached a climax November 11 in Baltimore when the operators declared that except in the houses where the exhibitors had signed the new contract operators would decline to work. By that night a number of the exhibitors had not signed the agreement.

The new agreement provides for an increase of $2 a day in the wage scale, but there are no complications on this score. All of the exhibitors have been paying wages equal to the increase or are willing to meet the demands. The hitch occurs in a clause in the new contract which binds the exhibitor for three years. The exhibitors who are holding out maintain that this clause is not acceptable to them. The members of the Operators' Union are not willing to abolish this provision in the new working agreement.

J. Howard Bennett, who, together with J. Thomas Bohannon, Frank H. Durkee and Edward W. Price, have been representing the exhibitors' league, is very optimistic about the matter.

G. Kingston Howard, president of the Operators' Union, said that more than 60 picture theatres of the 120 in Baltimore and suburbs had signed the agreement. In some cases the union operators were at work in houses that had not signed the agreement on November 11. This is taken as an indication that the operators who were conducting the negotiations with the exhibitors still have hopes of reaching an agreement. In cases where the union operators were not working, the exhibitors or their managers held license as operators and were conducting their own operating room.

In some places the final question of signing the agreement was postponed until November 12. Many of the operators who went to work the night of November 11 carried the contracts with them for their employer's signature.

STRAND, CHATTANOOGA'S NEWEST PICTURE HOUSE, OPEN TO PUBLIC

THE Strand, Chattanooga, one of the most modern and up-to-date motion picture theatres in Tennessee, has been thrown open to the public. The new film house has been in the course of erection for some time and is located on Main street, South Chattanooga's busiest thoroughfare. A. J. Alper and A. Solomon are backing the new enterprise.

Particular attention was paid to the ventilation and heating systems for the theatre. The best pictures obtainable will be booked for the Strand. These will be selected from the open market.

A photoplay instrument will furnish the music, this costing approximately $3,500. A Minuso Gold Fiber screen has been installed. The Power's 6A projection machine will be used. The operating room will be fireproof and modern in every way.

INDIANAPOLIS OPERATORS IN A NEW CONTRACT WITH EXHIBITORS; WAGE INCREASES ONE OF ITS FEATURES

A NEW agreement has been signed by the representatives of the Indianapolis Moving Picture Operators' Union under the jurisdiction of the National Alliance of Theatrical Stage Employes and the Indianapolis Motion Picture Exhibitors' Association. The new contract is effective until August, 1917.

The agreement was signed by E. M. Mouser, B. A. Barton and J. H. Gavin, in behalf of the exhibitors, and E. C. Scobey, John Benner and J. C. Geiger, for the operators.

Features of the agreement are clauses dealing with fires in picture houses and the responsibility of the machine operator for fires growing out of machine trouble. Under the heading of "House Working Rules," all operators are compelled to keep the operating room free from all accumulations of combustibles as far as possible, and the operator must clean the booth once a day."

Another rule positively forbids smoking in the booth, "and any operator having a fire while operating shall be suspended until a thorough investigation has been made by the Board of Arbitration and another competent operator shall be furnished in his place."

The new contract calls for increases of $1 a day in the wage scale for night work, and from $1.50 to $2 a day for day work, depending on the hours and conditions of employment.

Under the terms of the contract, the operators working from 10 a. m. till 11 p. m. shall receive $23 a week, and those working from noon till 11 p. m. shall receive $21 a week. Operators working in vaudeville or burlesque houses shall receive $21 a week. In houses open only during the evening the operators shall receive $13 a week, the same scale to be paid in airdomes. Various other scales have been determined on for different kinds of work and conditions of labor.

The agreement contains a non-strike clause providing for arbitration of any differences between members of the two organizations working under the contract. The agreement provides for a board of arbitration to be made up of two representatives from each organization with a fifth and neutral member to be chosen by the other four. The decisions of the board shall be final and binding on both parties to the contract.

The Exhibitors' League controls fifty-one picture houses in Indianapolis, and the Operators' Union has a membership of about one hundred.

STEELTON, PA., HAS A NEW PICTURE HOUSE, SEATING 1,000

A FINE new motion picture theatre was opened November 8 in Steelton, Pa., where the main plants of the big Pennsylvania Steel Company are located. The building was specially constructed for theatre purposes by Robert M. Frey, who has leased the theatre to Harry L. Sellers, long the manager of the Standard theatre in the same borough.

The new theatre, which is at Front and Pine streets, is the most pretentious in Steelton, and one of the finest in Central Pennsylvania. The building is 45 by 100 feet and two stories high, the first floor being used as the theatre. It has a ceiling height of 26 feet.

The building is modern in every respect and fireproof, and the seating capacity is close to 1,000. The theatre is known as the Strand.

Mr. Sellers, in addition to conducting the Strand will continue to manage the Standard. He has just become sole owner of the Standard, having purchased the partnership interest in the house that had been held by Samuel Couffer.

E. H. PHILIPPI APPOINTED CHAIRMAN OF ADVERTISING COMMITTEE

E. H. PHILIPPI, of the Industrial Moving Picture Company, has been appointed chairman of the Industrial Movies Committee of the Advertising Association of Chicago

The function of this new committee is to show once a month, or possibly once every two weeks, some interesting moving pictures of industrial or educational value, of such a nature that they will be of particular interest to advertising men.

Mr. Philippi has called a special meeting of his committee, and expects to have a definite report to submit in writing to the Board of Directors of the Advertising Association on Monday evening, November 8.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

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Single or Double Arc

Single, two or three phase circuit

110, 220, 440 Volts

A. C. to Controlled D. C.

D. C. to Controlled D. C.



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TRADE MARK

is a complete—upright electrical unit, that furnishes the best possible direct current light for motion picture projection and may be installed and operated in any projection booth.

Better pictures, bigger profit and perfect automatic arc regulation.

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INTELLIGENT ECONOMY—



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What you get for what you pay is more important than what you pay for what you get.

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When you are in the market for PICTURE MACHINES or any kind of theatre equipment or supplies, make up your order from Fulton's catalog and send it to us.

FULCO FULCO FULCO

That's the sure way of getting the most for your money and with service added.

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156 W. LAKE STREET
CHICAGO
DISTRIBUTERS OF
MOVING PICTURE MERCHANDISE

OPERATORS AND ELECTRICAL WORKERS AT ODDS IN INDIANAPOLIS

TROUBLE between the Moving Picture Operators' Union and the Electrical Workers' Organization in Indianapolis was brought to light at a meeting of the Central Labor Union, when John Benner, business agent for the operators, said the electrical workers had made an attempt to infringe on the jurisdiction of the operators. He said the electrical workers had attempted to sign a contract with the exhibitors and charged that the electrical workers had agreed to take the places of the moving picture operators in case a strike was called.

Henry Courtot, business agent for the electrical workers, said he had received orders from the international headquarters of the union to endeavor to get members of the Moving Picture Operators' Union to become members of the Electrical Workers. He said he was acting under the orders from his international office, and that he did not think such steps as had been taken to carry them into effect had been illegal.

No action in the matter was taken by the delegates to the Central Labor Union. It is not regarded as likely, in labor circles, that any serious trouble will result from the disagreement between the electrical workers and the picture operators, as the operators recently signed a new working agreement, effective until 1917, with the Exhibitors' League of Indianapolis.

LEARS SUPPLY COMPANY PUTS MANY SMALL THEATRES IN DE LUXE CLASS

THE Lears Theatre Supply Company of St. Louis reports that the business done in the month of September, 1915, has exceeded all previous Septembers since the firm has been in existence. More than fifty theatres were equipped during that time, and it is a notable fact that the quality of the equipment sold is getting better and more substantial.

A higher grade of furnishings, better chairs, and more modern projecting machines are being installed than formerly. Not only are the city theatres being improved and beautified, but small town theatres are patterning after their city neighbors, and it is a very small and unimportant village in Missouri that does not boast of its de luxe motion picture theatre.

2 THEATRE MEN JOIN STRAND COMPANY STAFF

THE Strand Theatre Company, of Chicago and Indianapolis, has announced that J. F. Mackenzie, who has been manager of "It Pays to Advertise" company, has joined the executive staff of the company, and will be manager of the Indianapolis Strand, when it opens.

Mr. Mackenzie is well known from his nine years' association with George M. Cohan's Chicago organization. The company also has obtained from the Chicago Grand. Opera House its treasurer, Eugene Quigley, who is to be the treasurer of the New Strand in Chicago.

SYRACUSE PUBLIC SAFETY COMMISSIONER SWOOPS DOWN ON THEATRES

ORDERS have been issued to the owners of all motion picture theatres by the Department of Public Safety of Syracuse, N. Y., to the effect that the lobbies of all theatres must be cleared of picture standards, popcorn booths and obstructions of any kind.

The police have found during the past few weeks that theatres are putting in popcorn machines and easel standards in the lobbies, which is the cause of the order that all obstacles must be removed.

The police believe that in case of fire or panic in any of the houses that the obstacles might result in many serious accidents.

NEGOTIATIONS FOR SALE OF FRENCH PATENTS ON FEASTER DEVICE PROGRESSING

BYRON CHANDLER, Inc., 1482 Broadway, New York, distributers of the Feaster no-rewind machines, report that negotiations are progressing satisfactorily for the sale of the French patents on the Feaster device.

Feaster No-Rewind Machines

Bulletin No. 16

J. H. Hallberg, projection expert of the "Motion Picture News," says:

"The FEASTER machine is beautifully designed and perfectly constructed and works easily and to perfection. I take pleasure in highly recommending it to all those who are looking for another important improvement in their projection booth."

THE FEASTER machine saves you money and is easily and quickly attached to either Simplex or Power projectors.

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Niagara Gems, this or any other sample, 10c. Send for list. Our motto, Quality. Price and Service. Everything a Theatre can use. Niagara Slide Company, Lockport, N. Y. Agent wanted in every city.

LANG'S FILM REELS
THE BEST MADE
14 in. $1.50 12 in. $1.25 10 in. $1.00
CATALOGUE
LANG MFG. WORKS. Olean, N. Y.

Theatre Exhibitors.
New Imported Nitrogen Light Arc Lamps. Complete, ready to hang, $16.00 a pair.
Store Users.
High Efficiency Nitrogen Incandescent Lamps.

60 Watts	$.90	300 Watts	$3.00
100 "	1.00	400 "	4.00
200 "	2.00	500 "	4.50
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EDISON MACHINE $65.

Including upper and lower magazines, electric burner, new Simplex rheostat asbestos cord, rewind and lenses to fit measurements, everything ready to run a picture, guaranteed first class condition, for $65. Will ship subject to inspection. Many other bargains in Simplex, Power's and Motiograph machines. Opera and Folding Chairs of all kinds, new and slightly used, at bargain prices. Roll tickets 7½c. a thousand. Film Cement and Oil 15c. bottle. All makes of carbons. We are the largest THEATRE SUPPLY HOUSE west of Chicago.

LEARS THEATRE SUPPLY CO.
509 Chestnut St. St. Louis, Mo.

LOUISVILLE MANAGERS SETTLE DIFFERENCES WITH BUILDING AUTHORITIES

AN agreement entered into between the Board of Public Safety and the managers of seventeen of the largest motion picture houses in Louisville, Ky., is expected to end the overcrowding of theatres. All of the managers have signed a formal statement to the effect that they will in no way violate the laws governing motion picture houses.

As a result of the agreement, the Board of Public Safety has instructed the Building Department to withdraw the warrant against the Walnut theatre, which charges overcrowding during the run of a feature film in that city several days ago.

Because of a misconception of the requirements of the law before the conference between the Board of Safety and the exhibitors was held, the board decided upon the withdrawal of the warrant.

Inspectors of the Building Department will visit the theatres at intervals to see that the laws of the department are strictly enforced.

DELICATESSEN MEN THREATEN ACTION AGAINST MILWAUKEE EXHIBITORS

ONCE again the bugbear of Sunday closing is looming up before Milwaukee exhibitors. A few weeks ago it was a disgruntled barber, who, not allowed to keep his shop open Sunday, threatened to close the theatres.

This time it is the delicatessen men who threaten to close up everything on Sunday.

A new law, which passed the legislature at Madison at the request of the butchers and grocers, who as a whole stay closed an Sunday, prohibits the delicatessen men from remaining open. If enforced, as the police promise it will be, they threaten to evoke the old blue laws again and close up theatres and all. About the only thing that will escape, from present indications, are the saloons, which are allowed to run wide open on Sunday.

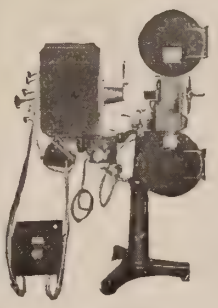
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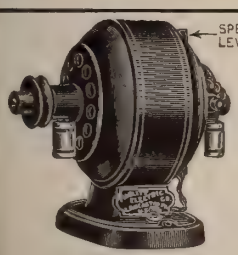
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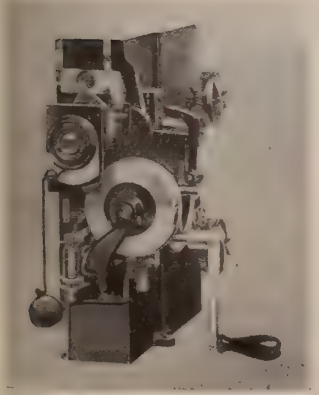
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THIS MAN DID
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—PRODUCERS WHO ARE ALSO EXHIBITORS—
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Motors for moving picture machines.
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For Motion Photography

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The Universal assembled without the case. Front view showing the lens, flywheel, shutter and aperture adjustment, and the one-to-one crank shaft.

Demonstrational Catalogue on request

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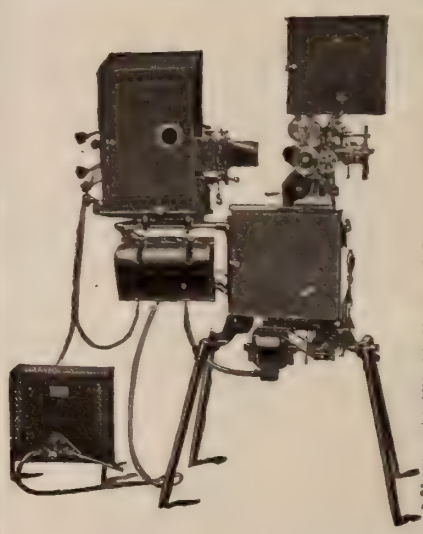
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That's the kind of service we offer to our patrons. We furnish our patrons "WHAT THEY WANT" and do not undertake to impose by recommending something "JUST AS GOOD" or "BETTER" for the sake of extra profit, or to satisfy some other whim.



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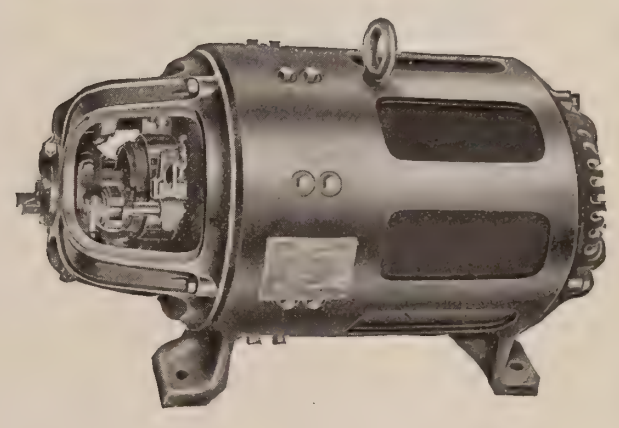
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For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra

WEIGHT, 450 LBS. HEIGHT, 15" WIDTH, 15" LENGTH, 28"

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SWEEDISH ELECTRICAL ENGINEER **34 EAST 23rd STREET, NEW YORK, U. S. A.**

Building and Furnishings

Edited by Nathan Myers

New Heating System Keeps Theatre Comfortable

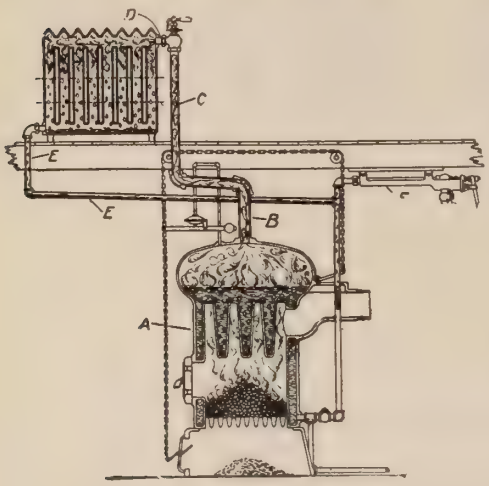
Vapor-Vacuum Plan Greatly Superior to Old-Fashioned Devices, Because It Distributes Temperature Evenly Throughout Auditorium, and Is Guaranteed to Effect Twenty-five Per Cent. Saving in Fuel Consumption—Detailed Description of Construction and Just How It Works

THE heating of a moving picture theatre is a big problem if one tries to solve it by means of the old-fashioned systems, hot air, steam or hot water. To obtain just the right amount of heat—not too much or too little—to keep the cold side of the auditorium as comfortable as the warm side, to have the temperature just right for the afternoon or evening exhibitions, without wasting heat throughout the rest of the day, are some of the difficulties which confront the proprietor.

These problems may all be solved by the use of vapor-vacuum heating (Kriebel system), the system giving just the right amount of heat required at the time desired, being flexible, easy to run and a real coal saver.

The removal of atmospheric pressure in the plant is the principle under which vapor-vacuum heating (Kriebel system) operates.

Water boils at sea level where the air pressure is about fifteen pounds to the square inch at 212 degrees. If a perfect vacuum could be produced it would boil at 98 degrees. Although science has demonstrated that an absolute vacuum is impossible, the nearer we can approach that point the lower the boiling point becomes and the less fuel is required to produce it. Vapor-vacuum heating (Kriebel system) creates a partial vacuum within the system, thus accomplishing a great saving of coal. This partial vacuum in the system acts as a pull on the entire system, pulling the vapor or steam into the radiators when there is absolutely no pressure at the boiler. Thus a very low fire maintained during the night or when the theatre is not in use, will produce heat enough to warm the building.



In firing up an ordinary steam system the heating of the radiators is a slow process because all the air in the system must be pushed out through the pinholes of the automatic air valves against a heavy atmospheric pressure constantly opposing it. The air is kept out by the heat of the steam acting on the automatic valves, closing the latter, but the moment the steam drops, the greater air pressure on the outside predominates and pushes its way in again. Thus we have a continual warfare between the steam and the air.

Advantages of Kriebel System

Different is the effect with vapor-vacuum heating (Kriebel system). The air is expelled easily, quietly through a half-inch elbow at each radiator thence down the air line to the controller in the cellar which closes when the system is emptied of air and stays closed, first by means of the heat within and later, should the pressure lower, by the air pressure on the valve of the controller. Thus vapor-vacuum heating (Kriebel system) makes the air a useful rather than a harmful agent. As the vacuum is produced by condensation in the system, no pump or complicated machinery is required.

The illustration used here illustrates a simplified system consisting of the boiler, one radiator with the supply and return pipes leading to and from it, and the controller. This simplified system is used here in order that the operation may be absolutely clear to the reader.

Shortly after the fire has been started in the boiler (A) and when the thin bodies of water, enveloped by the products of combustion, begin to absorb heat, the vapor commences to rise from the water and suspend in the space at the top of the boiler above the water line. (See illustration.) It then quickly makes its way into the main supply pipe (B), to which is connected the branch pipe (C) to the radiator. As the vapor enters the piping, which has until now been filled with air, the air is rapidly forced ahead of the vapor which makes its way to the radiator. Entering through the inlet (D), the vapor speedily dislodges the air from the radiator through the return air pipe (E), and on through the return main to the controller (F), where it is ejected from the system—the controller performing the function of air valve for the entire system. The vapor forcing the air from the system naturally follows the same course to the controller, but is prevented from escaping through the controller by the instant action of the heat on the brass expansion tube. This action closes the system.

The system is now filled with vapor, and the vapor takes its place as a heating agent, transmitting the heat from the radiator to the air in the room. As heat is transmitted to the room, the vapor condenses, creating the vacuum and exerting a constant suction on the boiler, pulling the heat up into the radiators.

Fuel Economy a Strong Point in Its Favor

All this may be accomplished without indicated pressure at the boiler, and as soon as the drafts are closed and the rate of combustion lowered, vacuum is created.

The advantage of vapor-vacuum heating from this standpoint of fuel economy alone should be sufficient to give it a strong recommendation.

But this fuel economy factor is only a part of the story.

This vapor-vacuum inlet valve is made of genuine steam bronze metal, nickel-plated. It is of the rotary cylinder type, "quick opening," has a neat lever handle, and with a single motion of the wrist (an easy motion, at that) can be thrown from the minimum to the maximum supply of heat or the reverse if desired. How often it occurs, especially in moderate weather, when only a small quantity of heat is needed, one wishes he might open the valve just a little instead of heating up the entire radiator. Right here is where the vapor-vacuum inlet valve demonstrates its real value. This valve contains a rotary cylinder with a graduated port of opening through which the vapor passes into the radiator.

The stem, to which the lever handle joins, turns the cylinder and when the larger end of the aperture is set opposite the opening into the radiator, the entire radiator is heated, while the smaller end of the port permits just enough vapor to enter the radiator to heat only about one-third of its surface.

The valve produces the "as much or as little" idea, against the

old method—"too much or too little." Its value as a convenience is almost incalculable. It means that you can regulate the amount of heat exactly to weather requirements, and to the temperature desired in each room to be heated.

The Vapor-Vacuum Controller is the basic feature of the Vapor-Vacuum idea. It is located above the boiler in the basement, as was shown in the illustration. It is here that the air is expelled from the system; it is here that the vapor is prevented from escaping, by the expanding action of the brass tube; and it is here that the air which has been freed from the system is prevented from returning by the action of the automatic Vapor-Vacuum Controller.

Right Amount of Heat at All Times

To sum up, Vapor-Vacuum Heating (Kriebel System) offers advantages that any other system offers, and many important advantages that no other system can offer.

Exactly the amount of heat wanted when wanted.

Exactly the amount of heat desired in each individual radiator.

Even temperature, like the hot-water system—but a much greater range temperature.

Full steam pressure when extreme cold weather requires it.

No heat when heat is not desired. The heat can be turned clear off in any radiator, and one doesn't have to wait for the air to get out of the system before he gets heat when he turns it on again.

A guaranteed twenty-five per cent. saving of fuel is given with each instalation, over fuel consumption in old-time one-pipe or two-pipe low pressure system.

LEADING BUSINESS MEN OF INDIANAPOLIS IN COMPANY TO BUILD $225,000 PICTURE THEATRE

THE Monument Realty Company, composed of well-known Indianapolis business men, has filed articles of incorporation with the secretary of state of Indiana, and the erection of a new photoplay theatre in Monument Place on the site of the Horace Wood livery stable has become an assured fact.

The new company has incorporated with a capital stock of $210,000, of which $110,000 is a 6 per cent. preferred stock and the remaining $100,000 is in common stock.

The theatre is to be built on standard theatre lines, and is to be devoted to pictures of the highest order. The total cost of the building and theatre will be approximately $225,000. Virtually all of the capital in the enterprise is to be provided by Indianapolis business men, the stockholders consisting of leading merchants, with the following directors: Robert Lieber, of H. Lieber & Co.; M. Efroymson, of Efroymson & Wolf, department store owners; A. L. Block, president L. Strauss & Co.; Ralph Norwood, Isidore Feibleman, of Bamberger & Feibleman, attorneys, all of Indianapolis, and M. Cohn, of Denver. Mr. Cohn is the owner of two large stores in the Colorado capital.

The officers of the company are: A. L. Block, president; Robert Lieber, vice-president; Ralph Norwood, secretary, and M. Efroymson, treasurer.

Rubush & Hunter, architects, are now completing the plans for the structure. It is expected to have the new theatre open not later than May 15.

The directors of the company have made several trips to the East, inspecting the larger motion picture houses, which have been so successful in the prominent cities, including Rochester, New York City, Syracuse, Buffalo and Detroit, and the plans for the new theatre will be based on the observation of the best in each of these Eastern houses.

The Monument Realty Company has acquired a ninety-nine year lease on the property, which the business men connected with the enterprise regard as an unusually favorable one. The issue of $110,000 of 6 per cent. preferred stock on the property has been taken by Gavin L. Payne & Co., of Indianapolis.

HEAVY DEMAND REPORTED FOR SATIN GOLD-FIBRE SCREENS

GEORGE McARTHUR, JR., special representative of the Satin Goldfibre Screens, Inc., of Detroit, has just returned from an extended western trip, where he succeeded in placing Satin Goldfibre screens in many theatres.

Frank M. Duncan, general manager of the company, reports that the factory is operating night and day to keep pace with orders.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

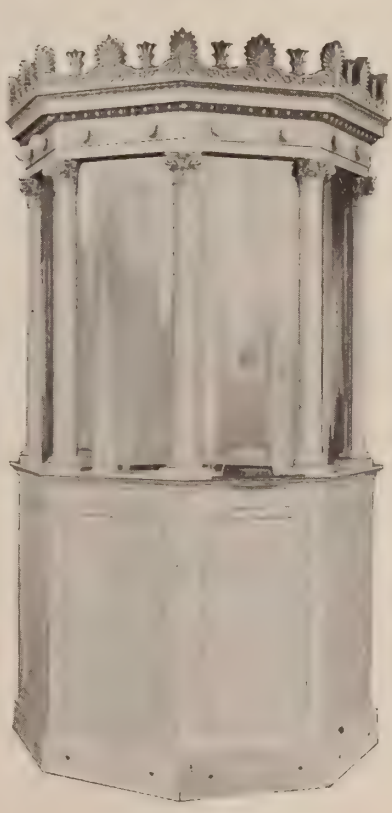
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BOSTON THEATRES MAKE CHANGES IN SERVICE SUPPLIED BY FEATURE COMPANIES

THERE are several changes in service in Boston theatres. The Modern has begun to use first-run Paramount pictures, using the Thursday releases, while the Park uses the Monday releases. The Modern also uses Fox features. The Harvard at Cambridge is now showing Paramount. The St. James, on Huntington avenue, has dropped Paramount and taken on World and Equitable features. This is a most prosperous house, nearly always full, and its personnel and every feature of its management reflects great credit on Mr. Brennan, the manager.

The district which the St. James serves, to some extent, is also to be served a bit later by the new Fenway theatre, wihch is fast nearing completion. The owners of this theatre hold an option on the Triangle service for Boston.

The price of the service is said to be $3,500. At this writing it is not known whether first, second or third runs will be used at the new house.

There is also a new house in Charlestown, Mass., called the Thompson's Square. It is managed by Albert C. Haley, who formerly managed the Franklin Park theatre, Boston, when it was running Paramount. It now features Metro.

PHILADELPHIA EXHIBITORS NOW PREPARE FOR THIRD ANNUAL BALL

THE Motion Picture Exhibitors League of Philadelphia, with the advent of autumn, has begun its usual activities. Meetings are held weekly, the principal object of which, at the moment, are preparations for the forthcoming, third annual ball of the League.

The ball will take place on December 8, at Turngemeinde Hall, on Broad street near Columbia avenue. The accommodations are ample for the large crowd which is expected to attend.

Many prominent picture stars have already accepted invitations to be present, with others still to be heard from.

Some interesting novelties are promised by the committee in charge as follows: Jay Emanuel, chairman; Charles Segall, P. J. Cropper, M. Spiers, Jack Delmar, Carl Hess, Lewis Hopkins, Dr. C. Morris, H. Berman, David Sabloskey.

FRISCO CHINATOWN GUIDE SHOWS PICTURES IN CHICAGO TAKEN BY HIMSELF

Chicago, Nov. 10.

A SPECIAL trade showing of a five reel picture depicting the life and customs of San Francisco's Chinatown and Barbary Coast, was given at the La Salle theatre, Friday morning, November 5. The pictures taken by Capt. H. J. Lewis, pioneer Chinatown guide, and Captain Lewis delivered an explanatory lecture during the showing.

Among the interesting phases of the Orientals' life shown, were Chinese gambling, opium smoking, and theatricals.

The scenes taken in the Barbary Coast, showing the various kinds of dancing indulged in there, will be of special interest.

The private exhibition was made under the auspices of the Central Film Company, who have the Illinois rights of the picture.

WARRANT CHARGES OVERCROWDING IN LOUISVILLE THEATRE

Special to Motion Picture News

Louisville, Ky., Nov. 10.

CROWDING far beyond the danger point is charged in a warrant which has been taken out by the Louisville Building Department against the management of the Walnut theatre. Building Inspector O'Sullivan charges that during a four days' run of the film, "Damaged Goods," the management of the theatre has allowed so many people in the house at one time that the ordinance governing theatres has been broken in a number of ways. The present warrant is the first that the Building Department has ever taken out for violation of theatre regulations in this city.

"Complaints of the overcrowding reached me," said Mr. O'Sullivan, "from many people. Strange to say, more complained of not being able to see because of the crowds than of the danger they incurred through so many people being allowed to stand in the aisles."

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2½ Feet long, 5 ft. high, 1 ft. wide

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This Wall Pocket is made so as to place a light inside of the Pocket; this gives the Theatre a rich soft glowing light, and can be kept on during the show.

Place one of these Wall Pockets in your theatre, and see the Difference in your house.

It's worth trying.

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Novelties that make the box office grow
LONDON NOVELTY CO.
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THEATRE ON CORNFIELD IN CHICAGO MODEL FILM HOUSE

(*Continued from page* 140.)

The outside of the building is lighted by what is known as the Flood Lighting System. Fourteen searchlights, made by the National X Ray Reflector Company, are placed on the roof of the building diagonally across the street, and trained upon the theatre and the park which fronts it. This results in a blaze of light surrounding the theatre that can be seen several blocks away.



EXTERIOR OF ALBANY PARK THEATRE

The theatre is situated about 150 feet back from Lawrence avenue, thus leaving a large park in front of it, which has been artistically laid out with walks leading up to the main entrance of the house.

Outside Electric Photoplay Announcer

At each of the corners where this park meets the sidewalk has been placed one "outside electric photoplay announcer." These are square box effects, with a place on each of the four sides for a one-sheet poster, and above this interchangeable signs announcing current and coming attractions.



INTERIOR OF ALBANY PARK THEATRE

These boxes are lighted up from the inside by electric lights, which throw into prominence both the colored posters and the interchangeable signs.

This device is comparatively new, and is manufactured expressly for motion picture theatres by the Rawson & Evans Company, Chicago.

Very good projection is obtained on the 115-foot throw by two of the latest motor driven Simplex machines.

The building was designed and erected under the direction of F. Foltz & Son, leading architects of Chicago, for the real estate firm of Tomasson & White.

The theatre has been leased for ten years by Alfred Hamburger.



Make your theatre as noticeable as The Woolworth Tower

You can do this with five of our Woolworth Projectors—the kind we devised for lighting the great Woolworth Tower in New York.

The cheapest advertising you can get

Five of these Woolworth Units will cost you only about 40 cents a night for current.

Installation is not expensive.

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Not only are "Classik" Ceilings beautiful and economical, but they are safe—a perfect fire retardant and non-collapsible.

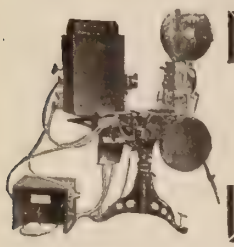
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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

K. S. CASHIN, who has a moving picture theatre at Fresno, is preparing to open a new house there within a short time.

The Majestic Theatre at Tulare has been taken over by H. D. Lester, and extensive alterations are to be made.

B. Endert, who conducts a bottling works at Crescent City, recently ordered moving picture equipment for a new house in which he has become interested.

N. K. Herzog is making a number of improvements in the Pastime Theatre at Fourth and Market streets, San Francisco, including entirely new equipment in the operating room.

B. Vivian, for several months manager of the Sequoia Theatre at Eureka has purchased the Pastime Theatre from C. W. Ebeling and is now in possession. Mr. Ebeling came to Eureka recently from San Francisco and took over the Pastime, but business interests in other parts of the State made it necessary for him to dispose of the theatre.

The new Strand theatre will be opened at Vallejo at an early date, under the direction of P. Hanlon, formerly of the Bell theatre. The latter house is now being managed by W. Maupin, a well known exhibitor of that city connected with the Star theatre.

The old Bell theatre in San Francisco has been reopened as a vaudeville and moving picture house under the name of the Electric.

The Ocean Beach theatre, San Diego, is to play a double role for a time, as it will be conducted as moving picture house during the week and as a church on Sundays, the Methodist congregation having leased it for one day out of the seven.

John R. Carlisle has taken over the Alhambra, a motion picture house at 815 Fifth street, San Diego, which was opened several years ago by W. H. Hilts.

ILLINOIS

Carson & Grandcolas, owners of the Lyric motion picture theatre at Belleville, plan the erection of a new theatre to be known as the Hippodrome. It will represent an investment of about $30,000, have a seating capacity of 2,000, and it is expected will be opened about June 1, 1916.

Dick Diamond, owner of the Castle motion picture theatre at Havana, has enlarged his theatre by lengthening it 30 feet. This permitted the installation of 150 more seats, and the theatre now has a seating capacity of 500.

Shepherd & Hill, motion picture theatre owners at Charleston, plan the erection of a new theatre to cost about $15,000.

James Arnett has opened the Elks theatre at Taylorville, and is showing motion pictures.

The Spencer Square Amusement Co., of which Carl Mueller is manager, has opened a new theatre in Rock Island.

C. B. Burkhardt has installed a new Minusa screen in his motion picture theatre in Homer.

A. F. Shallbarger plans to open a new motion picture theatre in Moline about December 1.

Al. J. Bulger has purchased through the Springfield Co-Operative Amusement & Supply Co. a new Minusa screen to be installed in his motion picture theatre at Greenville.

A deal has just been closed whereby H. L. Gumbiner, of Chicago, will add another theatre to his string, which includes the Temple, the Bertha and the Pauline. The new house is to be erected on his property at Clark street and North avenue.

INDIANA

The Gem theatre at Hobart has been closed about one month for repairs.

The opera house at Casselton has been leased by Metcalf and Houghland from Charles Werner.

The Star theatre at Hartford City has been closed temporarily while it is being remodeled. Copeland Newcom, of Hagerstown, is managing the theatre.

The Tokio theatre at Flora, which was bought recently by Mr. and Mrs. Kenneth Piper, is running feature films every other night.

Harry E. Lerner, formerly manager of the La Salle theatre, South Bend, has bought the controlling interest in the Popular Amusement Company from Fred Palmer, who had controlled the Bucklen theatre at Elkhart for the last fifteen months. Mr. Lerner has taken charge of the Bucklen. Vaudeville, legitimate shows and Paramount pictures will be shown.

It is understood that a building, which was erected by Julius Goldbert in Gary, has been leased by the Gumbiner Amusement Company, of Hammond, and that a moving picture theatre, seating one thousand people, will be opened in the future.

The Tewntieth Century Theatre at Gary has been re-opened by Harry V. Blaundin as a five-act vaudeville and feature photoplay theatre.

E. M. Mouser has sold the Apollo theatre, at South East and McCarty streets, Indianapolis, to E. W. Howard.

Roy Bair, proprietor of Bair's theatre, and the Fountain Eagle, both in Fountain Square, Indianapolis, has bought the Lincoln theatre at South East and Lincoln streets, from Joe Gavin, one of the oldest exhibitors in Indianapolis. Mr. Gavin has retired from the moving picture business on account of his health. Mr. Bair has closed the Fountain Eagle theatre.

The Starland theatre, 13 West Market street, Indianapolis, has been closed.

The New Star theatre at Greentown opened November 6 with a capacity house. Shows will be run every night by Manager Wickham.

The Arc theatre at Monticello has been bought by H. H. Hornbeck, of Monon, from Mr. and Mrs. R. N. Worth. Mr. Hornbeck is owner of the Majestic theatre at Monon.

Fire which originated in the machine booth of the Victoria theatre at New Albany, caused damage amounting to $1,000 to the building and equipment. Eight reels of film were destroyed. There were but few patrons in the house when the fire broke out and no one was injured.

The Orpheum theatre at Fort Wayne is undergoing extensive alterations, chiefly in respect to the lobby and interior. The walls of the lobby are to be paneled with oil paintings descriptive of the four seasons. The entire lighting system of the interior is undergoing a change, while the walls and ceilings are to be decorated to correspond with the lobby. The Orpheum runs Fox, Metro and World features and maintains as a permanent feature of the house two high class soloists and a seven-piece orchestra.

LOUISIANA

The Escorial theatre, Banks and Salcedo streets, New Orleans, a new suburban house, opened November 17. The building is modern in every respect and seats 700. Manager Edward Ludmann invited exhibitors and exchange men, as well as the general public on the opening night.

John Depnit, formerly manager of the Pearce houses in New Orleans, and later owner of the Wonderland theatre in Canal street, is manager of the new Saenger theatre in Alexandria, which opened October 30. The new house cost about $40,000 and is the latest addition to the string of picture houses operated by Saenger Brothers, of Shreveport.

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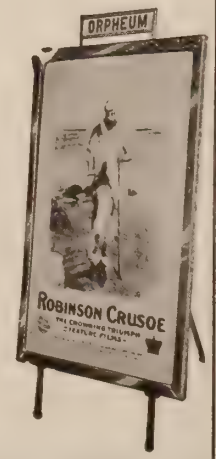
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MICHIGAN

The Bijou theatre on Monroe avenue, facing the Campus, Detroit, and formerly operated by William F. Klatt, has been leased to Kline & Schram, who will remodel and re-open it as a feature house.

The new theatre of Fitzpatrick & McElroy in Manistee, will be opened the latter part of this month.

Harry Goldstein, 22 East Forest avenue, Detroit, says that under no circumstances, has he abandoned the idea of building a huge theatre at Grand River and Bagg streets. He states that bids will be taken as soon as the present tenants are entirely vacated.

The Garden theatre at Cadillac, is now being operated by A. W. Markson, who formerly ran the Grand theater at Big Rapids.

Lichty & Bell are the new lessees of the Grand theatre, Detroit, which has re-opened after being redecorated.

MISSOURI

Mr. and Mrs. W. R. Karsteter, of St. Louis, will soon go to Columbia, to open the Columbia theatre as an all picture house. Mr. and Mrs. Karsteter intend to make a feature house of the place, and charge an admission price of ten and twenty cents.

The Lorelei theatre, at Olive and Taylor avenue, St. Louis, opened on October 30 with a feature program. The house is finished inside in old ivory panels and very handsome stage decorations.

NEW JERSEY

Giovanni Ortolano has leased to John Campomenost the moving picture theatre located at 259 First street, near Park avenue, in Hoboken. The lease is to run for five years on an annual rental of $3,300.

Ground has been broken on the tract at Hermitage and West End avenues, Trenton, for the motion picture theatre which will be opened there under the name of the Strand. Fred R. Parker, who is responsible for the building of the St. Regis theatre and the Strand in Lambertville, is the contractor in charge.

NEW YORK

Albany is soon to have two new moving picture houses. Louis Mann and Harry Hellman have formed a co-partnership and will erect at house at the corner of Quail street, Elberon place and Western avenue. It will be 114 feet on Quail street and 73 feet each on the other streets. The seating capacity will be 1,000. It is hoped to open the new theatre on February 1.

The second one will be located in the Arbor Hill section, which at present is not very well supplied with motion picture houses. It is to be on Swan street and will have a capacity of 800. William F. Reilly, a contractor, is interested in the project.

A. A. VanAuken has assumed charge of the Temple theatre, Syracuse, succeeding Mr. Charles Anderson, who has returned to Keith's theatre at Atlantic City.

OHIO

Cleveland now has two new theatres—the Strand, Ninth and Prospect, and the "Y," at the intersection of West Thirty-fifth street, Altoona and Pearl streets. There are 750 seats in the "Y." The name of the theatre was the result of a contest, and two women who suggested it divided the $25 prize. Fred E. Johnson, who was manager of the Metropolitan for over two years, is manager of the "Y."

The Ray theatre, Prospect avenue, near Twelfth street, Cleveland, has closed its doors and is likely to be dark for some time.

The new motion picture theatre on Park avenue, Amherst, was opened recently by Manager Carl Schultz.

H. U. Yount and Frank Yount have purchased the Favorite moving picture theatre on North Main street, Piqua, of Fred Adams.

OKLAHOMA

A. Bert Estes has succeeded F. G. Doggett as manager of the Busby theatre in McAlester. The house shows picture on nights not devoted to vaudeville and other road shows.

The Strand theatre in Drumright opened to the public on October 17. It is owned by H. W. McCall and operated by H. C. Miller. It has a seating capacity of 1,100.

TENNESSEE

The Gay theatre of Knoxville, under the management of Frank Rogers, enters into a new policy on November 29. They have signed up with the Triangle Program. The new policy will call for a two hour show with admission prices of ten and twenty cents. A ten piece orchestra will be installed, under the leadership of Miss Lillian DeHamper, who has directed the Boston Opera House orchestra for two seasons. A new electric sign has been contracted for which will be 40 feet in height. The decorating and changes are being made under the guidance of The National Decorating Company of Cincinnati, Ohio.

The Lyric theatre, Chattanooga, which has been operated as a motion picture house by the Signal Amusement Company has been leased by the Peruchi-Gypzine Amusement Company, which will present the Princess Players in stock productions.

VIRGINIA

Another change has been made in the management of the Universal theatre, which is operated by the Piedmont Amusement Company, Lynchburg, A. N. Waters, of Washington, D. C., having been oppointed to succeed J. Bryan Craver. Mr. Craver has returned to Charlotte, N. C., to associate himself in another capacity with the Piedmont corporation. His successor has been in charge of motion picture theatres in Greensboro, N. C.; Columbia, S. C.; Jacksonville and Tampa, Fla.

C. A. Goebel, of Bristol, a well-known theatrical man, has succeeded John Sanderson as manager of the Gayety theatre. The Gayety was formerly owned by Webber & Rockhill, a Roanoke firm, and Goebel recently purchased Webber's interest in the local house.

WEST VIRGINIA

The Hippodrome theatre in Elkins is rapidly nearing completion. It is owned by R. H. Talbott, who is also sole owner of the Grand Amusement Company of that section, and also of the Talbott Film Manufacturing Company. The Hippodrome theatre will have a capacity of 1,100 and will run nothing but the biggest features to be found in the market.

In the lobby there will be a large soda fountain and candy counter, and the front will be lighted with three 1,000 watt lights and 185 smaller incandescent lights. The latest machines possible to secure will be installed in the booth.

Kenova will have a new motion picture theatre, according to the statement made by King & Willett, Ashland architects, who are preparing the plans. The structure, to cost $7,000, is to be erected on the main street of Kenova near the Union railway station. One-half of the building will be used for a picture theatre and the other part as a store.

Mr. A. F. Francis, Wheeling, has purchased the Theatorium picture show from Peters Brothers, of Shinnston, W. Va. Mr. Francis has already taken charge of the theatre and has Mr. G. D. Poindexter, well-known local business man, in charge.

WISCONSIN

Architect Charles W. Valentine is taking figures for the erection of a moving picture theatre for L. C. Rosenkrans, to be built on Kinnickinnic, near Howell avenue, Milwaukee. The building is to be of solid brick construction. When finished the theatre will seat about 800. This is the fifth new theatre to be reported from Milwaukee within the past month.

Herman Lewis, who for the last two years has managed the Columbia Motion Picture theatre, Eighth avenue, between Fortieth and Forty-first street, New York, has leased for five years from Honest John Williams the Oshkosh Opera House and has signed up for Triangle films.

HIGHER WAGE SCALE FOR UNION MUSICIANS IN DETROIT THEATRES

A WAGE scale has gone into effect by the Detroit Musicians' Union which has seriously affected the Detroit theatres. The new scale is an increase of from $1.75 and up per man per week.

Among the photoplay houses who feel it the most on account of the large orchestras which they employ are the Broadway-Strand, The Majestic, Washington, Liberty, Strand, Alhambra and Globe.

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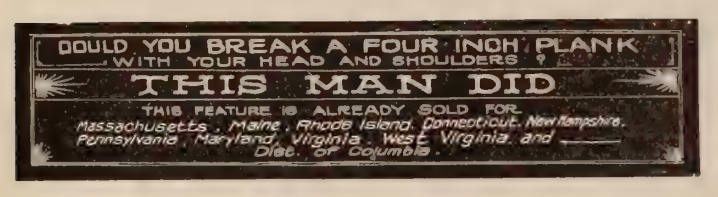
GOLD FIBRE SCREEN USED AS TABLE CLOTH AT ANNIVERSARY BANQUET FOR E. R. ANDERSON, MINUSA COMPANY

THE ninth anniversary of the first Gold Fibre screen was celebrated on the evening of November 11, with a banquet tendered to E. R. Anderson, the inventor, by George B. Logan, president of the Minusa Cine Products Company, at his country home in St. Louis County. The guests at the banquet were the officers, directors and stockholders of the Minusa Cine Products Company.

Nine years had elapsed since the first Gold Fibre projection screen was made by Mr. Anderson in San Francisco, California. Mr. Anderson has been exclusively in the screen business since the inventing of the first Gold Fibre, having been in recent years, with the American Theatre Curtain and Supply Company, and later with the Atsco, Inc., and after the failure of that company, having organized the Minusa Cine Products Company.

A loving cup, the gift of E. W. Drosten, the St. Louis jeweler, and director of the Minusa Cine Products Company, was presented to Mr. Anderson by Nat I. Brown, sales manager of the company. The only engraving on the cup were the words, "Built By Brains." Instead of using the ordinary white table cloth, the table was covered with three Gold Fibre screens, starting with the original surface and ending with the latest product of the company.

Mr. Anderson gave an interesting talk in which he described to the stockholders the laboratory tests he was conducting for the improvement of the screen, and predicted great progress for the company in the next nine months' growing period.



DE CARLTON OF OCEAN FILM WINS SUIT AGAINST ACTOR-MANAGER GLASER

GEORGE DECARLTON, general supervisor of productions of the Ocean Film Corporation, lately organized by Jesse J. Goldburg, recovered a verdict at the hands of the jury last Thursday, in the Supreme Court, against Vaughn Glaser, actor-manager, in the sum of $1,287.32.

Mr. DeCarlton claimed that he was employed by Glaser on a fifty-two week contract to play a leading role in the "Grain of Dust," and at the close of the theatrical season, to appear in stock.

Glaser denied the claim, first admitting the contract and claiming a cancellation by consent, and alleging that the employment was by the week only.

DeCarlton remained with Glaser's company from September 17, 1912, to February 1, 1913, when Glaser closed the show and disbanded the company.

"SIX DAY THEATRE," OPERATED BY MINISTERS, A FAILURE IN TEXARKANA

THE "Six-Day Theatre," operated in Texarkana, Ark., under the auspices of the Texarkana Pastors' Association as a protest against the other three motion picture theatres, which committed the "henious crime" of showing on Sunday, has failed in that city.

It is stated that the failure of the enterprise was due to lack of sufficient patronage to pay expenses. The new management has advertised that the theatre will open Sunday afternoons.

It is also authoritatively stated that a committee from the Pastors' Association will go before the grand jury, and will ask that body to take steps for the suppression of Sunday motion pictures under the law restricting nuisances.

Exhibitors of Texarkana always have charged admission on Sundays, and it is understood their main purpose in operating in that manner is to create a sentiment in favor of Sunday picture shows.



Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

PICTURE MUSIC SHOULD ALWAYS ENTERTAIN, NEVER MYSTIFY THE AUDIENCE

MUCH is said about the kind of music to play for pictures. The question is often asked, "What kind of music is the best for pictures," and the answer is always the same: "All good or melodious music." Every number that has not been condemned as impossible music for entertaining an audience can be used at some time or other in picture playing.

Many numbers could be used every day, were the public satisfied to hear repetitions, while others cannot be appropriately used more than once a month, while others are necessary even less often. As an example, it is hardly possible to play pictures without a repertoire of good characteristic music, yet it can only be used to good effect when used at screen suggestion and is useless and never appreciated when used at other times.

Picture music is not judged by how big it is and when certain theatre musicians tell you that they are performers of classical music, it more often means that they play music which is not understood by the ordinary person. To let you in on a secret, I have found it to be an excuse for incompetency. The music they play is really not understood by anyone.

Picture music means music that will entertain. The audience comes primarily to the picture theatre to be entertained, not mystified. It is quite a different audience from the one that would go to a recital or symphony concert. This does not need to be explained, when we know that the picture theatre caters to at least five hundred patrons for every one that attends recitals or concerts. A symphony concert does not synchronize with a picture show, for it must detract from the picture which is and must be the important attraction of every picture theatre.

When to Play Big Numbers

When you desire to play big numbers in the picture theatre, it is necessary that you be well acquainted with the number you wish to play and positive of the spot you give it in the picture. It is very discouraging to put your best efforts into the playing of a large number and have it condemned for its lack of synchronization. The placing of overtures is very difficult and most criticised when misplaced. Where the audience desires and appreciates an overture it is far better to give it a spot in the program and show it to the very best advantage for the music and the picture. There are hundreds of compositions, known as classics, by the world's greatest composers, that are perfect for picture playing, which do not require the bombastic instrumentation for playing them.

Mendelssohn, Bach, Shumann, Schubert and others have written many numbers, which give class to your program without detracting from the picture. Modern compositions are all more or less based on the writings of the above mentioned, and when playing them you will recognize the style of one of the old masters. The student who is thorough will soon recognize this and find it of assistance in picture playing. Slow serious numbers that have strains of not too great length, that close with natural harmony, are the most appreciated in the picture theatre.

Your music must appeal naturally, for no picture audience cares to be mystified and certainly will not try to decipher technique. Consequently any attempt at numbers which are technically difficult, when they are not strictly pleasing and musical, is time wasted in the picture theatre. Please your audience en masse and not the one or two who feel it is their duty to tell every musician they meet how much they know of classical music.

NEW $35,000 INDIANAPOLIS PHOTOPLAY HOUSE WILL OPEN THANKSGIVING DAY WITH "DAMAGED GOODS"

THE new Regent theatre, in South Illinois street, Indianapolis, which is to be managed by Bingham, Crose & Cohen, and which will run high-class feature photoplays exclusively, will open Thanksgiving day with the photo production, "Damaged Goods."

The theatre, one of the most up-to-date photoplay theatres in Indiana, was built at a cost of about $35,000. The interior will be decorated in old rose and two tones of gray. It will be of brick, steel and re-inforced concrete and will be thoroughly modern and fireproof.

Music will be given by an orchestra, and continuous shows will be given from 10 a. m. to 11 p. m. The program will be changed three times a week—Sunday, Wednesday and Friday, following the showing of "Damaged Goods," which may be shown for ten days.

The prices will be ten cents, both afternoons and evenings, and shows will be given seven days a week. However, the prices for "Damaged Goods' only will be twenty-five cents.

Bingham, Crose & Cohen also manage the Colonial theatre, the only legitimate theatre now running photoplays exclusively. They have contracts for the photoplays released by the Fox, Metro, Kleine-Edison, V-L-S-E companies and the Pathé Gold Rooster plays, which will be shown at the Colonial and Regent.

CINCINNATI LABOR COUNCIL REFUSES TO BACK MUSICIANS' STRIKE THERE

ACTION by the Cincinnati Musicians' Union, in declaring a strike among musicians employed in certain motion picture theatres of Cincinnati, was refused the backing of the Central Labor Council of the city. Members of the Operators' Union as well as the stage hands, appeared before this body and denounced the action of the musicians as unfair.

The peculiar phase of this situation is that according to the agreement which the union has tried to force upon the exhibitors, musicians already employed would have their wages reduced. An orchestra in every motion picture theatre is the demand of the union. Difficulty was experienced, however, in getting the organists and pianists already employed to join the strike for the reason that they refused to strike for a principle that would reduce their earning capacity.

The exhibitors in a series of meetings at the Chamber of Commerce absolutely refused to recede from their position of declining to entertain the proposition.

TWO FILM AND 2 OPERATIC "CARMENS" AT ONCE IN ST. LOUIS

ST. LOUIS was treated to four different versions of "Carmen" during the week of November 1. Mr. and Mrs. J. W. Cornelius, of the Lyric, leased the Princess theatre, at Grand and Olive streets, for the presentation of the Lasky production, with Geraldine Farrar. Wm. Sievers, of the New Grand Central, about two blocks away from the Princess, had the Fox Film, with Theda Bara.

At the Columbia, a high class vaudeville house, Madame Emma Calve sang an aria from "Carmen," among the operatic selections in her repertoire. At the Shenandoah, Grand and Shenandoah, Sarah Edwards, the Park Opera Contralto, gave a serious impersonation of "Carmen," in "Hallowe'en Follies."

PLAN FOR YOUR ORGAN

A certain theatre owner who built what has been called "the handsomest picture theatre in America," signed the contract for his Kimball Organ on the day the company operating that particular house was incorporated.

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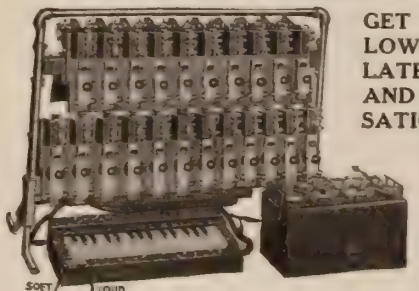
SET NO. 1 is three numbers for Premeditated Murder scenes, consisting of a new kind of mysterioso, and agitato movement and a plaintive number for the aftermath. SET NO. 2 is two long numbers, one illustrating heavy plotting or dramatic action leading up to fights. The second being a long allegro-hurry for fights or tumult. SET NO. 3 is a two-numbered set illustrating fights or tumultuous action, ending in death or despair. No. 1 an agitato-hurry and No. 2 a plaintive.

SET NO. 4 is a light agitato and Dr. andante movement, a musical illustration for domestic quarrels or agitation, with a romantic or pathetic aftermath. SET NO. 5 is 4 numbers, a pizz. mysterioso, agitato, hurry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath. SET NO. 6 is 2 numbers, a heavy mysterioso and allegro-hurry. An excellent illustration for threatening action or plotting, ending in confusion or excitement. Prices: Piano, 10c. a set. Small orchestra, incl. Cello, Organ, 25c. a set. Full orchestra, 35c.

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NO UNION ORCHESTRAS FOR CINCINNATI EXHIBITORS

Special to Motion Picture News

Cincinnati, O., Nov. 10.

AN effort made by the musicians' union of Cincinnati to force exhibitors of this city to employ orchestras of four or more players in houses of a seating capacity of more than two hundred, has so far failed. Inconvenience to the exhibitors has resulted without measure.

As a result of the refusal of this demand by fifty representative exhibitors, members of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, a number of the theatres have been showing without music during the past few days. A general strike was called among the union musicians and in several instances motion picture theatres were "bannered" as unfair to union labor.

Demands of the union were received by the exhibitors on Thursday, October 29. It was in the nature of an ultimatum and informed the managers that the orders must be complied with by Sunday. H. Serkowich, managing secretary of the organization, was notified and arranged for a meeting to be held in the Chamber of Commerce at once.

F. L. Emmert, president of the league, presided, and after a thorough discussion of the merits and demerits of the musicians' demands, a resolution was adopted and sent as an answer to the union.

UNIVERSAL OFFICIALS COMPLIMENT ORCHESTRA LEADER FOR MUSICAL PROGRAM FOR "DUMB GIRL OF PORTICI"

Special to Motion Picture News

Los Angeles, Nov. 10.

ONE of the features that added to the attractiveness of the private showing of the Universal Film Manufacturing Company's ten-reel production, "Fenella, or the Dumb Girl of Portici," at Clune's Auditorium, Los Angeles, on the night of October 22, was the musical accompaniment by an unusually large symphony orchestra.

This orchestra played the music under the direction of Carli D. Elinor, one of the best-known leaders on the Pacific Coast.

Elinor, who is the regular leader at Clune's Auditorium, largely augmented his orchestra for the occasion, and the beautiful music that was rendered during the two and a half hours of the presentation of the Universal's mammoth production greatly pleased the audience of three thousand persons, who accorded it rapturous applause frequently during the evening.

Henry McRae, director general of the Universal Film Manufacturing Company, was so pleased with the praise that came from all sides of the leader's splendid work that he and other officials of the company called on Elinor after the performance and highly praised him for his share in making the premier showing of the picture a success.



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UNIFORMS

Feibleman Bros. (Union made), Cincinnati, Ohio.

Music Plot for "The Family Stain," Fox Feature, Five Reels

By Ernst Luz. Projection Time Seventy-Six Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

PART 1.

	Description of Music.	*Number Suggested.*	*Cue to Stop Number.*
1.	Desc. (Hy.-Rom.)	"Bunch of Violets" (Ditson and Company)	Both babies lying on bed.
2.	Agitato	A. B. C. Dram. Set No. 4—A. 1. (Photo Play Music Company)	After burning lamp on bed put out.
3.	Desc. (Hy.-Path)	"Rose Blushes" (M. Witmark)	"Twenty-five years later."
4.	Waltz (Leg)	"Chrysalis" (Penn Music Company)	Connects 1 and 2.

PART 2.

			Son finds secret drawer in desk.
5.	Desc. (Hy.-Path) XXX	"Parting and Reconciliation" (M. Witmark)	"Mrs. Chesney, Claire's mother."
6.	Waltz Lento (Hy.-Leg) XXX	"Minor and Major" (Ricordi and Company)	"That evening, Tuesday, etc."
7.	Storm Hurry	A. B. C. Dram. Set No. 9—A. 1	"The next morning."
8.	Galop (PP)	"Bang" (Ditson and Company)	Connects 2 and 3.

PART 3.

			Police enter cottage. Interior.
9.	Desc. (Hy.-Path)	"Loves Consolation" (W. Rossiter)	"Get Peter Le Rouge."
10.	Waltz Lento (Hy.-Leg)	"Song D'Automne" (E. Ascher)	Police enter Richard Cameron's home.
11.	Desc. (Hy.-Path) XXXX	"Passing Fancy" (Ditson and Company)	Connects 3 and 4.

PART 4.

12.	Desc. (Hy.-Dr.-Ag.) XXXX	"3 Songs Eliland" (G. Schirmer and Company)	After "Stop. He is shielding me, etc."
13.	Storm Hurry (P) XX	A. B. C. Dram. Music No. 9—A. 1	"The next morning."
14.	Waltz Lento	"Tears of Love" (Jos. Stern and Company)	"And that is the truth so help me God."
15.	Desc. (Hy.-Path)	"Love's Confession" (Cundy and Company)	Connects 4 and 5.

PART 5.

16.	Waltz Lento (Hy.-Leg)	"Artist's Reverie" (Jos. W. Stern)	"Le Rouge lived in Leonia, etc."
17.	Inter. (Light Desc.)	"El Cahira" (Jos. W. Stern)	"Where were you last night at 10:30."
18.	Desc. (Hy.-Dr.-Ag.)	"Erl King" (C. Fischer)	Connects 5 and 6.

PART 6.

19.	Mysterioso	A. B. C. Dram. Set No. 1—A. 1. (Photo Play Music Company)	"Mrs. Le Rouge had letters, etc." Mrs. Le Rouge back in dining room with Noel.
20.	Hurry (Storm)	A. B. C. Dram. Set No. 3—A. 1	Mrs. Le Rouge stabbed.
21.	Hy.-Dr.-Andte	A. B. C. Dram. Set No. 3—B. 2	Peter Le Rouge exits from room where dead body lies.
22.	Hurry (Storm)	A. B. C. Dram. Set No. 9—A. 1	Noel takes off coat at railway station.
23.	Hy.-Dr.-Andte	A. B. C. Dram. Set No. 9—C. 3	Police exit Auto at Cameron's home.
24.	Agitato	A. B. C. Dram. Set No. 9—B. 2	Noel has revolver in hand.
25.	Hy.-Mysterioso	A. B. C. Dram. Set No. 1—A. 1	Noel shoots self.
26.	Dr. Andte	A. B. C. Dram. Set No. 1—C. 3	To End.

Note.—This picture is intensely dramatic as you can readily see by the music plot. When using orchestra the heavy music can be somewhat simplified by using the Tavan-Roberts arrangement of the "La Traviata" selection, as published by Carl Fischer, No. 4 and 6 Cooper Square, New York City, instead of Nos. 9-10 and 11. The numbers marked with X's play long and you should select long numbers accordingly. The storm effects during Nos. 7-13-20 and 22 are very important and can be made prominent. Nos. 1-3-5-9-11-15 are all slow numbers with a heavy pathetic appeal. Nos. 12 and 18 are similar numbers and must be positively dramatic and agitated. The waltzes must all be slow and legato. Those designated by (Hy.) should be in minor key. They are the only opportunities for some slight dramatic relief. No. 17 should be a 4/4 intermezzo. Do not play lively. Nos. 2-7-13-19-20-21-22-23-24-25 and 26 are melodramatic numbers, published by Photo Play Music Co., No. 1520 Broadway, New York City. Music will play a very important part in the showing of this picture. The picture will allow for running slightly faster than usual.

The picture is exceptionally adapted to organ music throughout.

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Motion Picture News

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DECEMBER 4, 1915

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MARKET REPORT NUMBER



OLUME XII NUMBER 22 PRICE 10 CTS

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FOUR factors enter into the success of this remarkable Broadway Universal Feature. 1st—The fact that the Universal produced it. 2nd—That Gladys Hanson plays the leading role. 3rd—The story is one that grips, sways and fascinates. 4th—Because it's from the pen of that brilliant Author, Bayard Veiller, Author of "Within The Law."

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Story by Vernon Castle **Adapted for screen by Catharine Carr**

Directed by Oliver D. Bailey

Some of the territories which are already disposed of—A. Caille & Co., Majestic Theatre, Detroit, Mich., bought Michigan and Ohio; Authors Film Co., Inc., Empire Theatre Building, N. Y., bought Greater New York, New York State, Pennsylvania, New Jersey; Celebrated Film Corporation of Chicago purchased Illinois and Wisconsin. Warren Shorts, Equitable Building, N. Y., just purchased Virginia, Georgia, Alabama, North and South Carolina. Options on other territories have already been taken. It is worth a telegram, a telephone call or a personal call.

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THE WEB OF HATE



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THREE ACT DRAMA

RELEASED *Thursday Dec. 9TH*

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ONE ACT DRAMA

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2 " "	Alhambra	The Bitter Dregs		1 " "	Banner	Aunt Tillie's Elopement
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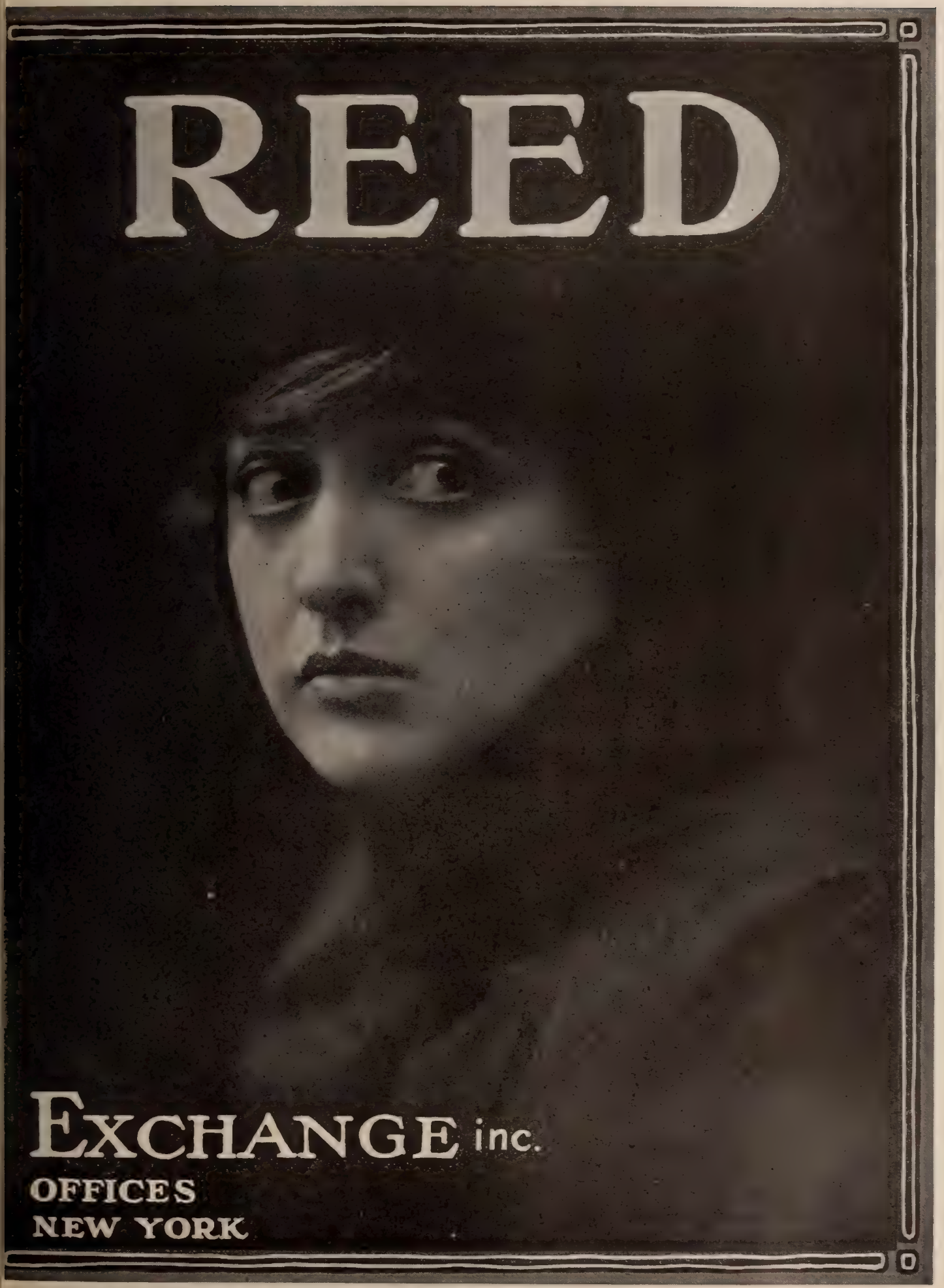
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"WHO'S GUILTY?"

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THE RED CIRCLE represents Balboa's best tale
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GUILTY?" it was felt that it was not up to the loss, the series is withdrawn TO BE REMADE by Wilson Woodrow. In the meantime

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nd FRANK MAYO

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EIGHTEENTH

ht, with scenarios by Will M. Ritchey and H. M. of "Who Pays?"

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Albert Payson Terhune.

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Read What the Daily Papers of the Country Say About It:

PITTSBURGH, Sun: "An Alien" is an intensely appealing play with humor, pathos and real thrills following so closely that there is not a dull moment in the entire production.

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MILWAUKEE, Sentinel: No photodrama ever offered has proven its worth as a promoter of sobbing, tears and smiles, as does "An Alien" in which George Beban is starred.

CHICAGO, The Tribune: Alfred Hamberger seems to have hit upon another winner in the production of "An Alien" which is destined for a long time engagement at the Fine Arts Theatre.

TOLEDO, The News: "An Alien" is one of the greatest productions that have been filmed. The picture ran for weeks at the Astor Theatre in New York, and was secured by the Alhambra at considerable expense.

CINCINNATI, Times-Star: "An Alien," with the celebrated Italian actor, George Beban, in the leading role, has scored a hit throughout the East.

SAN FRANCISCO, The Bulletin: "An Alien" is at the Tivoli where hundreds of theatregoers are being turned away this week. Many requests have been made for a second week of Beban in his massive film production.

CHICAGO, The Examiner: Together Beban and Ince have given the motion picture world in "An Alien" a production of human interest, filled with absorbing situations, gripping and eloquently told, which establishes a high standard in motion picture art.

YOUNGSTOWN, Ohio, Vindicator: Owing to the tremendous success of "An Alien" the picture was booked for the entire week at the Park Theatre, as it was considered that the customary three days would be too short to accommodate the crowds wishing to witness this powerful and appealing story of human emotions. Wherever "An Alien" has been shown it has broken all attendance records.

In all parts of the country exhibitors are pleasing their public

with

GEORGE BEBAN

in

"An Alien"

Produced by Thos. H. Ince.

Beautiful paper and handsome window cards have been made for this picture.

Write your nearest Paramount Exchange about Bookings.

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Increase Your Daily Attendance

By Showing

Paramount Pictures

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Providence, R. I.

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As shown in a Fifth Avenue women's "Toggery Shop."

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Paramount Program

"VIM" COMEDIES

Filmland's Funniest Fellows—

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as

Pokes & Jabbs

in

"Strangled Harmony"

(Release of December 10th)



A harmonious scene in "Strangled Harmony"

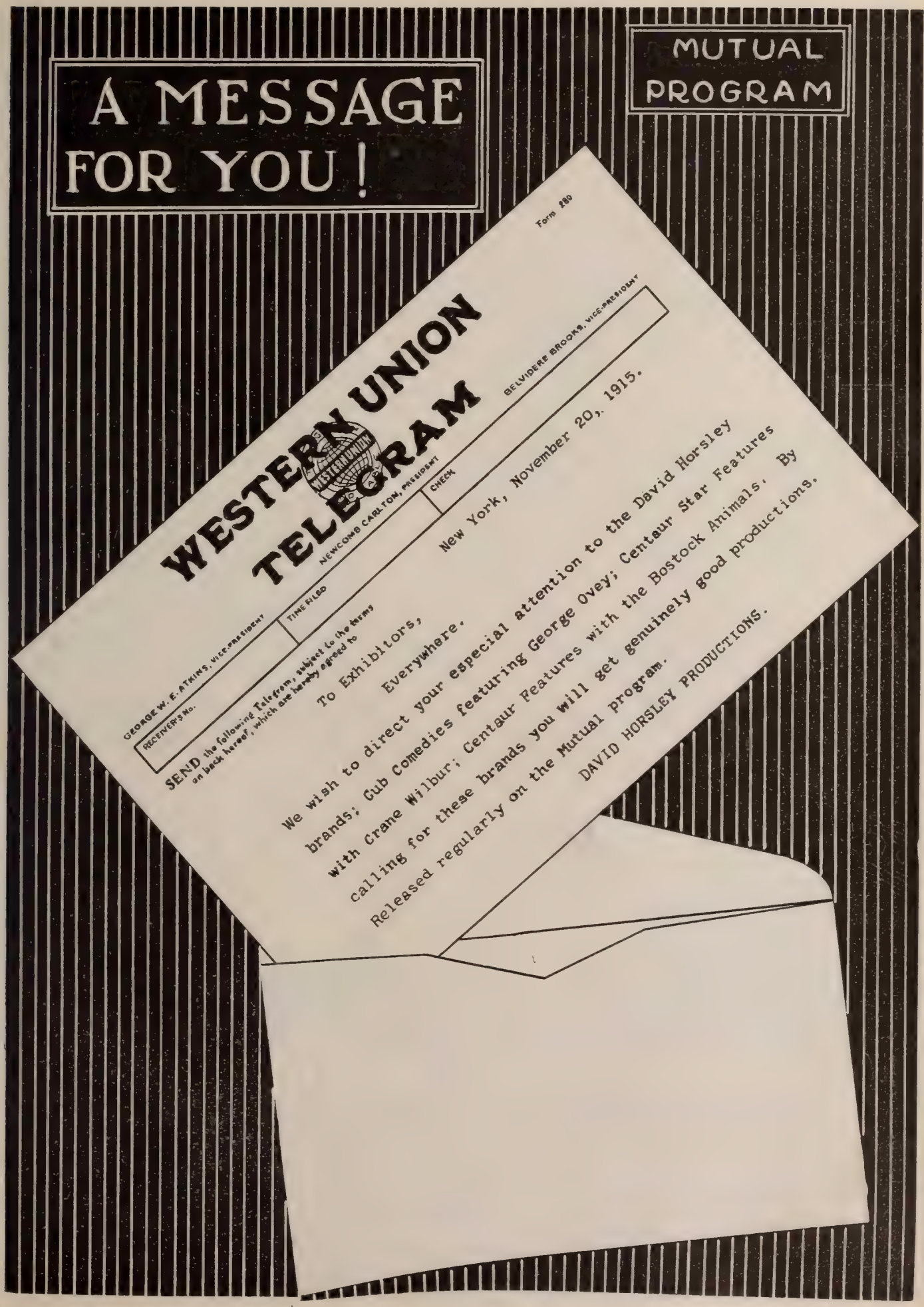
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LOTTIE PICKFORD AND WILLIAM RUSSELL

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THREE REELS
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ON THE REGULAR
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(all stars - all features)

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THE BUZZARD'S SHADOW

FEATURING THE CELEBRATED SCREEN STAR
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An American Military Drama
A Remarkable Vehicle For
Mr. Lockwood's Exceptional Talent

FIVE REELS
RELEASED DEC. 9th



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THE GIRL AND THE GAME



HERE is the most tremendous attraction ever offered to exhibitors!

Helen Holmes

The Fearless Film Star

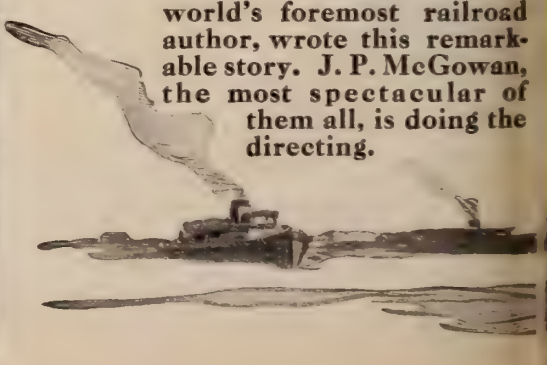
in a railroad film novel of fifteen two-act chapters.

A Gigantic Production!

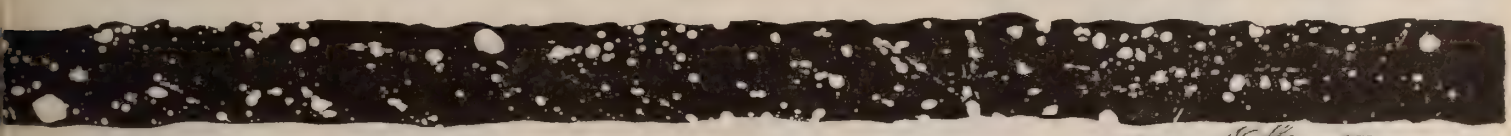
Never before has such a gigantic film undertaking been produced. Each chapter is a monster feature in itself. A strong love interest carries over from chapter to chapter.

You exhibitors know Helen Holmes. You know her beauty, her winsome girlishness, her absolutely unequaled daring. You know, too, her *stupendous box office drawing power!* This fearless film star has the largest following of any actress on earth!

Frank H. Spearman, the world's foremost railroad author, wrote this remarkable story. J. P. McGowan, the most spectacular of them all, is doing the directing.



SPECIAL FEATURE



ARRANGE right now to book this stupendous eature. Hurry! You can't delay a inute. Get the jump on your com- etitor. Remember—we must pro- ect customers!

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reat newspapers will print the story "The Girl and the Game" week by week. mong them are such powerful journals as—

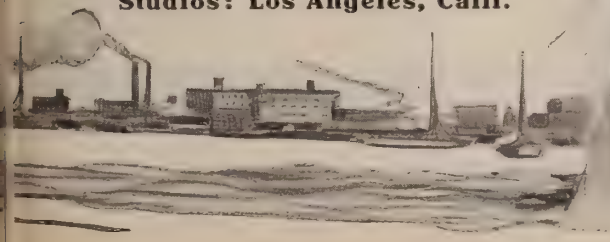
The Philadelphia North American
The Pittsburgh Press
The Atlanta Constitution
The Omaha Bee
The Indianapolis Star
The Baltimore American
The Detroit Journal
The Buffalo Courier
The San Francisco Chronicle
The St. Louis Globe-Democrat
The Chicago Evening Post
The Memphis Commercial Appeal
The Cleveland Leader
The New Orleans Times-Picayune
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—and more than 900 others.

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Release Date—

"THE BUZZARD'S SHADOW" stands out as the supreme achievement in motion pictures. A Mutual Masterpicture of the highest class. A story of army life—real soldiers. The setting is the great American desert.

—And Look at This Cast!

Harold Lockwood

with

May Allison

William Stowell Harry Von Meter
Betty Hart Dick La Reno

Directed by Thomas Ricketts

This great five-reel production is good for several days' run. Remember the date—December 9th. Arrange your bookings now! By all means show your patrons this master picture.



AMERICAN FILM

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TER PICTURES

THE BUZZARD'S SHADOW



December 9th!

American "Flying A" Releases

The Water Carrier of San Juan *two reels*
Winifred Greenwood
Edward Coxen—George Field
Directed by Charles Bartlett
Released December 6th

A Broken Cloud
Vivian Rich — Alfred Vosburgh
Directed by Reaves Eason
Released December 10th

American "Beauty" Comedies

Pretenses
Carol Holloway—John Steppling
John Sheehan
Directed by John Dillon
Released December 7th

Nobody's Home
Neva Gerber—Frank Borzage
Directed by James Douglass
Released December 11th

Each of these releases distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

COMPANY, INC.
CHICAGO, ILLINOIS

MUTUAL PROGRAM



CURLY

AN·AMERICAN·CLIPPER·FEATURE

NOW, then, Mr. Exhibitor, we offer you a smashing big attraction. It's a three-reel "Clipper" feature that you can't afford to miss. The story of a girl of the slums and how she is tortured by two pirates of society.

A Record-Breaking Cast!

Lottie Pickford — **William Russell**
Charlotte Burton — **Eugenie Forde**
George Periolat — **Lizette Thorne**

Directed by Donald MacDonald

Date of Release Dec. 11th!

Don't let your competitors beat you to it on this all-star "Clipper" feature

Here's the Newest "Mustang" Film—

"There's Good in the Worst of Us"

A two-reel western drama. It has the strong punch and the thrill your patrons demand. ***Anna Little*** and ***E. Forrest Taylor*** enact the leading roles. Directed by Frank Cooley.

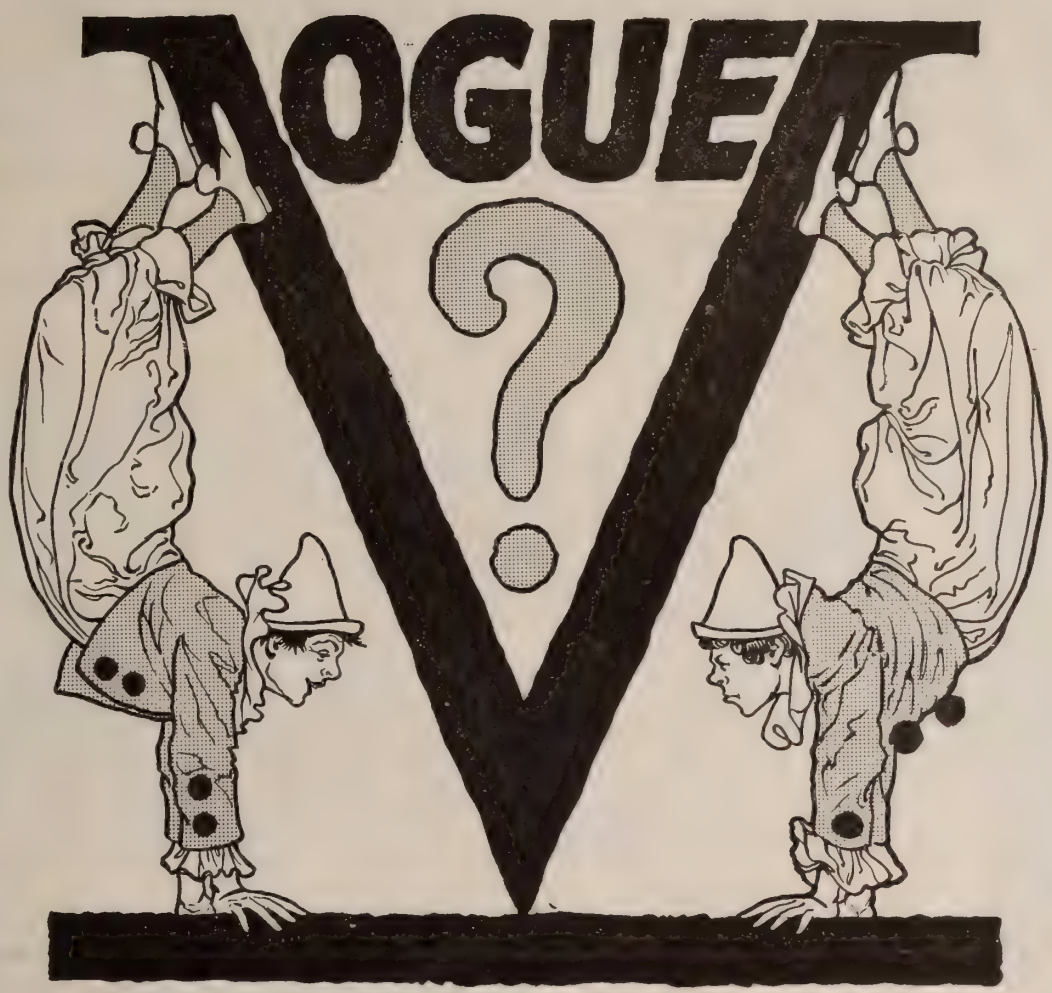
Date of Release Dec. 10th.

"Clipper" and "Mustang" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.



MUTUAL PROGRAM



WHAT IS IT?

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YOU are wasting your opportunities if YOU ignore advertising.

MUTUAL PROGRAM

THANHOUSER

EDWIN THANHOUSER
PRESENTS



THE CRIMSON SABRE

TWO REELS OF CLEVER MYSTERY, SUSPENSE AND SWIFT ACTION OF THE PENETRATING VARIETY. ISOLDE ILLIAN, HECTOR DION AND GEORGE MARLO LEAD AN EXCEPTIONAL CAST.

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THE HOUSE PARTY AT CARSON MANOR

DETECTIVE DARING ENTERS INTO A LOVE TALE, IN WHICH ETHEL JEWETT, MORRIS FOSTER AND MORGAN JONES DO SOME POWERFUL WORK.

One Reel

Released Sunday, December 5TH

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THANHOUSER FILM CORP.,
NEW ROCHELLE, N.Y.

MUTUAL PROGRAM

FALSTAFF COMEDIES

FALSTAFF FILMS THE MIRTH OF A NATION

EDWIN THANHOUSER PRESENTS

FALSTAFF FILMS THE MIRTH OF A NATION

FOILING FATHER'S FOES





Louise Emerald Bates is the foiler-nice foiler, yes? Colin Campbell is the funny little father. And the aggregation of foilees, make the laugh a sweeping roar.

One Reel — Monday, Nov. 29th

CHECKING CHARLIE'S CHILD





CHECK this lusty comedy at your theatre. You'll do it over again. A jolly story, well stacked with cute kiddies.

One Reel — Thursday, Dec. 2nd

THANHOUSER FILM CORP. NEW ROCHELLE N.Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO & CANADA.

MUTUAL PROGRAM



Laugh-Making COMEDIES

Are the hardest things in the world to get, but you are SURE to get them when you book—

Casino Star Comedies

MR. EXHIBITOR, you only make money when your patrons keep coming back. They'll surely come back for MORE when you show

"BEAUTY IN DISTRESS"

Released Nov. 14
with HARRY VOKES of Ward & Vokes

"THE HOUSE PARTY"

Released Nov. 21
with HARRY VOKES of Ward & Vokes

"THE WIDOW WINS"

Released Nov. 28
with CISSY FITZGERALD, the favorite comedienne

"A TANGLE IN HEARTS"

Released Dec. 5
A light comedy with JOHN DALY MURPHY

Made in America and distributed throughout the U. S. and Canada by the Mutual Film Corporation.

Gaumont Co. Flushing, N. Y. Jacksonville, Fla.

COMING METRO EVENTS



Metro Picture quality is being imitated and, for the benefit of motion pictures, we are glad of it.

Metro Pictures Corporation





Columbia Pictures Corporation presents

A YELLOW STREAK

with

LIONEL BARRYMORE and IRENE HOWLEY

A Metro wonderplay of great human appeal in five Acts - Written and directed by William Nigh



METRO PICTURES


Released
on the
METRO
Program
Dec. 6th
METRO
PICTURES

COMING METRO EVENTS

METRO PICTURES

EMILY STEVENS in The House of Tears
(Rolfe Photo Plays, Inc.)

MARGUERITE SNOW and PAUL GILMORE IN ROSEMARY that's for Remembrance
(Quality Pictures Corporation)

MME. PETROVA in What Will People Say?
(Popular Plays and Players)

FRANCIS X. BUSHMAN in Big Tremain, The Yellow Dove and Richard Carvel
(Quality Pictures Corporation)

EDMUND BREESE in The Way of the Strong
(Popular Plays and Players)

MARY MILES MINTER in Rose of the Alley
(Rolfe Photo Plays, Inc.)

VALLI VALLI and GEORGE LeGUERE in The Turmoil

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Metro Pictures lead in Drama, in Art and in Supreme Quality

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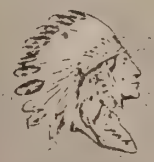
EDNA MAYO and BRYANT WASHBURN
are presented in a gripping drama
"The Edge of Things"
In 3 Acts. Released Nov. 27.

RICHARD C. TRAVERS and WARDA HOWARD
are presented in a thrilling emotional drama
"The Night of Souls"
In 3 Acts. Released Nov. 29.

Charles Chaplin
stirs the risibilities of all in a double role in the latest
ESSANAY-CHAPLIN
"A Night in the Show"
In 2 Acts.

G. M. ANDERSON
—IN—
"The Burglar's Godfather"
strikes a chord that stirs every spectator to the very depths of his heart and holds him tense with interest

Watch for the great dramas featuring **HENRY B. WALTHALL** the world's greatest emotional actor



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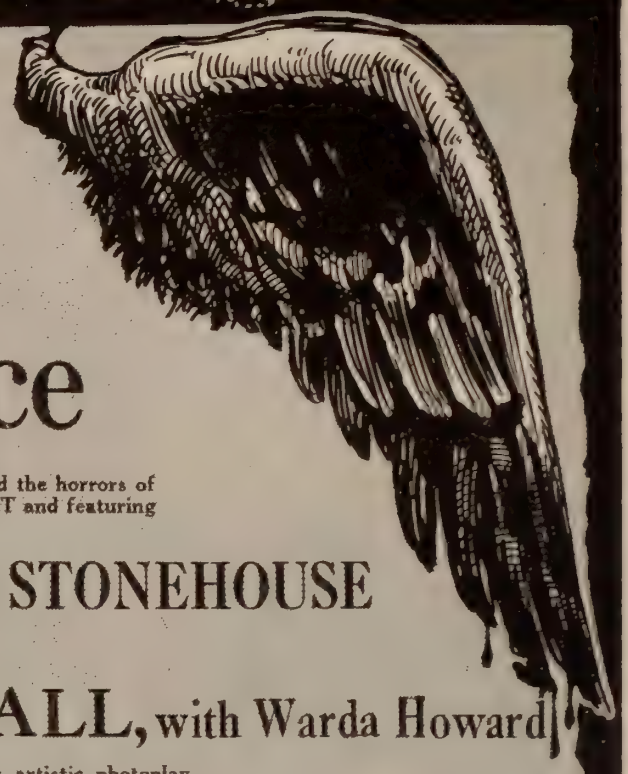
Essanay

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GEORGE K. SPOOR, President

"THE CRIMSON WING"

is the ominous war cloud that casts its lurid shadow over all Europe. It is ESSANAY'S great 6-act



War Romance

with its touching story of love and devotion amid the horrors of the present conflict. Directed by E. H. CALVERT and featuring

E. H. CALVERT and RUTH STONEHOUSE

HENRY B. WALTHALL, with Warda Howard

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"IN THE PALACE OF THE KING"

(In 6 acts)
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Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL"

(In 6 acts)
By Henry Oyen. Directed by E. H. Calvert.
Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS"

(In 5 acts)
By Charles Hoyt. Directed by Richard Foster Baker.
Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

"THE BLINDNESS OF VIRTUE"

(In 6 acts)
By Cosmo Hamilton. Directed by Joseph Byron Totten.
Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER"

(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS"

(In 4 acts)
By George Ade. Directed by E. H. Calvert.
Featuring RUTH STONEHOUSE.

"GRAUSTARK"

(In 6 acts)
By George Barr McCutcheon. Directed by Fred E. Wright.



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Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

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George K. Spoor, President

WHO KILLED CORNELIA ALSTER?

A rich woman is shot down in her home.
The murderer leaves no trail, but the grim finger of suspicion points at five persons.
Only one is guilty. Which?
A detective is put on the trail. He follows many blind clews before he hits the right one.
This baffling mystery is revealed in Essanay's five-act photoplay,

"THE ALSTER CASE"

Taken from the Thrilling Novel by Rufus Gillmore

The slayer is not discovered until the denouement.
Can you guess who it is?
This problem keeps every spectator keyed up to such a pitch of excitement he cannot rest until he knows the outcome.
The play features Bryant Washburn, John Cossar, Ruth Stonehouse and Anne Leigh. Directed by J. Charles Haydon.



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Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

BIG FOUR FEATURE PLAY V L S E

1333 Argyle Street, Chicago

George K. Spoor, President

SHOULD A GIRL WED FOR MONEY?

This is the problem in Essanay's fascinating five-act romance

"A Daughter of the City"

Every girl in love will want to see it.
Every mother and father should see it.
It is the story of a girl who rejects the man she really loves because her mother has trained her to look for a marriage for wealth.
A rich man of the world is fascinated by her beauty.
The girl does not see her peril, but her rejected sweetheart does.
She finally awakens to the danger that confronts her.
Her sweetheart comes to her rescue and she is saved on the very brink of disaster.
Marguerite Clayton and E. H. Calvert are featured in this great morality drama, taken from the play by H. S. Sheldon. Directed by E. H. Calvert.



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ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

BIG FOUR FEATURE PLAY V L S E

1333 Argyle Street, Chicago

George K. Spoor, President

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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Volume XII | DECEMBER 4, 1915 | No. 22

Pictures and the Masses

A MAGAZINE writer has just discovered the bigness of the motion picture.

It has established itself, he says, as the ruling amusement of the masses. Hence its permanency and its tremendous future. Hence its swift growth to fifth place among this country's industries—a rank achieved in only a few years, and one preceded only by world-old industries such as agriculture, transportation, oil and steel.

* * *

THE ruling amusement of the masses. Very true. Herein lies the solidity, the broadness of the motion picture. But let us not draw any false conclusions from this truth. It is dangerous. Who are the masses?

We are pretty much inclined to group the masses within a class other than our own. With the snobbishness inherent in some degree in every one of us, we are inclined, like the English aristocrat, to believe that most anything is good enough for them. In our taste and preferences we are individualistic, especially as regards our entertainment. What we don't like we consign to the crude appreciation of the large, vague field encompassing the masses.

* * *

AS a matter of fact the masses in the United States, in so far as their instruction and amusement are concerned, include pretty nearly all of us. What we may term the aesthetic class is probably no less a minority than the utterly uncritical.

There was a time in this country before the spread of the public school system, the freedom of university education, the spread of daily journalism and the many-million circulation of the popular-priced magazines, when the educated class was very small. But not so today.

* * *

WE have referred often, in this page, to the circulation of the *Saturday Evening Post*. This seems unavoidable for its analogy to the picture situation is so clear and close.

Before the growth of this publication its millions of readers undoubtedly read a wide variety of periodicals, ranging all the way from the drummers' joke-book to the *North American Review*. The success of the *Post* simply proves, beyond all doubt, that all these people, high and low, prefer the best in fiction, feature articles and editorials provided only it is brought within *easy* purchase at a *popular price*.

* * *

THE *Post's* opportunity is the pictures' opportunity.

The numerous picture theatres afford the widest possible circulation. Their prices are and must remain popular. The masses are looking to them for their amusement and instruction—*but* they *must be amused* and *instructed*. There remains the uncritical minority, and there remains the highly aesthetic minority—on each side of the broad line.

* * *

THE uncritical minority are satisfied with pictures that are very crudely emotional or funny, or informative, and the ethnologist, let us say, is pleased with the picture that gives in minute and correct detail the tribal customs of a lost race. But it is as idle for the one producer or for the other to expect a large circulation.

The time for making pictures carelessly has gone by, just as has the time for filling pages loosely with type matter. The critical majority, *the masses*, will not have this sort of amusement.

* * *

THE producer of crude pictures today—and we are turning out a lot of them—who thinks the market will absorb them is simply butting his head into a stone wall. His falling off in prints is not due to defective distribution. The fault comes right back to his own guiding hand.

And if he isn't qualified to produce pictures that will pass the muster of the masses—and they are highly critical—he had best go to the business he *is* qualified for, or else make his distribution to the houses where audiences don't care.

* * *

SURELY the situation today is enlightening enough. We are producing today fourteen features a week. That is bad enough, in point of number alone, for it is perfectly evident that all of these cannot get first-run prices. A considerable number of them must be languishing on the shelf every week, in every city.

But what of the others that are booked? Does the producer think that people are going to see these features and be satisfied with them just because they *are* features—as we use the term for multiple reel pictures?

* * *

WE live, let us say, in a city where seven new features are booked each week. We look to our newspapers for guidance tonight as to where we shall go. A few, a very few, of the brand names are well known to us. That is to say, they designate a standard through past experience. The producer is consistently putting out a certain standard or kind of pictures—the *best* of their kind.

We go there. As for the rest we know we will take pot-luck. The brand names mean only uncertainty. We have been distressed before by obvious padding, impossible stories, situations and acting—small defects, perhaps, but inexcusable and enough to spoil consistency.

What chance have such features got? Very little, very long, with the critical majority.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.

MOTION PICTURE NEWS EXHIBITORS' TIMES

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Vol. XII December 4, 1915 No. 22

Fair Taxation For the Motion Picture Exhibitor

FOR what is probably the first time in its history, the motion picture industry is to be adequately represented at Washington this winter, when Congress opens, and measures which vitally concern the picture are up for passage or extension.

The Motion Picture Board of Trade of America has officially committed itself to an active opposition of the Federal war tax, which is likely to be renewed by Congress when that body convenes for the winter session.

* * *

THE following resolution, passed at the board's last meeting, is explicit and businesslike enough to make every member of the trade feel that the Board of Trade is a body capable of representing the entire business in a manner calculated to impress politicians and other outsiders with its claims for consideration.

* * *

LET the resolution speak for itself:

"RESOLVED, That the Executive Committee of the Motion Picture Board of Trade, on behalf of that organization, protests against the injustice and oppression of the present method of levying the special war tax upon theatres, as provided for in House Bill 18891, Sixty-third Congress. The operation of the law as at present administered works a distinct hardship upon the smaller theatre in that the seats are very rarely, if ever, fully occupied, and owing to the limited population from which it draws, they cannot, as is the case in large cities, fill the seats a number of times daily. On the other hand, the large theatre with its greater receipts, escapes its just share of the taxation and the government loses revenue to which it is rightly entitled.

"RESOLVED, FURTHER, that when the above measure comes up for the consideration of the Sixty-fourth Congress, it be so amended as to provide for the imposition of a tax, not upon the number of seats contained in the theatre, but upon the gross receipts in dollars and cents of that theatre; returns to be made at the discretion of the Treasury Department either quarterly, semi-annually, or annually, as is now done in the case of other commodities affected by the war tax.

"RESOLVED FURTHER, That the Executive Secretary be instructed to use such measures as in his judgment are necessary to secure a suitable amendment of the above bill in these particulars."

* * *

EXTENSIVE investigation by the heads of the Board of Trade has proven what every one believed to be the case—that the present method of levying the tax is eminently unjust and unfair.

The injustice of it, as a matter of fact, is so apparent that officials of the government who have been identified with the enforcement of the tax have long realized the weakness of the measure in this regard. In other cases, facts and figures have speedily convinced those who were hitherto uninformed of the inequality of the situation.

* * *

THE motion picture business is and always has been ready to bear its just share of any such emergency tax. All it asks is a just appreciation of its resources and an intelligent apportionment of the tax to avoid the infliction of unnecessary hardship.

"The Battle Cry of Peace" Stumbles Over the Hyphen

ONCE more the voice of the agitator is heard in Boston, lifting up his indignation against a motion picture.

Nearly a year ago it was "The Birth of a Nation," concerning which the astute Caucasian politician endeavored to convince his more simple-minded colored brother that the picture was a deadly insult to his race.

Today it is "The Battle Cry of Peace," and the plaintiffs in this case, as might be suspected, are a coterie of German-Americans.

* * *

THEY profess to see in Commodore Blackton's spectacle of unpreparedness an insult to the German people. Despite the Commodore's earnest assurances, at the launching of the picture, that every reference to race or nationality had studiously been avoided; despite his detailed explanation of the pains which he had taken to make the film, in letter and spirit, neutral, the hyphenates of the Hub insist they are insulted.

Accordingly they have invoked Boston's made-to-order censor board. Talk of an organization to fight the exhibition of the film is heard, and much more dignified nonsense of the same sort.

* * *

WE would like to sympathize with Commodore Blackton, but we can't. Instead, we feel inclined to congratulate him. "All the king's horses and all the king's men" couldn't procure for "The Battle Cry of Peace" such gilt-edged, extra-special, preferred publicity, free of charge, as his German-American adversaries are preparing to give him at their own expense.

The Director and the Story

NOT only is the story the acid test of the picture, but the handling of the story in production is the acid test of the director's ability.

The successful director must have the power of visualization plus the ability to keep several threads of action going at the same time, all perfectly co-ordinated. That is what a narrative is.

If the director hasn't this gift, he doesn't belong in motion pictures.

Unit Program Basis of General Film's New Policy

Manufacturers Invited to Contribute "Locked Reel" Unit of Five or Six Reels Weekly, to Be Rented in Toto on Percentage Plan—Specialization in Production, Decentralization of Distribution, Profit-Sharing with Employes, and Co-Operation with Branch Managers Chief Features

MOTION PICTURE NEWS is able to announce this week the specific and immediate purpose of the new policy of the General Film Company.

The manufacturers have been invited to produce each week a locked reel program consisting of five or possibly six reels. This is to be known as a unit program. It may consist of a four-reel drama and a one-reel comedy, or a three-reel drama and a two-reel comedy, or a five-reel drama, etc. Each will be rented in toto, as a unit, and distributed by the General Film Company upon a sharing or percentage basis with the manufacturer.

Two manufacturers, the Vitagraph Company of America, and the Lubin Manufacturing Company have agreed to issue these weekly units and will begin releasing at once. It is probable that some of the other manufacturers will follow suit; some may not release units at all, or it is possible that two or more manufacturers may combine to issue a unit.

Units in Addition to Regular Releases

These units will be issued in addition to the regular releases which now, under the new plan, amount to about 42 reels weekly. Thus, while Vitagraph and Lubin regular releases now amount to five and four, respectively, each week, the unit releases bring these up to ten and nine a week, respectively.

Vitagraph will issue as follows: Monday, 1 reel; Tuesday, 3 reels; Thursday, 1 reel and 4 reels (locked unit); Friday, 1 reel. The schedule of releases by the other manufacturers will be announced by MOTION PICTURE NEWS as soon as definitely decided.

J. A. Berst arrived in New York Tuesday of last week and has actively assumed the presidency of the General Film Company. To the resignation of P. L. Waters, general manager, and Louis Reichert, assistant general manager, have been added those of Joseph J. Unger, F. L. Smith and J. E. Willis, all special representatives.

The country has been divided into four districts, each under a district manager with whom the branch managers will now do business direct instead of with New York, as formerly. These four district managers will therefore replace the office of general manager. Two of these appointments have been made: H. H. Hicks for the Pacific Coast and F. C. Aiken for the Middle West.

District conventions, at which the district manager and the branch managers will confer, will be held regularly. A house organ for the benefit of the branch managers and all employees will shortly be issued. Co-operation to the fullest possible extent will be constantly upheld between the manufacturers, the district and branch managers and the exhibitor.

Designed to Secure Efficiency

"This is all designed," said Mr. Berst, "to secure efficiency in production and in distribution. Each manufacturer will now be able to feel the pulse of his market right along and to produce accordingly.

"The complete new policy of the General Film Company, involving the unit program, the reduction in regular releases, specialization in production, the percentage system of distribution, profit sharing with the branch managers, decentralization of distribution from New York to the field and co-operation with branch managers is the result of two months' deliberation by the Board of Directors and of conferences with many branch offices.

"This should be characterized as the principle of our new policy. It is premature to say the various elements of this general policy already exist. They do not. They have not been put into effect, and they may not, though they probably shall be. But the details must be fully worked out to the best interests of all concerned.

Details Will Be Worked Out

"For instance, the present contracts between the manufacturers and the General Film Company must be superseded by new contracts, which will be fully satisfactory. The matter of putting employees upon a profit-sharing basis will be worked out, submitted to the Board, and if possible put into effect. So also with the details of other plans. They are being investigated. If found practicable they will be put into effect. If not, the method will be modified to suit.

"One result is certain to be achieved, however, and that is increased efficiency. Production and distribution will be based upon the survival of the fittest. The best pictures will succeed. Employees will be rewarded for merit."

Referring to the attitude of the General Film Company toward the recent Federal decision, Mr. Berst said:

"The General Film Company, be assured, has nothing to fear from the court decision now pending. Its business is conducted in accord with the law. We do not expect to have to appeal from the court decree, but we will do so if the decree is unfair."

Lubin will release a five-reel locked unit each week, together with a three-reel drama on Thursdays and a one-reel comedy on Saturdays. The five-reel unit, to begin with, will consist each week of a four-reel drama and a one-reel comedy.

Early releases of the four-reel dramas will consist of "Heart Aches," by Dr. Daniel Carson Goodman, featuring June Daye, Craufurd Kent and Inez Buck; "The Hour of Three," featuring these three stars, scenario by Anthony Kelly; "The City of Failing Light," also by Anthony Kelly and featuring Octavia Handworth and Lesley Austen; "Beyond All is Love," by Clay M. Greene. The one reel comedies will probably be by the new comedian Dave L. Doty.

Kalem to Increase Coast Activity

Immediately following the announcement of the realignment of the General Film program, the Kalem Company declared the beginning of an era of increased activity on the Pacific Coast, both in the producing end and the sales branch of the company.

The first move was made with the announcement this week that Hamilton Smith, one of the most valued members of the Kalem staff, would start immediately for the West.

"Mr. Smith will have general supervision of the Pacific Coast interests of Kalem," said William Wright, treasurer of the company. One of the most important features of his mission will be to get in intimate touch with the exhibitors and exchange men on the coast. The territory to be covered by Mr. Smith will include the Far West from Seattle on the north to Dallas, and east to Denver.

No definite announcement has yet been made as to the particular moves that are planned on the production end, though Mr. Smith will locate permanently on the Pacific coast.

Hamilton Smith is a product of the Kalem school, to whose success he has contributed as an author and a director. Mr. Smith will locate permanently on the coast.

An occasional five-reel feature, of which "The Black Crook," to be released in January, is the first, will be another feature of the Kalem policy.

Berst Resigns from Selig for Duties with General

Activities as President of Releasing Company Compel Him to Sever Connections with Old Concern, to Regret of the Colonel, Who Let His Confrere Go with Reluctance

Special to MOTION PICTURE NEWS

Chicago, Nov. 20.

FOLLOWING the departure of J. A. Berst from Chicago for New York City last week to enter actively upon his new duties as president of the General Film Company—his new duties making it necessary that he resign as vice-president and general manager of the Selig Polyscope Company—William N. Selig, president of the Selig company, has again assumed active control of the company's affairs, with offices in Chicago and Los Angeles.

"It is with regret that I sever my connection with the Selig company," stated Mr. Berst before leaving for New York City. "My relations with Mr. Selig have been most congenial and his co-operation has been given me at all times. It was only after I obtained the consent of Mr. Selig that I finally concluded to take up the new duties forced upon me by the members of General Film."

Mr. Selig has issued this statement: "It was with extreme reluctance that I finally gave my consent to Mr. Berst's election as president of the General Film Company. There was a unanimous opinion that Mr. Berst was the man for the office and I felt it my duty to acceed to the urgings of my confreres.

Since Mr. Berst joined the Selig company, our business and social relations have been beneficial and congenial, and the Selig company has prospered under Mr. Berst's able direction. There is no man in the film business today who has a more thorough knowledge of the business and technical affairs of the industry than J. A. Berst.

"His leaving to become executive head of the General Film Company I consider a distinct acquisition to that company, and Mr. Berst will accomplish beneficial work.

"I think," continued Mr. Selig, "that the forthcoming releases of the Selig company, both through General Film and V-L-S-E, will cause the pictureplay world to sit up and take notice. We have a number of exceptionally strong single and multiple-reel comedies and dramas, and our Red Seal plays of the future will surpass in general excellence those released in the past, if that were possible. We have centered our producing forces for the time being at the Los Angeles studios, but expect to reopen our Chicago studios when plans now under way are completely formulated."

Triangle's Opening in Boston Is at the Boston

People Interested in the Fenway Buy Rights, Paying $3,500, Including Cambridge, Chelsea, Medford and Somerville, and Form Big T Company to Handle Pictures

Special to Motion Picture News

Boston, Nov. 20.

THE little element of suspense, so important in film and dramatic offerings, entered strongly into the Triangle situation in Boston, adding much emphasis to the opening of the first Triangle program at the Boston theatre.

For the Boston, the largest motion picture auditorium, with the possible exception of one, in this city, was the theatre finally chosen for Triangle programs.

Leading up to the final choice were the stories in the News that the men interested in the new Fenway theatre had bought the Boston rights. This proves to be the fact, with the price set at $3,500, and including Cambridge, Chelsea, Medford and Somerville. The Big T Company has been organized to take over these rights.

The Boston theatre under direction of the Keith interests had been showing feature films, with Mrs. Caroline Nicholls' Fadettes Women's Orchestra, and a better organization for motion picture illustration in music cannot be found in this country.

The house was closed last Monday; new machines were installed, and a new Gold Fibre screen. Monday night the first Triangle program was shown before a crowd which almost filled the 3,500 seats. The girl ushers appeared in gray dresses with triangles on their arms.

Boston likes best Mr. Fairbanks in "The Lamb." The comedy, "A Game Old Knight," finds much favor, as does "The Iron Strain," with Mr. Farnum. But "The Lamb" is a most excellent film. It shows careful staging and competent acting, including a new film favorite in Mr. Fairbanks.

The Boston theatre will run the first run Triangle pictures. The new Fenway on Massachusetts avenue will be one of those to take care of the second run. The Triangle theatres in the other places near Boston have not been announced.

Manager Bradley of the New England Triangle exchange announces that in about six weeks he will move his offices from the Kimball building to a new two-story structure at 48-50 Melrose street, in the motion picture exchange district. Triangle will occupy the entire building.

Mr. Bradley has placed Triangle service in the William P. Gray circuit, the Princess in Berlin, N. H.; the Colonial in Augusta, Me.; the Scenic in Portsmouth, N. H.; the Empire in Lewiston, Me., and the Majestic in Rumford, Me., and in Toomey and DeMara's Colonial theatre in Lawrence, Mass.

Leslie H. Allen.

Vitagraphs for 4th Week Include 2-Part Comedy

On List Are Also a "Sonny Jim" Story, and a Sidney Drew Laughmaker—"Love and Law," Written by William Duncan, Is Produced by Rollin S. Sturgeon

TWO pictures produced by the Western Vitagraph Company at Los Angeles, California, a "Sonny Jim" story and a Sidney Drew comedy, comprise the single-part pictures announced by the Vitagraph company for its weekly program beginning Monday, November 22, a program that also includes a Broadway star feature and a two-part comedy feature.

From out of the West comes the Monday release entitled "Love and Law," a comedy written by William Duncan, produced by Rollin S. Sturgeon and enacted by Mr. Duncan, George Stanley and Ann Drew.

Both Mr. Sturgeon and Mr. Duncan are well known to motion picture fans through their team work in the Vitagraph Blue Ribbon feature, "The Chalice of Courage," while Mr. Sturgeon's film successes include "Captain Alvarez," "The Little Angel of Canyon Creek," and "The Sage Brush Gal."

"Saints and Sinners" is announced as the release for Tuesday. It was written by Ouida Bergere and produced by Van Dyke Brooke with a cast including Maurice Costello, Leah Baird, Adele de Garde, Garry McGarry and Mr. Brooke.

A Thanksgiving story, "Sonny Jim and the Family Party," by Ealaine Sterne, in which Bobby Connelly is featured, is the announcement for Wednesday. The story was produced by Tefft Johnson, who selected a cast to support the little Vitagraph star that included Mabel Kelly, Karin Norman, Joe Halpin and Frances Connelly.

The Thanksgiving Day release will be "Ghosts and Fly Paper," a story, as its title implies, that has to do with ghosts, but as they turn out to be flesh and blood spirits, what looks to be a tragedy develops into a delightful comedy. The Western Vitagraph Company, for the second time during the week, is responsible for the screen story and Anne Schaefer, Marguerite Reid, George Kunkel, Alfred Vosburg and Otto Lêderer for its enactment.

Friday, the regular Drew Day release, will be "All for the Love of a Girl," by Lulu Case Russell, in which Mr. and Mrs. Sidney Drew are featured. The chairman of the publicity committee of the Woman Suffrage Party (Mrs. Drew) and Mayor Hawkins (Mr. Drew) fall in love with each other and the Mayor is converted to the cause.

During a speech he collapses and is taken to a hospital. Here the comedy is accentuated by a dream in which the Mayor sees himself attired in the latest feminine fashion of the year 1950 and is being walloped all over the place by huge man-like women, dressed in exaggerated suffragette style.

An all-star cast features the release for Saturday, a two-part comedy-drama entitled "A 'Model' Wife." Lillian Walker, Antonio Moreno, Louise Beaudet, L. Rogers Lytton and Lillian Burns enacted the story under Wilfred North.

"BATTLE CRY OF PEACE" BOOKED FOR DETROIT AT 75 CENTS

"The Battle Cry of Peace" has been booked for the Broadway-Strand theatre, Detroit, by Harry I. Garson, the general manager. It will run at that playhouse as long as the people come.

There will be three performances daily, and prices will probably be seventy-five cents for boxes, fifty cents for the main floor, and thirty-five and twenty-five cents for the balcony. The engagement begins in December.

To start all motion picture performances with the singing of the "Star Spangled Banner" by throwing a slide of the American flag and another slide of the first verse and chorus on the screen is the plan of the Detroit Political and Civic League.

GREENLAND LEAVES RAVER FOR ADVERTISING CONCERN

A. K. Greenland, who was temporarily assigned to the publicity department of the Raver Film Corporation while engaged in special work on several other propositions, leaves Mr. Raver's staff to devote his energies to the latter duties exclusively, as soon as his successor has been appointed.

Feeling that insufficient time could be given to Mr. Raver's company while doing other work previously contracted for, Mr. Greenland leaves his present post, with the best wishes of the company. Greenland will devote his major attentions to the Expert Service Corporation, a lower Manhattan advertising agency.

Crowds See Rothapfel on Eastward Swing of Trip

Denverites Meet in Hotel Savoy to Greet "Bellwether" of Exhibitor Flock, Some Attending from Points in Wyoming —Then Milwaukee and Minneapolis Listen to Manager On Tour Under Auspices of Mutual—Kansas City, Indiana and Kentucky Fete Him and Hear Reasons for His Success

Special to MOTION PICTURE NEWS

Denver, Col., Nov. 19.

THE Rothapfel-Mutual tour luncheon, held at the Hotel Savoy here, November 12, was the red letter day of the year with the exhibitors of Colorado and neighboring states. Exhibitors came from distant points in Wyoming to join in making this the biggest event of the kind ever held in this section.

About one hundred exhibitors were in attendance.

H. T. Nolan, a leader among the film men of this territory, introduced S. L. Rothapfel with a brief sketch of the "master exhibitor's" remarkable career. Mr. Rothapfel spoke for more than two hours, during which he held the gathering in the most absorbed attention. Cheers and applause at various points interrupted his remarks.

"The Mutual Film Corporation has made a great contribution to the welfare of the film industry, the theatres and ultimately the public in conducting this tour," said Margaret D. Conway, inspector of amusements for the City of Denver, in addressing the gathering.

"The enterprise of the Mutual in sending out Mr. Rothapfel will go far toward stimulation of the exhibitors to efforts that will result in raising the business of exhibiting motion pictures to the plane of real art."

Among those present were: C. O. Withrow, C. H. Simpson, Muriel Lee Elsasser, E. T. Behn, W. E. Scott, W. R. Sample, W. G. Hilliard, Fred Solomon, E. F. Haslam, H. A. Goodrich, John Thompson, M. M. Kravetz, J. B. Mellon, John S. Broughton, Homer A. Ellison, W. A. Calkins, J. H. Ashby, Jesse E. Jones, O. A. Carlson, M. J. Barton, M. B. Friedman, Ernest B. Fine, Margaret B. Conway, L. D. Purdy, S. E. Fair, Frank W. Frewn, H. B. Gish, C. W. Harris, G. P. Hayward, W. S. Rand, Harry Lustig, Mutual branch manager, M. F. Cohn, H. T. Nolan, H. E. Ellison, R. H. McCluskey, Lewis Erb, E. M. Erwin, D. L. Lehrburger, E. H. Binford, William T. Binford, Mr. and Mrs. H. E. Huffman, A. S. Bailey, Frank Harris, F. P. Hill, Jack Scott, Morris Cohn, A. Wertheim.

Rothapfel's "Home State" Gives Him Rousing Reception; He Talks of Rialto Plans

Special to MOTION PICTURE NEWS

Milwaukee, Wis., Nov. 20.

ONE of the most representative turnouts of motion picture exhibitors ever witnessed in Milwaukee was the demonstration that welcomed S. L. Rothapfel back to Milwaukee at a luncheon held in his honor at the Hotel Wisconsin, Wednesday, November 17.

Mr. Rothapfel, accompanied by Newton Levi, arrived here from Minneapolis where he had just been presented with a huge silver loving cup early Wednesday morning and remained over until the last minute Thursday morning, meeting his many friends in this city.

Rothapfel's return to Milwaukee was in the nature of a personal triumph, as he left here some three years ago practically unknown and out of a position. Not only was there a very representative delegation of exhibitors on hand, but many prominent newspaper men also attended. John Wolf, city editor of the *Evening Wisconsin,* acting as toastmaster.

Mr. Rothapfel was the principal speaker, his talk running over an hour and a half, during which time he told the exhibitors many interesting things and also set many to thinking of film problems, and questions concerning their theatres.

During his talk he also gave the local exhibitors a peep into the plans of the new Rialto Theatre, New York City, which he is to handle and told how he had worked out a lighting scheme whereby the atmosphere of the production playing there will be carried out into the auditorium among the audience.

By means of a three-colored indirect lighting system it will be possible for Mr. Rothapfel to carry, for instance, the effect of moonlight right out into the audience. By dimming down the blue lights he will cause a faint blue light to suffuse the theatre almost like real moonlight. In place of the usual pure white light the three colors, blue, amber and red, are going to be installed, all separately controlled by dimmers.

Following his talk short addresses were made by Frank Cook, manager of the Princess Theatre, and Otto Meister, of the Vaudette Theatre

At the close of the luncheon a vote of thanks was given to J. R. Freuler for his generosity in arranging this tour and to Mr. Rothapfel.

Those present were:

Earl Rice, Queen and State Street Theatre, Milwaukee, Wis.; Jos. Schwartz, Kosciusko Theatre, Milwaukee, Wis.; Dan Finberg, Modjeska Theatre, Milwaukee, Wis.; M. B. Ettenheim, Milwaukee, Wis.; Edward Trinz, Avenue Theatre, Milwaukee, Wis.; Frank Bruemmer, Idle Hour Theatre, Milwaukee, Wis.; G. E. Braddock, Theatorium, Milwaukee, Wis.; Geo. Bruemmer, Idle Hour Theatre, Milwaukee, Wis.; Sam Pylet, Murray and Astor Theatre, Milwaukee, Wis.; Al. DeSomers, V.L.S.E., Chicago, Ill.; Geo. M. Pendergast, Publicity Director, Saxe Amusement Enterprises, Milwaukee, Wis.; N. H. Hoyt, Metro Pictures, Milwaukee, Wis.; L. Howard, Varsity Theatre, Madison, Wis.; W. H. Wright, Jr., Saxe Enterprises, Milwaukee, Wis.; C. S. Kennedy, Prop. Carlton Theatre, Black Earth, Wis.; Ralph Thacher, Prop. Varsity Theatre, Madison, Wis.; Geo. Fischer, Alhambra Theatre, Milwaukee, Wis.; Jno. Griffith, North American Film Cor., Milwaukee, Wis.; Hugo Heller, Arcade Theatre, Milwaukee, Wis.; Edwin Runge, Arcade Theatre, Milwaukee, Wis.; Mrs. H. A. Jones, Park and Colonial, Waukesha, Wis.; Kit Frankland, Opera House and Picture House, Columbus, Wis.; Fred W. Brokopp, Columbus Opera House, Columbus, Wis.; Otto Koch, Idle Hour Theatre, Sheboygan, Wis.; E. C. Prinsen, Orpheum Theatre, Fond du Lac, Wis.; John R. Wolf, Evening Wisconsin, Milwaukee, Wis.; Walter Distelhorst, Dramatic Editor, Milwaukee Sentinel, Milwaukee, Wis.; A. L. Ries, Pres. Vaudette Theatre, Milwaukee, Wis.; H. Trinz, Mgr. Columbia Theatre, Milwaukee, Wis.; Samuel Trinz, Mgr. Empire Theatre, Milwaukee, Wis.; C. L. Worthington, Mgr. Fox Film Cor., Chicago, Ill.; Frank R. Williams, Milwaukee, Wis.; Emil O. Schmidt, Piano Man, Milwaukee, Wis.; C. D. Koehler, Booking Man, Mutual Film Cor., Milwaukee, Wis.; W. C. Brimmer, Mgr. Universal Film Exchange, Milwaukee, Wis.; O. L. Meister, Mgr. Vaudette Theatre, Milwaukee, Wis.; Frank Cook, Princess Theatre, Milwaukee, Wis.; J. H. Mergener, Mgr. Mutual Film Cor., Milwaukee, Wis.; A. B. Cargill, Adv. Mgr. The Sentinel, Milwaukee, Wis.; A. L. Rothapfel, New York, N. Y.; Jake J. Disch, Mgr. New Majestic, Cudahy, Wis.; Otto Preusser, Palace Theatre, Milwaukee, Wis.; Earl Stumpf, News Editor, The Sentinel, Milwaukee, Wis.; Newton E. Levi, Mutual Film Cor.-Publicity, New York; and J. W. Martin, Motion Picture News, Milwaukee, Wis.

ROTHAPFEL DRAWS CROWDS IN KANSAS CITY

Special to MOTION PICTURE NEWS

Kansas City, Nov. 19.

S. L. ROTHAPFEL, who is touring the country for the Mutual talking to exhibitors of motion pictures, spoke in Kansas City on November 14 to a large crowd of exchange men and exhibitors.

In the course of his talk Mr. Rothapfel advised the exhibitors to use the newspapers and advertise to bring the public to his shows.

"Barnum is dead. So is the theory of 'one born every minute.' You can't fool the people any more. They won't believe anything but the truth."

"Use the newspapers," he continued. "Tear down those poster nightmares. What is the use of an architect planning an artistic front for your show shop if you are going to cover it up with that sort of trash? And it doesn't do you any good. The only place you get value for the money spent in advertising is in the newspapers."

That advice was handed out by Mr. Rothapfel, and there is no doubt but that it went home.

"Music is the greatest creator of atmosphere you have," said Mr. Rothapfel. "But it must be interpreted. Don't use mechanical instruments. One good pianist is better than a poor 30-piece orchestra for your business."

Mr. Duran, manager of the Twelfth Street Theatre in Kansas City, is following the advice of S. L. Rothapfel. Mr. Duran, who is running Universal Features, immediately got busy and is now not using a poster in the front of his theatre. Instead he is using small photographs and small lithographs that in no way detract from the beauty of the entrance.

INDIANA AND KENTUCKY HEAR ROTHAPFEL

Special to MOTION PICTURE NEWS

Indianapolis, Nov. 20.

Exhibitors from all parts of Indiana and Kentucky attended the banquet given at the Claypool Hotel, Saturday evening, November 20, by M. M. Miller, manager of the Mutual Film Corporation's Indianapolis office, in honor of S. L. Rothapfel, former manager of the Strand Theatre, New York, who is making a tour of the larger cities of the United States.

The exhibitors from Louisville, Ky., came in a special car, and practically all of the exhibitors of Evansville were present.

Mr. Miller says he has made arrangements to take care of one hundred and fifty, and is planning to make this the largest and best banquet of motion picture exhibitors held in Indianapolis for some time.

NOTED BOY ACTOR FOR FIVE-PART METRO, "BLACK FEAR"

"Black Fear," the five-part Metro feature, now in process of production at the Rolfe Photo Plays, Inc., studio, has been delayed for two weeks, because General Manager Max Karger, of the Rolfe forces, and Director John W. Noble, could not find a suitable boy to play one of the most important roles in the production. The problem has not only been solved, but they were fortunate enough to obtain the services of John Tansey, the fourteen-year-old prodigy, who has just finished a course in a private school, and who is counted by many the best boy actor in America.

Tansey made his stage debut when he was two years old, appearing with Nat Goodwin in "Wolfville." He has supported nearly every well known star on the stage, including De Wolf Hopper, Olga Nethersole, Grace George, Annie Russell, Guy Bates Post, Rose Coghlan and many others. He was a member of the New Theatre Company, and after two years with that institution, George Foster Platt, the manager, sent him to a school in Connecticut. Tansey has just been graduated from that school, and hereafter will have a private tutor.

THE TWO "CARMENS" FOR OKLAHOMA FILM PATRONS

Special to Motion Picture News

Oklahoma City, Nov. 17.

Patrons of the Empress Theatre of Oklahoma City are very much interested in the motion picture productions of "Carmen." Last week Manager T. H. Boland presented the Lasky production of the famous opera with Geraldine Farrar, announcing at the same time that later he will present the William Fox version with Theda Bara.

The result was not that those who admire Theda Bara stayed away from the theatre while the Lasky production was the attraction. The theatre played to capacity houses both days, and hundreds of persons have informed the management they will come again simply for the purpose of comparing the work of the two actresses and the manner of its staging, if for nothing else. The Fox production will be presented this week and two more big days are confidently expected by the management.

"BATTLE CRY OF PEACE" OPENS IN PHILADELPHIA

Philadelphia, Nov. 20.

The Vitagraph feature, "The Battle Cry of Peace," made its bow to the Philadelphia public on Monday, the fifteenth.

The already great interest in this photo play of preparedness was enhanced by the presence at the opening performance of Commodore J. Stuart Blackton, under whose direction the picture was filmed.

Another picturesque figure at the opening performance was Captain Jack Crawford, a scout of Civil War days.

Both these gentlemen made impassioned addresses to the large audience on the subject of the picture which added to its pictorial plea. Speeches, picture and the excellent music of the symphony orchestra were much enjoyed by the auditnce which filled the Metropolitan Opera House at Broad and Poplar, where this photoplay is scheduled for an indefinite run.

Chicago Gives Bushman and Beverly Bayne Ovation

Metro Stars Lead Grand March at Ball Given in First Regiment Armory for Theatrical Hospital Benefit, Held Under Auspices of Screen and Stage Clubs

AN ovation and public demonstration honoring Francis X. Bushman and Beverly Bayne, the popular Metro stars, was given for these two artists in Chicago, Saturday, November 20.

After making a flying trip from New York on Friday, where they are at work on Quality-Metro features, Mr. Bushman and Miss Bayne were met at the railroad station by a long line of automobiles, and they rode at the head of the procession with one continued ovation until they reached the Blackstone Hotel.

On Saturday night they were the guests of honor at the big ball given in the First Regiment Armory under the auspices of the allied theatrical and screen clubs of Chicago for the Theatrical Hospital benefit. Mr. Bushman and Miss Bayne led the grand march at the ball.

The signal honor came to these two screen stars quite unexpectedly, and arrangements were completed by telegraph. For a time Mr. Bushman felt that he could not spare the time away from the Quality-Metro studio, but after he was showered with telegrams of appeal from some of the first citizens of the Windy City he finally gave his consent.

The return to Chicago was a veritable triumph for them, as Chicago claims them both as their own. Both Mr. Bushman and Miss Bayne worked for several years in the Essanay studio in Chicago, before they joined forces with the Metro Pictures Corporation.

Only recently they were voted the most popular screen artists in a newspaper contest in Los Angeles and San Diego, and crowned King and Queen, respectively, on Motion Picture Day at the California-Panama Exposition. Mr. Bushman was similarly honored at the San Francisco exposition, with Marguerite Snow, another Metro star, as his Queen.

During their stay in Chicago, brief as it was, Mr. Bushman and Miss Bayne were entertained at several functions arranged in their honor at the Blackstone.

They were accompanied on the trip by Helen Dunbar, the screen artist who long has been associated with Mr. Bushman, and Mrs. H. Banks Name, the mother of Miss Bayne. They returned to New York Sunday on the Twentieth Century Limited.

Selig-"Tribune" Enters "Motionpictureland"

The Topical Will Take the Place of Hearst-Selig News Pictorial and Will Be Released Twice Weekly, Every Monday and Thursday

THE Selig-*Tribune* will soon make its appearance in "motionpictureland." The Selig Polyscope Company and the Chicago *Tribune* have joined forces and are prepared to release an animated newspaper which for originality and enterprise will have few rivals.

The Selig-*Tribune* will supplant the Hearst-Selig *News Pictorial*, and will be released twice weekly, every Monday and Thursday. The active co-operation of one of the greatest of film producing concerns and one of the greatest of American newspapers is certain to result in the filming of a most interesting timely news pictorial.

The Chicago *Tribune* possesses one of the greatest news and pictorial staffs in the world. Correspondents and camera men represent the *Tribune* in all parts of the world.

The *Tribune* has exclusive correspondents with all the European armies, in Mexico, in every capital in the world, and these wide awake men and women will be working continually for the advancement of the Selig-*Tribune*.

A versatile staff of film editors has been organized and the Selig-*Tribune* will be released under their supervision. Many innovations are being planned, outside the beaten paths, and these new ideas are certain to be greatly appreciated by the picture-play public.

It is being freely predicted that the Selig-*Tribune* will supply a long felt want and the first releases of this new film are being anticipated with great interest.

Nola Arranges for Release Through Associated Film

Captain Hannon, Who Reorganized the Coquille in New Orleans with This Name, and Is Now in New York, Will Supply One 5-Reeler a Month

CAPTAIN W. J. HANNON, president of the Nola Film Company, New Orleans, La., is in New York and makes an announcement that he has just closed a contract with the Associated Film Sales Corporation whereby he is to make one five-reel feature every month, to be released exclusively on the Associated program in addition to their regular service.

The Nola Film Company has at present three features made, the titles and stars of which will be announced soon.

The company was recently reorganized, Capt. Hannon purchasing all of the stock, and its former name, the Coquille Film Company, was changed to the Nola Film Company, which is a contraction of New Orleans, La. Authorization of an increase of the capital stock from $50,000 to $75,000 has been issued.

The Nola Film Company owns executive offices and a big sunlight studio on picturesque Bayou St. John, La. It is about two years old. Rene Plaisetty, now with the Lubin company, formerly was director. Mr. Hannon is likewise a prominent insurance man of New Orleans.

The Press, Press Representative and the Picture---VIII

Importance of Motion Pictures and Demand by Public for News of Industry Impress Dailies in Middle West with Necessity of Catering to the People's Wants—"Post" First Paper to Start Film News Department in Kansas City—Nine Other Newspapers in That Territory Follow Suit

THE first paper in Kansas City to start a motion picture department was the Kansas City *Post,* whose first page appeared on Saturday, November 13. It went well and was talked about by every exchange man and every exhibitor in the city. It is expected that before long two full pages will be devoted to motion pictures each week.

This page is the answer of the management of the paper to the demand that has been created by motion pictures. It proves that the people want motion picture news and that they are as much interested in stories and articles on moving pictures as they are in other important topics.

Motion pictures have a real grip upon the people of that territory and they want the news of their favorite plays and players and are willing to support the paper that will carry this news for them.

The management of this paper has seen that a motion picture department in their paper would pay a handsome return and so far they have not been disappointed, as the first issue carried a goodly bit of paid advertising.

Paper Realizes Importance of Industry

This, of course, will grow as the film manufacturers learn that the *Post* is working for the general betterment of the moving picture business and that it is the only paper in Kansas City that is, at the present time, conducting a motion picture department.

This paper has been made to see that this industry is one of the largest in the country today and that it has a following that is not to be denied the news of the motion picture world.

The people of the Kansas City territory want motion picture departments in their papers. Several of the papers in that section have received from their readers requests for such departments, and it is in compliance with these several requests that a number of the larger papers of the territory have started motion picture pages.

The following papers in the Kansas City territory have, within the last sixty days, initiated departments in compliance with the demands of their readers:

Springfield *Leader,* Springfield, Mo.; Springfield *Missouri Republican,* Springfield, Mo.; Kansas City *Post,* Kansas City, Mo.; Pittsburg *Daily Sun,* Pittsburg, Kansas; Wichita *Eagle,* Wichita, Kansas; *World-Herald,* Omaha, Nebraska; Osceola *Democrat,* Osceola, Iowa; *Daily Times,* Collinsville, Oklahoma; *Sentinel-Post,* Shenadoah, Iowa, and the Tulsa *Democrat,* Tulsa, Oklahoma.

It is only a matter of a short time until other papers, realizing that motion picture departments are money makers, will have a section devoted to motion pictures.

Practically every exchange manager in Kansas City which serves the Kansas City territory, is working on the newspapers in an endeavor to have them establish departments in their papers, so that the picture loving public may be informed as to what is going on in the motion picture land.

Kalem Klip Sheet Gives Daily Editors Newsy Items



THE KALEM KLIP SHEET

TO THE EDITOR:

Should the material presented in the Kalem Klip Sheet be unsuited to your requirements, a letter explaining your needs will result in the proper copy being mailed you in the future.

Kindly send us marked copies of papers in which our stories are used in order that we may place these in our files.

ISSUED WEEKLY. RELEASE UPON RECEIPT.

SUBMARINE MINE EXPLOSION IN KALEM DRAMA

Power of These Destructive Agents Shown

Submarine mines of the floating and stationary varieties, have played so important a part in the present European struggle that considerable interest is centered upon these destructive agents. For this reason, photoplay patrons are sure to find "The Net of Deceit," a new three-act "Broadway Favorites" feature a subject of decided timeliness.

One of the unusual scenes in this Kalem production, shows the planting and the discharging of a submarine mine. To those people who have wondered how it is possible for a cast iron globe about three feet in diameter and filled with guncotton, to destroy a fifteen-million-dollar battleship, the terrific power enclosed in a mine will come as a revelation.

According to the story of "The Net of Deceit," and interesting [illegible]

MARGUERITE COURTOT FEATURED IN NEW SERIES

"The Ventures of Marguerite" to Be Kalem's Star's Vehicle For Indefinite Period

Kalem Company has just completed "When Appearances Deceive," the first episode of the new series in which dainty little Marguerite Courtot, is to be featured. This series is "The Ventures of Marguerite," and the episodes, all of which will be one act in length, will be issued every Friday.

Miss Courtot's popularity has been steadily increasing since she made her bow to the photoplay public in a Kalem drama a few years ago, until today she ranks as one of the foremost stars in filmdom. It is a matter of keen gratification to this little lady that it has not been her personality alone which has brought this to pass, but an appreciation on the part of the "fans," of her protean ability.

In "The Ventures of Marguerite," Miss [illegible]

KALEM HARD AT WORK ON "THE BLACK CROOK"

Spectacular Production of Famous Extravaganza Necessitates Engaging Army of People

A small army of people is working at top speed over at Kalem's Cliffside (N. J.) studios, these days. In one part of the spacious grounds, a score or more girls are assiduously practising the intricate steps of a chorus number. On one of the big stages, men are busily engaged in constructing fairy grottoes, gnomes' dens and other places which, during our youthful days, we fondly imagined to be the homes of immortal creatures. On still another stage, a company of people dressed in the garb of other days, is working under the eagle eyes of Robert G. Vignola, the Kalem director who is responsible [illegible] most notable

The happy smile on Marguerite Courtot's face these days may be due to the thought of the wonderful gowns which are to be worn by her in the forthcoming episode of the new Kalem series, "The Ventures of Marguerite," in which she is being featured.

• • •

Since it was first announced that Kalem Company was using a score or more of chorus girls in "The Black Crook," the four-act production of the famous extravaganza, the Cliffside (N. J.) studios of that company are being stormed by misses who desire to become "motion picture chorus girls." According to producing director Robert G. Vignola, almost every type, from the queens of

ILLUSTRATING THE MAKE-UP AND GENERAL APPEARANCE OF THE KALEM PRESS SHEET

AT the top of the Kalem Klip Sheet appears the following note: "To the Editor:—Should the material presented in the Kalem Klip Sheet be unsuited to your requirements, a letter explaining your needs will result in the proper copy being mailed you in future"

This is a commendable policy on the part of the manufacturer. It shows, among other things, the realization that motion picture publicity should be made for the newspaper, not the newspaper for motion picture publicity. In other words, you cannot force down the throat of the newspaper articles it doesn't want, written in a style it doesn't like, and containing sheer nonsense—which it won't print.

It is the business of picture publicity directors to find out what the newspaper will print—and then proceed to supply it.

The only way to do this successfully is to treat the newspaper as an individual, not as a member of a vast army of publications which can be forced, through a sort of conscription, to fight the battles of motion pictures.

Names of Manufacturers Used Too Often

The mere sending out of windy stories, built to carry the name of the manufacturer repeated eight or ten times in the article, is waste of time. It is inefficient publicity, and the newspapers are complaining of this senseless repetition of the manufacturer's name.

It is not difficult to discover the basis for this complaint. Newspaper readers, as a whole, do not care one iota who made a particular picture. What they want to know is: What is the picture about? What are its big scenes? What players appear in it?—and, mark this, they also want to have spread before them little bits of gossip about the players in the picture.

This doesn't mean stories about every Tom, Dick and Harry in the motion picture business; it means stories about the players whom the readers can see at the picture theatres in their town. What is the sense of writing a story containing an elaborate biography of some screen player, unless the biography means something to the person who reads it?

Biographies are not news in the newspaper's eyes, anyway.

The way out is very simple, and here is where, it seems to us, the Kalem people are on the right track. Their Klip Sheet carries "Breezy News Notes from the Field"—short, snappy paragraphs of fifty to eighty words, most of them with a human interest angle; the majority of them do contain some item of news.

We do not say these paragraphs are perfect. But we do say that the idea back of them shows a readiness on the part of the manufacturer to adapt his publicity to actual newspaper needs.

Good Headings Give Gist of News

In other respects, the Kalem Sheet does not differ greatly from other press matter, except that it runs no cuts. Instead, it confines itself to the presentation of fairly brief items about current productions.

The headings guide the editor to the substance of the story, in each case. This Klip Sheet, we believe, was the first in the field, and it still retains its modest but pleasing appearance. It has a newsy look that is absent from some of its contemporaries.



ROBERT EDESON IN "THE CAVE MAN," EDITH STOREY IN "A PRICE FOR FOLLY," AND FRANK DANIELS IN A NEW COMEDY—ALL VITAGRAPH BLUE RIBBONS

And the moral of the whole thing is this:

A newspaper is a medium for the dissemination of news.

It will not print a story unless it believes that story is a news story.

There is plenty of news in the motion picture field.

The name of the manufacturer is not news.

The tiresome repetition of the manufacturer's name will send the story to the waste basket.

Furthermore, a newspaper is an individual with likes and dislikes.

You can't approach every newspaper in the same manner any more than you can approach every individual in the same manner.

But all newspapers are alike in this: you can't give them something they don't want.

Once more, what the newspaper wants is news.

If the gentlemen who write publicity don't know what news is and what news is not, they had better begin to find out.

HUDSON BECOMES ASSISTANT TO PARAMOUNT PRESIDENT

Alfred J. Hudson, for the last two years president's secretary of the Thompson-Starrett Company, 51 Wall street, New York, has joined the Paramount Pictures Corporation in the capacity of assistant to W. W. Hodkinson.

Mr. Hudson was born in New York City, studied law at the New York Law School and practised for seven years. At one time he was with De Lancey Nicoll. Mr. Hudson brings to his new position a great deal of business experience. While he knows nothing of motion pictures except that he likes to see them it is expected that his advice in the many problems which confront the heads of such an organization as the Paramount will be valuable.

NICHOLSON PICTURE COMPLETED FOR UNIVERSAL

Director John Harvey, of the Universal, has just completed the filming of Meredith Nicholson's novel, "The Lords of High Decision," featuring Cyril Scott. For the screen play scenarioized by William H. Lippert, the Universal's new scenario editor, Mr. Harvey took an entire company of Imp-Universal players to Pittsburgh where many scenes were made about the bituminous coal fields and natural gas wells.

Henry Otto Company Back from Filming "Undine"

Players Were on Santa Catalina Island, in the Pacific, for Three Weeks, Getting Scenes for Old German Fantasy, Requiring Pictures of Fairy Caves and Grottos

HENRY OTTO and his company of special feature players have returned from a three weeks' stay in the Santa Catalina Islands where they have been making exterior scenes in the production of a screen version of the old German fantasy, "Undine."

Pictures of caves and deep-creviced caverns whose hundred-foot arches cut through towering walls of malpai rock that rise in silent grandeur from the futile beating of the surf at their base; pictures of sea-nymphs, garlanded with strings of kelp and sea-weed, sliding from half-submerged rocks in the breakers or riding through the surf on dolphins and sporting about in the water among the seals; pictures of wood fairies shifting about from tree to tree and disappearing down the semi-lighted archways of giant pines that grow straight to the water's edge; pictures of under-water swimming and of dives from unbelievable heights; pictures of elves and gnomes and woodland sprites that come and go in a twinkling, coming from nowhere and disappearing into thin air—these and a hundred other effects are seen on the screen form a part, but only a part, of the film he brought back.

Some of all this is explained in the statement that the photography was accomplished by Fred Granville, the man who went with the Steffanssen expedition to the Arctic regions and whose camera work has occasioned such favorable comment with the releasing of those films.

The Otto company comprised some sixty people, including the players, swimmers, sailors, and all. Every member of the party was picked from scores of applicants, from the director and cameraman down to the extra players.

There was Ida Schnall, nationally known swimmer and diver, who plays the role of Undine and is featured in the production; and Eileen Allen with her twenty-five swimming and diving girls, every one of whom possesses a cup or a medal or a title of some sort for skill in aquatic sports; and among the players were Douglas Gerrard, who plays the role of knight, and Edna Maison, who plays the role of the fisherman's daughter.

The most sensational feature of the entire trip was the dive which Miss Schnall made from a height of more than one hundred and seventy-five feet from the top of a wall of rock straight to the sea below.

Lower Censor Fees in Sight for Kansas Exhibitors

Committee from Amusement Association Confer with Attorney General and Managers Are Hopeful of Way Being Worked Out to Reduce Present Rate on Reels

THE executive committee of the Amusement Association of Kansas met in Topeka on Thursday, November 11. After the regular business of the association was attended to, the entire committee, composed of E. R. Pearson, V-L-S-E manager in Kansas City; Chas. W. Harden, Fox manager in Kansas City; Stanley Chambers, an exhibitor from Wichita; Lee Gunnison, an exhibitor from Atchison; and Harry K. Rogers, an exhibitor from Marion, called upon S. M. Brewster, attorney general, and W. D. Ross, state superintendent of public instruction and state moving picture censor.

The committee was received in a friendly fashion and no doubt much good will come from the meeting. Things of general interest were discussed, and, of course, the main talk was about censorship. While nothing definite was decided, it is expected that a way will be worked out for the elimination of the high fee that the exhibitor is now compelled to pay.

New members are coming into the association daily, and when the influence of every exhibitor in the state has been put back of this movement for a better censorship law, there is no doubt but that it will be obtained.

Every exchange manager in the city has on his desk a list of the members in the association and when he writes to an exhibitor who is not a member he puts a postscript on his letter asking him to join in the good cause.

"The Red Circle" to Take Place of "Who's Guilty?"

Latter Series, Intended for Release on December 11, Is Temporarily Withdrawn Because First Episode Falls Below Standards Set by Producer and Releasing Company—Situation Is Squared with Exhibitors by Substitution of the Former, a Balboa, Originally Intended for Release in January

ANNOUNCEMENT comes from the Pathé offices to the effect that Who's Guilty?" the series originally scheduled for release on December 11, has been temporarily withdrawn and "The Red Circle," a strong, romantic serial produced by Balboa, in fourteen two-part episodes, put on the program in its place for release December 18. "The Red Circle" was originally intended for release by Pathé some time during January and is now practically completed.

The temporary withdrawal of "Who's Guilty?" affords excellent proof that both Pathé and the Arrow Company are determined that each episode shall be of unvarying high quality. The first episode, when screened, proved to be disappointing, for causes which have now been removed. At great financial loss, the episode was scrapped and will be entirely made over, with Emmy Wehlen and Howard Estabrook, of course, in the leading parts.

The idea of "The Red Circle" is original with H. M. Horkheimer and Will M. Ritchey, who wrote the scenarios. It represents the cumulative effort of some nine months and is based upon the idea that the instincts of heredity, however strong, can be overcome by environment and proper education.

The working out of the theory has been done scientifically, with each step authenticated by the best authorities. In the story Ruth Roland plays the part of a young girl who inherits criminal tendencies, which, however, are modified by the superior character of the environment in which she is brought up.

"The Red Circle" is a peculiar birth mark which is a characteristic of her family, and which comes and goes according as her thoughts are normal or abnormal. Frank Mayo plays the part of the lover who is trying to discover the identity of the mysterious criminal. With such a story the opportunities afforded the director are many. Sherwood McDonald is producing the picture.

Ruth Roland Successful Ingenue

Ruth Roland has been on the stage for thirteen years and yet is only twenty-two. She made her debut at the age of four as Baby Ruth, on the Pacific Coast, and was regarded as a phenomenon. When she was playing "Little Lord Fauntleroy" at the age of six years in San Francisco, she attracted the attention of David Belasco.

She continued on the stage until she was eleven, when she was sent to a private school, remaining there until she was sixteen. Her success as an ingenue was even greater than as a child. Her versatility was such that she played comedy or drama with equal ease. Four years ago she was "discovered" by a Kalem director, who engaged her to appear in Western and Indian plays. Later she was put into comedies and was highly successful.

Last December she received the offer of a year's contract with Balboa at a flattering salary, to star in the "Who Pays?" series, about to be made for Pathé, and accepted. In this series she found a fitting vehicle for her art.

Frank Mayo, who supports Miss Roland, though not so well known as she is, comes of a famous theatrical family, his grandfather having been Frank Mayo, the celebrated English actor. His work has been uniformly good in Balboa productions, and is constantly getting better. This serial represents his first big chance, and he has made the most of it.

Messrs. Horkheimer and Ritchey, the authors of "The Red Circle," collaborated on the Pathé series, "Who Pays?" which will be remembered as one of the big successes of the current year.

Albert Payson Terhune, who has written the stories for the many newspapers who have arranged for the publication rights, is one of the best known newspaper men in the country, having been connected with the New York World for a number of years.

He was born in Newark, N. J., December 21, 1872, and is the son of Marion Harland, one of the most celebrated women authors in the country. He graduated from Columbia in 1893, and then spent a number of years in travel in Europe, Asia and Africa. He is author of the novels, "The Fighter," "Caleb Conover," and the book of travel, "Syria from the Saddle." He also collaborated with his mother on "Dr. Dale," the first instance in which a son has collaborated with his mother, and novelized the play, "The Return of Peter Grimm," which was a recent Belasco success.

Scrap Heap Gets Film Not Up to Pathé-Arrow Mark

AFTER conferences between representatives of the Pathé Exchange, Inc., and the Arrow Film Corporation, it has been decided to postpone the release of "Who's Guilty?" for several weeks, so that the episode already completed may be reconstructed by the Arrow Film Corporation and new scenarios supplied for the balance of the series.

"Who's Guilty?" is a series of fourteen two-reel episodes concerning the great economic, social and domestic problems of the day. Each episode is complete in itself and deals with a particular phase of the complex existence of modern times.

The series is to be in the nature of the big problem plays that have caused the birth of what may be termed the "personal drama" of today.

The contract between the Arrow Film Corporation and Pathé called for the motion picture production of certain scenarios to be supplied to the Arrow organization. These episodes were to be delivered in the following order: the first three by December 1 and one every ten days thereafter.

Upon screen examination of the first episode it was decided that the stories which were the basis of these two-reelers and their interpretation were not in accord with the quality desired by Pathé and Arrow. It became evident that different scenarios would have to be provided in order to make this new series the effective drama that is the standard of Pathé and Arrow output.

In accordance with this desire Mrs. Wilson Woodrow, one of the foremost of American writers, has been commissioned to write the "Who's Guilty?" series and their production by Arrow will commence immediately upon receipt of new scenarios.

Both Emmy Wehlen and Howard Estabrook will be seen as co-stars in the re-written stories as was arranged for in the original program. These popular stage and screen players will be supported by a cast of unusual excellence in every episode.

Neither time nor money will be spared by the Arrow Film Corporation to make the new "Who's Guilty?" series the finest motion picture portrayal of big ideas, it is said.

In the meantime "The Red Circle," a detective serial of fourteen episodes of two reels each produced by Balboa, and originally intended for release by Pathé about the middle of January, will be substituted for "Who's Guilty?"



OLGA PETROVA, WHO IS SHORTLY TO APPEAR IN A NEW METRO FEATURE ENTITLED, "WHAT WILL PEOPLE SAY?"

PIERCE ON EXTENDED TRIP THROUGH NEW ENGLAND

Carl H. Pierce, special representative of the Oliver Morosco Photoplay Company, left last Monday for an extended trip throughout New England, visiting exhibitors and newspapers en route in the interests of his company.

It is the policy of the Morosco Company to get in touch with each exhibitor to ascertain his individual needs and each newspaper to investigate local conditions to the end that both exhibitor and newspaper may be served in the best possible way.

Mr. Pierce expects to be gone until the latter part of the month, during which time he will probably visit practically every Paramount exhibitor in the New England states.

BALBOA OPENS NEW YORK OFFICE AT 1600 BROADWAY

The demand for Balboa feature films has compelled the Balboa Amusement Producing Company to procure an Eastern office.

H. M. Horkheimer, president and general manager of the company, has selected the Mecca Building, 1600 Broadway, as the proper location from which to direct his New York business, and has fitted up a suite of offices and a projection room complete in every detail.

During the time that Mr. Horkheimer's manifold activities require his presence at the Long Beach, California, studios, H. N. Holde, his Eastern representative, will be in charge of the New York offices.

JOHN G. ADOLFI JOINS FOX FORCES

John G. Adolfi, producer of such features as "The Sphinx," with Herbert Kelcey and Effie Shannon; "The Man Inside," with Edwin Stevens, and "Joan o' the Hills," with Violet Mersereau and Harry Benham, all in five reels each, for the Broadway Feature program, resigned, on November 10, from the Universal Company, to enter the employ of the William Fox Feature Films Company, the change to the new associations to take place during the week of November 22. John William Kellette will accompany Mr. Adolfi as his assistant.

CHATTERTON TO PLAY LEADS OPPOSITE ANNA LITTLE

Special to MOTION PICTURE NEWS

Los Angeles, Nov. 18.

Tom Chatterton, late director for the NYMP organization, and since leading man with the Cleo Madison Company at Universal City, has become affiliated with the American, where he will direct and play leads opposite Anna Little in a series of western photoplays.

KEEPERS NOW WITH UNIVERSAL IN THE EAST

Harry Keepers, formerly with the World Film Corporation as cameraman to Director James Young, is now connected with the Coytesville studio, Universal Film Manufacturing Company, as Jack Harvey's cameraman, completing his first Broadway feature, "Lords of High Decision," November 16.

Jamaica Furnishes Oriental Settings for Fox Films

"Ruling Passion," Featuring Claire Whitney, Gives Actress Chance to Make Wronged Wife Part Important—"Terese Raquin," from Zola, Also with Island Backgrounds

BESIDES the Annette Kellermann picture, two other productions of huge proportions are now in the making in Jamaica for William Fox. These are "The Ruling Passion" and "Terese Raquin." The former is being produced by James MacKay, under the direction of Herbert Brenon, and the latter by Keenan Buel.



WILLIAM E. SHAY — CLAIRE WHITNEY

Claire Whitney and Walter Miller are featured in "The Ruling Passion," which is an oriental play. Miss Whitney plays the part of a wronged wife and Mr. Miller is seen in a character role.

In "Terese Raquin," which is from the famous novel by Zola, Violet Horner, well-known Broadway star, is featured, with Hal DeForrest, popular motion picture actor, in her support.

Miss Horner, who is a pronounced blonde and peculiarly fitted for the role she is playing, has appeared in George Cohan productions, has been leading woman for Charles Frohman and has headed her own company.

Locations in various parts of the island are being used in connection with both productions. The island furnishes many settings, such as churches and ruins, which are peculiarly adapted to the French play, and because of its profusion of flowers and tropical vegetation Jamaica offers most desirable locations for the oriental picture.

Work on both productions is proceeding with despatch. Director MacKay made a special trip to Jamaica several months ago and looked over the topography of the country. All locations which could be of possible use in "The Ruling Passion" were charted out. Hence when the company arrived at the island there was no unnecessary delay in getting down to work.

That Mr. MacKay purposes to use several effects heretofore unemployed in pictures is the statement of those who have visited Jamaica within the last few weeks and have watched him and his company at work.

Mr. Buel and his associates are satisfied with the progress that is being made on "Terese Raquin." The weather has been such that exterior work has not been held up on any of the three Fox productions.

Mr. Buel is making every effort to produce "Terese Raquin" in a manner that will assure its attaining the same success on the screen that it has had on the stage and in book form.

William E. Shay, who supports Annette Kellermann in the picture which is being built about her, has recovered from a slight attack of fever which he suffered shortly after arriving in Jamaica. He is one of the most experienced and most talented screen stars with the William Fox Jamaica companies.

Equitable's 24 Sheet Poster Is Exhibitor Help

Sixteen Sheets Will Have Name of Company's Stars, Authors and Plays and 9 Sheets Will Be Left Blank for Cross-lining Names of Theatres

A NEW type of twenty-four sheet poster will shortly be seen on the billboards throughout the country.

The Equitable Motion Pictures Corporation, of which Arthur H. Spiegel and Lewis J. Selznick are the guiding geniuses, have contracted for the issuance of five thousand stock posters, upon which sixteen sheets are to bear the names of the many Equitable stars, authors and plays, and of which nine sheets will be left blank for crosslining the name of the theatre, and the dates of appearance at the house of all the Equitable features.

The poster will be supplied free of charge to all Equitable exhibitors, with the crosslining and dating all done at the expense of Equitable, providing the exhibitor agrees to post them.

The posters are in red, green and brown and done from a sketch supplied by Arthur J. Dewey, whose cover work on various magazines has attracted more than passing interest.

Sales and division managers at the various World Film branches were instructed, by wire, to offer the posters to exhibitors and encourage them to post them, and if necessary make all arrangements with bill posting and advertising agencies, in order to secure conspicuous locations and the best commercial rates.

It is anticipated that the exhibitor will arrange for thirty and sixty-day showings, as the paper will be "live" material for at least six months. Renewals and fresh crosslinings will be furnished free for the asking.

EIGHT MAKE STRONG CAST FOR "BUZZARD'S SHADOW"

The cast of "The Buzzard's Shadow," a five-part Mutual Masterpicture, besides Harold Lockwood and May Allison, the two popular American (Mutual) leads, presents William Stowell, Harry Von Meter, Alice Ann Rooney, Dick La Reno, Betty Hart and Virginia Fordyce.



Mae Murray, Famous as a Stage Dancer and as the Original Nell Brinkley Girl, in a Series of Striking Poses. Miss Murray Has Recently Been Engaged by Lasky for Appearance as a Star in Photoplay Productions to be Presented on the Paramount Program

HUMPHREY TO DIRECT NEW COMEDY COMPANY FOR AMERICAN

In order to meet the growing demand for American-Mutual pictures a new comedy company has been organized under the direction of Orral Humphrey. This company will produce straight character comedies. Mr. Humphrey is known far and wide as the eccentric Smythe in "The Diamond from the Sky," and his reputation in that picture alone is sufficient to guarantee the high character of the new subject.

Mae Murray Enticed to Screen by Lasky Proposition

Original of Nell Brinkley Girl Drawings, with Ziegfeld's "Follies of 1915" and as Well-Known as a Dancer as Mrs. Castle, Makes Exclusive Contract

MAE MURRAY, until several weeks ago one of the important principals in Ziegfeld's "Follies of 1915," has left the musical comedy stage for an indefinite period to appear exclusively in photoplay productions of the Jesse L. Lasky Feature Play Company on the Paramount program.

Miss Murray, who has been called the "original Nell Brinkley girl," as she is said to have been the inspiration for the familiar drawing, left for the Lasky studios at Hollywood, Cal., last Monday. She will begin her work immediately under the personal direction of Cecil B. DeMille.

However famous Miss Murray became by reason of her wide reputation as a "show girl," she won added popularity for herself during the past two years by reason of her dancing.

Probably no woman besides Mrs. Vernon Castle enjoyed so great a vogue as a dancer than Miss Murray since the modern dancing "craze" swept the country.

She toured across the country in vaudeville and on her return to New York last spring she was established as an institution of New York's gay life atop the Forty-fourth Street theatre at Mae Murray's Danse Marigny.

Miss Murray never posed before the motion picture camera until last spring when the new "Follies" was being rehearsed. One of the features of that performance is a burlesque on motion pictures, which shows players on the screen receiving orders from the director, who stands in the aisle among the spectators of the audience.

Miss Murray is the heroine of this burlesque, a role she carries off so well that after the premiere of the "Follies" she received scores of tempting offers to enter motion pictures.

The advent of Miss Murray into the colony of well-known players at the Lasky studios brings another star to the group.

At present among the players who are in Hollywood are Fannie Ward, who has just completed, under Mr. DeMille's direction, her second production, "The Cheat"; Valeska Suratt, who is finishing "The Immigrant"; Charlotte Walker, Theodore Roberts, Blanche Sweet and Cleo Ridgely and Wallace Reid, who are among the new stars.

Bowman, Director for Bushman, Now with Horsley

Latest Addition to Centaur Producing Forces, Formerly with the New York Motion, Will Make Animal Features with Bostock Arena

WILLIAM J. BOWMAN has just been added to David Horsley's staff of directors at the Horsley studios in Los Angeles, to put on Centaur Feature animal pictures with the Bostock animals. He is now at work on his first Centaur picture.

Mr. Bowman is one of the best known and at the same time one of the most capable directors in the business. For a long time he was associated with the New York Motion Picture Company, putting on productions for them at Inceville.

His most recent engagement was with the Quality Films, a Metro release, for whom he produced the Francis X. Bushman features. Among these were "The Second in Command," the first Bushman picture for the Metro, and "The Silent Voice," which followed.

The fact that the Bushman releases are to be made in the East was the reason that Mr. Horsley was enabled to secure Mr Bowman.

When it was decided to remove the Quality players to New York, Mr. Bowman was invited to accompany them in his old capacity, but declined the offer, explaining that he preferred to remain in California. Mr. Horsley then immediately approached him with a proposition which was so tempting that he accepted.

A Doyle Picture and a Cross for Audiences Here

"Brigadier Gerard," Featuring Late Lewis Waller, and "Five Nights" Arranged by J. W. Smith of Barker, London, the Maker, for Exhibition in Theatres Through Paul Cromelin

J. W. SMITH, manager Barker Motion Photography, Ltd., London, after a several week's stay in this country returned to England Monday on the *Philadelphia*.

Mr. Smith has arranged for the showing in America of two Barker made pictures, Conan Doyle's "Brigadier Gerard," and "Five Nights," by Victoria Cross. The pictures will be handled by Paul Cromelin.

In "Brigadier Gerard," the late Lewis Waller appeared in the lead, supported by Madge Titheradge and Marie George, while Eva Balfour is starred in "Five Nights."

As an indication of the growth of motion picture industry in the British Isles, and of the Barker plant in particular, Mr. Smith pointed out that Barker is now building its third studio, which will be the largest in the United Kingdom.

A new film factory is also in operation, in which new patent machinery makes it virtually unnecessary for film to be touched by the hands. The equipment, which also includes a new printing machine, is automatic throughout.

Miss Clark Meets Herself Coming Back, in a Famous

At Least It Sounds Like That in First Paragraph of This Story from Ben Schulberg's Verbatum Report of Orders from Director Ford to Dainty Actress

"NOW you precede yourself into the room, but when you reach the centre you look back and see that you haven't come in at all. Then you go back to the entrance, beckon to yourself and come in as before. This time you both come in and you turn as before, but engage yourself in conversation."

This is not the jabbering of a hopeless lunatic. It is a strictly business conversation between Marguerite Clark and her director, Hugh Ford, held at the Famous Players Film Company's studio during the filming of an adaptation of Mark Twain's "The Prince and the Pauper," the first work of the great humorist to be filmed.

The peculiar dual identity ascribed to the actress by the phrases is explained by the fact that she is actually playing two parts in the photo play—both the prince and the little pauper—who appear on the screen at the same time. In order to obtain the effect of having two figures on the screen, part of the lens must be hooded in the first instance and the other portion is shaded when the second figure is introduced.

If, as in this case, one player is interpreting two roles, he or she must clearly remember just what action has taken place in the scene which forms the complement of the one under preparation. Any confusion or hesitancy in action on the part of the player during the taking of one of these scenes would spoil, not only the scene in question, but the corresponding scene, which is, of course, photographed on the same film.

The action must be so planned that, when the entire film is developed, the completed scene will show both figures moving in harmonious relation to each other. This is the province of the director, who must guide the player through the intricacies of the two scenes.

Now the complications which looked so foolish in the beginning appear to have some intelligent purpose behind them. Mr. Ford is telling Miss Clark that, as the prince, she preceded the beggar—her second impersonation—into the room; that the bashful beggar reluctantly hangs back, the prince returns to the door and urges him to enter; then the prince and the beggar converse together.

"Now you invite yourself to sit down and have something to eat," continues the director. "You remember that you were too bashful to eat, but that your other self plunges ravenously into the meat pie.

"About this horse scene where you see yourself coming along at the head of the coronation procession—you rush out, stop yourself and haul yourself off the horse.

FLORENCE LA BADIE IN COMEDY FOR THANHOUSER

Florence La Badie, the Thanhouser (Mutual) star, has been so anxious to appear in a comedy, that Mr. Thanhouser recently consented to let her play in one.

Consequently, she is scheduled to appear in "All Aboard," a one-real comedy in which she is supported by Samuel Niblack, Ethyle Cook, Lawrence Swinbourne, in the Mutual Program, November 29.

"All Aboard" tells the tale of a headstrong girl who possesses a great deal of money, and who refuses to let her guardian force her to keep the money in his family by marrying his son.

Eight Films a Month After Jan. 1 Is V-L-S-E Plan

Vitagraph to Supply Four, Essanay Two, Lubin and Selig Each One or More Pictures Expected to Surpass Previous Standard Set by the Company

BEGINNING with the first of the year, the V-L-S-E's program will include at least eight productions a month.

Vitagraph will supply four of these; Essanay two, and Lubin and Selig each one or more.

The program of this organization up to the first of the year was announced a few weeks ago.

Those who have seen some of the releases scheduled for after the first of the year say that they excel in their drawing qualities the standard set by the V-L-S-E's present releases.

They include a production which will equal or surpass the attention that has been given "The Battle Cry of Peace"; a picturization of one of Rex Beach's strongest novels; a beautiful story featuring Fritzi Brunette and dealing with the transformation of a stenographer into a woman of the world, who, lured by the love of gold, ruins two men's lives; a drama with Nance O'Neil under the direction of Edgar Lewis, and the film version of what has for years been one of the premier international dramatic successes, with the original star, whose name is being withheld for the present.

CLIP SHEET ISSUED BY GAUMONT

The publicity department of the Gaumont Company has just issued the first of its series of clip sheets to supplement the work being done on the Mutual Program. This will be sent weekly to newspapers and periodicals and to all exhibitors requesting it.

"Gaumont Gossip," as it is called, will deal with customary data about Gaumont photoplays and actors which will appear of interest to the public.



ILLUSTRATING THE ELABORATE FAMOUS PLAYERS' PRODUCTION OF "THE PRINCE AND THE PAUPER," IN WHICH MARGUERITE CLARK IS THE STAR



PLAYERS AND SCENES FROM FOX PRODUCTIONS SOON TO BE RELEASED. (Above, left to right) Nance O'Neil, "The Final Payment"; Robert B. Mantell and Genevieve Hamper in "The Green Eyed Monster"; Theda Bara in "Destruction." (Lower left) Theda Bara in "The Galley Slave." (Right) Ralph Kellard and Dorothy Green in "Her Mother's Secret"

CINEMA CAMERA BALL SET FOR DECEMBER 18

The third annual ball of the Cinema Camera Club of America (Inc.), will be held at Palm Garden, Fifty-eighth street, near Lexington avenue, New York, on Saturday evening, December 18.

NEVA GERBER "THE FACE" IN "FACES IN THE MIRROR"

Neva Gerber is scheduled to be the face in "The Face in the Mirror," a "Beauty" (Mutual) comedy, soon to be released. She is supported by Wallace McDonald and Dick Rosson.

Fox Directors Settle Down to Hard Winter Work

Brenon Is Still in Jamaica with 3 Companies, Powell Is in Chicago and Vicinity—Forthcoming Releases Include "Green-Eyed Monster," "The Final Payment" and "Destruction"

DIRECTORS, principals and other members of the William Fox photoplay forces have settled down to a strenuous winter's work and are now laboring night and day on forthcoming releases.

Herbert Brenon and three companies are still in Jamaica, where satisfactory progress is being made on the photoplay featuring Annette Kellermann. Frank Powell and a company are working in Chicago and vicinity, while various other companies are actively engaged in production at the William Fox studios in Fort Lee, Jersey City, Hoboken and Grantwood, N. J.

Forthcoming Fox offerings include "The Unfaithful Wife," "The Galley Slave," and "Green-Eyed Monster," directed by J. Gordon Edwards; "The Final Payment," and "The Fourth Estate," directed by Frank Powell; "Destruction," directed by W. S. Davis; "A Soldier's Oath," directed by Oscar C. Apfel; and "Her Mother's Secret?" directed by Frederick A. Thomson.

Theda Bara, a Fox favorite, is starred in "Destruction" and "The Galley Slave," while Robert B. Mantell, with Genevieve Hamper, appears in "The Unfaithful Wife" and "Green-Eyed Monster"; Nance O'Neil is featured in "The Final Payment"; William Farnum in "A Soldier's Oath"; Ralph Kellard with Dorothy Green in "Her Mother's Secret?"; and Clifford Bruce and Ruth Blair in "The Fourth Estate."

In magnitude and expense the Kellermann production surpasses anything now in preparation by Mr. Fox. While the Fox people are making elaborate claims for the Kellermann picture, they are not allowing it to command their sole attention. In "The Fourth Estate" they claim to have a picture of equal magnitude though vastly different. "The Fourth Estate," written by Joseph Medill Patterson and being produced under the direction of Frank Powell, is a newspaper play. The Fox forces make the boast that it will be the first newspaper picture in which newspaper life is shown with absolute fidelity to facts. Most of the scenes in "The Fourth Estate" are being made at the plant of the Chicago *Herald*, through the courtesy of the editor, James Keeley.

V-L-S-E with Whole Floor in the Mecca from Dec. 1

Company, Now Only Six Months Old, Makes Rapid Growth and Is Compelled to Enlarge Its Headquarters at 1600 Broadway, New York City

ANNOUNCEMENT is made that beginning December 1 the Big Four will occupy the entire sixth floor of the Mecca Building, in which it now is quartered, at 1600 Broadway.

Although only six months old, this organization has advanced with such leaps and bounds that for a long time past its offices on the seventh floor have been inadequate to accommodate the constantly increasing business.

Some time ago, therefore, negotiations were made looking toward a substantial expansion in office space, and the arrangements have just been completed, whereby the floor which has been occupied by the Kriterion Film Corporation will be taken over by the V-L-S-E.

The total area of this space is 12,500 square feet, or one-third more than that which the Big Four now has.

Expert efficiency engineers and architects are now at work devising proper arrangement for the offices of the various executives of the organization, and the entire floor will be remodeled along lines that will insure the smoothest running operation of the home office.

The quarters of the New York exchange and booking department will be greatly enlarged, as a result of this move, and will be so arranged as to facilitate greatly the conduct of business.

Other principals of the organization will likewise enjoy superior working arrangements.

DAL CLAWSON AND W. F. ADLER, CAMERA EXPERTS, JOIN INCE

Los Angeles, Nov. 18.

Dal Clawson and William F. Alder, two of the best known cameramen of the West Coast colony who have gained enviable reputations because of their remarkable photographic effects, have been engaged by Thomas H. Ince, together with Irving Willat, a laboratory specialist, and are now busy at the Ince Kay-Bee studio.

SECOND CASINO COMEDY WITH HARRY VOKES

Following the Casino Star Comedy, "Beauty in Distress," in which Hary Vokes was featured, Sunday, November 14, the Gaumont Company releases a week later on the Mutual Program his second comedy, "The House Party."

FIFTH MOTION PICTURE NEWS CHART

City or Exchange Center.	A. Gen'l Trade Conditions Since Sept. 1. B. Outlook for Coming Season	Number of Theatres A—Opened B—Closed Since Sept. 1, 1915	What Class of Film Is in Greatest Demand?	Which Does Exhib. Prefer? Prog. Booking or "Open Market"?	What Is the Demand for Feature Films, if Any?	Do Serials Continue Popular with Public and Exhibitors?	Decrease or Increase in Admission Prices, if Any.
ALBANY, N. Y.	A—Unchanged B—Fairly good	A—None B—Six (open air)	Features	Open market	Good	Yes	Same
ATLANTA, GA.	A—Splendid B—Great	A—Two B—None	Big features	Majority for programs	Big	Only one or two	Almost the same
AUGUSTA, GA.	A—Fair B—Good	A—None B—None	Good features	Open market	Increasing	Only fairly so	Tendency to increase
BALTIMORE, MD.	A—Fair B—Good	A—Three B—None	Features	Open market	Good	No	Tendency to increase
BANGOR, ME.	A—Fair B—Good	A—None B—12 (open air)	High-class dramas	Opinion divided	Good	No	Tendency to increase
BOISE, IDAHO	A—Good B—Good	A—None B—One	Features	Open market	Good	Fairly so	Same
BOSTON, MASS.	A—Good B—Excellent	A—Twelve B—Five	Short comedies	Open market	Strong	Fairly so	Tendency to increase
BUFFALO, N. Y.	A—Improving B—Good	A—None B—None	Features	Program booking	Big	Good ones, yes	Firm
CANTON, OHIO	A—Fair B—Good	A—Three B—None	Sensational features	Program booking	Big	No	Same
CHICAGO, ILL.	A—Good B—Excellent	A—Seven B—Thirty-seven	Features and short comedies	Opinion divided	Big	On the wane	Increase
CINCINNATI, O.	A—Improving B—Fair	A—Five B—None	Features	Open market	Good	Declining	Tendency to increase
CHATTANOOGA, TENN.	A—Improving B—Good	A—None B—One	Dramas	Open market	Increasing	No	Increase
CLEVELAND, O.	A—Good B—Excellent	A—Six B—None	Features	Open market	Good	Yes	Firm
DALLAS, TEXAS.	A—Improved B—Fine	A—Fifteen B—None	Features	Open market	Good	On the wane	Increase
DENVER, COLO.	A—Improving B—Good	A—Three B—None	Features and comedies	Program booking	Good	No	Increase
DETROIT, MICH.	A—Improving B—Good	A—Six B—Six	Good features	Open market	Big	No	Increase
ELIZABETH, N. J.	A—Good B—Excellent	A—Three B—One	Melodrama	Open market	Never stronger	Of little interest	Increase
EDMONTON, CAN.	A—Excellent B—Good	A—None B—None	Features	Open market	Good	Popularity increasing	Firm
HARRISBURG, PA.	A—Improved B—Good	A—Two B—Two	Good drama and comedy	Open market	Good	Only fairly so	Tendency to increase
INDIANAPOLIS, IND.	A—Fair B—Fair	A—None B—None	Regular program	Program booking	Slight	No	Increase
JACKSONVILLE, FLA.	A—Fair B—Good	A—One B—One	Features	Open market	Big	On the wane	Same
KANSAS CITY, MO.	A—Good B—Good	A—Fifteen B—None	No choice	Open market	Good	No	Increase
LEXINGTON, KY.	A—Better B—Good	A—One B—None	Features	Program booking	Good	No	Same
LITTLE ROCK, ARK.	A—Good B—Good	A—None B—None	Features	Opinion divided	Steady demand	Fairly so	No change
LOS ANGELES, CAL.	A—Improved B—Bright	A—Six B—Eighteen	Features and comedies	Open market	Steady	No	Increase
LOUISVILLE, KY.	A—Good B—Good	A—None B—None	Dramas and comedies	Open market	Strong	On the wane	Same

OF NATIONAL FILM TRADE CONDITIONS

Decrease or Increase in Rental Prices (A) Programs (B) Features.	Are Exhib's for or Against Daily Change of Program?	Are Stage Stars on the Screen Regarded as a Success?	What do Exhibitors Think of Plots of Films?	Chief Complaint of Exhibitors Concerning the Business.	Chief Complaint of Exchange Men Concerning the Business.	Is There Too Much Exchange Competition in Your Territory?	City or Exchange Center.
Remains same for both	For	Yes	No complaint	Slow business	None	No	ALBANY, N. Y.
No change	Majority against	Yes	Need improvement	No complaint	No complaint	No	ATLANTA, GA.
A—Same B—Increasing	For	Yes	Some very weak	None	Too much padding in features	Yes	AUGUSTA, GA.
A—Same B—Increasing	For	Yes	Very poor	Poor posters and long shows	Poor collections	No	BALTIMORE, MD.
No change	For	Opinion divided	Too much similarity	Old film in poor condition	Film neglect by exhibitors	Yes	BANGOR, ME.
A—Decrease B—Same	Against	Yes	Majority poor	None	None	No	BOISE, IDAHO
No change	Against	Not generally	Only fair	None	None	No	BOSTON, MASS.
Increase for both	Against	Yes	Improving	Too low admission price	None	Field well covered	BUFFALO, N. Y.
Increase for both	For	Yes	Very poor	Censorship	None	No	CANTON, OHIO
Increase for both	Business demands it	In general, yes	Opinions vary	Too many theatres	Unbusinesslike methods	Yes	CHICAGO, ILL.
A—Slight decrease B—Increase	Against	Yes	Good	Labor troubles	Low admission prices	No	CINCINNATI, O.
A—Decrease B—No change	Against	Yes	Improving	None	None	No	CHATTANOOGA, TENN.
No change	For	Yes	Satisfied	Censorship	Censorship	No	CLEVELAND, O.
Slight increase	Majority for	Fairly so	Not enough strong ones	Cut-throat methods	Poor collections	Opinion divided	DALLAS, TEXAS.
A—Decrease B—Increase	Against	Yes	Not satisfied	Too many theatres	Rentals too high	No	DENVER, COLO.
Slight increase	Business demands it	Yes	Improving	High rentals	Film neglect on part of exhibitors	Yes	DETROIT, MICH.
A—Same B—Increase	Against	A few are	Chance for improvement	Hostile legislation	Censorship	No	ELIZABETH, N. J.
A—Same B—Decrease	Against	Some are	Improving	Poor deliveries	Not enough comedies	No	EDMONTON, CAN.
A—Decrease B—Increase	Majority for	Yes	Room for improvement	High rentals	Censorship	Yes	HARRISBURG, PA.
A—Same B—Decrease	For	Yes	Poor	Poor attendance	Poor collections	No	INDIANAPOLIS, IND.
Increase	For	Yes	Room for improvement	None	None	No	JACKSONVILLE, FLA.
Same	For	Yes	Poor	Censorship	Censorship	No	KANSAS CITY, MO.
Same	For	Fairly so	Satisfactory	Overcrowded field	None	No	LEXINGTON, KY.
A—Same B—Increase	For	A few	Lack originality	Poor plots	None	Room for more	LITTLE ROCK, ARK.
A—Same B—Decrease	Against	Not wholly so	Too much padding	Censorship and speculators	Too low service and free paper	Emphatically yes	LOS ANGELES, CAL.
A—Same B—Increase	Majority for	Fairly so	Improving	None	None	No	LOUISVILLE, KY.

MOTION PICTURE NEWS CHART OF

City or Exchange Center.	A. Gen'l Trade Conditions Since Sept. 1 B. Outlook for Coming Season	Number of Theatres A—Opened B—Closed Since Sept. 1, 1915	What Class of Film Is in Greatest Demand?	Which Does Exhib. Prefer? Prog. Booking or "Open Market"?	What Is the Demand for Feature Films, if Any?	Do Serials Continue Popular with Public and Exhibitors?	Decrease or Increase in Admission Prices, if Any.
MILWAUKEE, WIS.	A—Good B—Good	A—Five B—None	Features	Evenly divided	Good	No	Same
McALESTER, OKLA.	A—Fair B—Good	A—None B—None	Five-reel features	Open market	Increasing	Emphatically no	At a standstill
MINNEAPOLIS, MINN.	A—Good B—Good	A—Three B—None	Comedy and features	Regular programs	Good	Holding up well	Tendency to increase
MONTREAL, CAN.	A—Improving B—Fair	A—None B—None	High-class drama	Program	Good	Yes	About the same
NASHVILLE, TENN.	A—Good B—Splendid	A—None B—None	Society drama	Open market	Fair	No	Normal
NEW HAVEN, CONN.	A—Fair B—Favorable	A—Three B—One	Features	Program, chiefly	Big	No, on the wane	Slight increase
NEW ORLEANS, LA.	A—Improved B—Bright	A—None B—Four	Society drama and comedies	Open market	Strong	No	Decrease
OKLAHOMA CITY, OKLA.	A—Improved B—Good	A—Twelve B—Ten	Features and comedy	Program	Good	On the wane	Slight increase
OMAHA, NEB.	A—Prosperous B—Fine	A—Seventy B—Twenty-one	Comedy	Open market	Big	Declining	Increase
PHILADELPHIA, PA.	A—Fair B—Good	A—None B—One	Dramas and comedies	Opinion divided	Big	Not very	Increase
PITTSBURGH, PA.	A—Fair B—Excellent	A—Eighteen B—Seven	Comedies and one-reel drama	Program	Good	Moderately so	Same
SAN FRANCISCO, CAL.	A—Improved B—Good	A—Ten B—Eight	Features	Open market	Strong	Yes	Slight increase
SAN DIEGO, CAL.	A—Good B—Fair	A—None B—One	Features	Program	Growing	No	Increase
ST. LOUIS, MO.	A—Improving B—Excellent	A—Five B—None	Features	No preference	Good	Very popular	No change
SPOKANE, WASH.	A—Good B—Good	A—One B—One	Dramatic features	Program	Increasing	No	Some increase
SPRINGFIELD, ILL.	A—Improved B—Fine	A—Five B—None	Features	Open market	Very good	No	Increase
SYRACUSE, N. Y.	A—Good B—Excellent	A—Four B—Seven	Society drama	Program	Bigger than ever	In a few cases	Firm
TORONTO, CAN.	A—Poor B—Fair	A—Four B—Three	Western, war and sensational	Program	Steady	Yes, very	Same
TRENTON, N. J.	A—Fair B—Fair	A—One B—None	Features	Program	Big	Yes	Unchanged
VANCOUVER, B. C.	A—Fair B—Fair	A—None B—None	Features and comedies	Program	Big	No	Increased
WILKES-BARRE, PA.	A—Fair B—*Dull	A—None B—None	No choice	Open market	Heavy	No	Same
WASHINGTON, D.C.	A—Good B—Excellent	A—None B—None	Modern life dramas	Opinion evenly divided	Very good	Only in resident sections	Increasing
WINNIPEG, CAN.	A—Fair B—Good	A—None B—Three	War, drama and comedies	Evenly divided	Good	Yes	Stationary

*Car strike on in city.

FOUR NEW COMEDIES TO FEATURE CISSY FITZGERALD

Cissy Fitzgerald has been engaged by the Gaumont Company to star in four more Casino Star comedies on the Mutual Program.

The first of these. "The Widow Wins," is now being filmed at the Flushing studios. It will be released November 28. Two weeks later Miss Fitzgerald will be seen on the screen in "Curing Cissy," the second of the four she is doing under Edwin Middleton's direction.

"RED CIRCLE," BALBOA SERIAL IN 14 TWO-REEL EPISODES

H. M. Horkheimer, president of the Balboa Amusement Producing Company, announces the forthcoming release of a new serial called "The Red Circle." It tells a

NATIONAL FILM TRADE CONDITIONS—Cont'd

Decrease or Increase in Rental Prices (A) Programs (B) Features.	Are Exhib's for or Against Daily Change of Program?	Are Stage Stars on the Screen Regarded as a Success?	What Do Exhibitors Think of Plots of Films?	Chief Complaint of Exhibitors Concerning the Business.	Chief Complaint of Exchange Men Concerning the Business.	Is There Too Much Exchange Competition in Your Territory?	City or Exchange Center.
Increase	For	A few	Poor	Features padded	None	No	MILWAUKEE, WIS.
Increase	For	Only fair	Could be better	Padding, and cost of avertising	Poor business	Yes	McALESTER, OKLA.
A little higher for both	Non-committal	Yes	Getting better	Few complaints	Police censorship	No	MINNEAPOLIS, MINN.
No change	Against	Yes	Could be improved	Taxation	Censorship	Yes	MONTREAL, CAN.
Increase for both	Against	Fairly so	Passable	Lack of good comedy	Too much substituting of films	No	NASHVILLE, TENN.
Decrease for both	Against	Yes	Weak	Too much competition	Price-cutting	Yes	NEW HAVEN, CONN.
Decrease for both	Majority for	Yes	Room for improvement	None	Poor collections	No	NEW ORLEANS, LA.
Firm for both	For, except on features	Yes	Generally good	Fever epidemics and high rentals	Fever epidemics and old film	No	OKLAHOMA CITY, OKLA.
A—Same B—Decrease	For	Yes	Poor	Lack of co-operation	Unfair competition	Yes	OMAHA, NEB.
A—Same B—Increase	Divided opinion	Fairly so	Lack originality	Too much competition	Censorship & lack of co-operation	Yes	PHILADELPHIA, PA.
A—Slight increase B—Mat'ly higher	For	Yes	Fair	Censorship (State)	State censorship	No	PITTSBURGH, PA.
No change	Mostly against	Yes	Scarcity of good ones	Shows too long	Competition	Yes	SAN FRANCISCO, CAL.
No change	Against	No	Poor	Want better pictures	None given	No	SAN DIEGO, CAL.
No change	For	Not particularly	Same old stuff	None	Too much competition	Yes	ST. LOUIS, MO.
Unchanged	Against	Yes	Few complaints	None	None	No	SPOKANE, WASH.
Increase	Against on features	Moderately so	Good at present	Hard times	None	No	SPRINGFIELD, ILL.
Decrease	Against, but must	Not always	Improving	Cut-throat competition	Lack of co-operation	Yes	SYRACUSE, N. Y.
Slight decrease	Against	Moderately so	Improving	Heavy war taxation	Censorship and price cutting	No	TORONTO, CAN.
Unchanged	Against	Yes	Good now	Competition	Too close to large cities	Yes	TRENTON, N. J.
A—Lower B—Unchanged	Against	Mostly so	Acting better than plots	Censorship	Censorship	Yes	VANCOUVER, B. C.
A—Unchanged B—Increase	For	Yes	Apparently satisfied	Film rentals high	No complaint	No	WILKES-BARRE, PA.
A—Staple B—Increase	Opinion divided	Yes	Only fair	Too much padding	Poor collections	No (sufficient)	WASHINGTON, D. C.
Stationary	Against	Yes	Satisfactory	Censorship	Too much competition	Yes	WINNIPEG, CAN.

story of heredity, romance and humanity in a capable manner. Fourteen episodes of two reels each compose this production.

It is from the pen of Will M. Ritchey and H. M. Horkheimer, who also conceived and wrote "Who Pays?" Ruth Roland and Frank Mayo will be the featured players.

"THE RUN ON PERCY" MAKES MARATHON TOWARDS SUCCESS

"The Run on Percy," the fifth in "The Chronicles of Bloom Center," is among the most amusing of the Selig rural series. The same characters who appeared in the previous chornicles continue their adventures in this comical story, released in regular service on Monday, December 6.

In the story, Percy is given twenty-four hours to marry by an irate uncle. How he fulfills his uncle's wishes and wins his forgiveness incites a riot of merriment.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

THREE SPECIMENS OF THE THEATRE NEWSPAPER OFFER HINTS TO LIVE EXHIBITORS

IN many sections of the country live exhibitors are finding house organs issued in the form of newspapers effective means of advertising.

The newspaper form has many advantages; it permits large display both of theatre ads. and stories; cuts can be placed in the page without "killing" too much space; individual items about plays and players can be headlined attractively, and a vastly greater amount of material can be presented than in the house organ of the magazine style.

There is also another reason for the theatre newspaper which exhibitors would do well to consider: your patrons are nearly all readers of daily or weekly papers; they are accustomed to newspaper "make-up," and in many cases they would probably prefer their picture information in that form. This is a matter which each exhibitor will determine for himself, of course, but the knowledge of what a few of his fellows are doing in this regard may prove useful.

The *Movie Fan*, published Fridays by the Majestic theatre, Grand Junction, Colo., is a six-column, four-page paper, containing the theatre's weekly program, synopses of pictures, news of players, a chapter of "The Broken Coin," and a few commercial ads. In addition, it has been conducting a fight against closing picture theatres on Sunday, and printing some very telling editorials on that subject. Illustrations (evidently supplied by manufacturers) are used. There is lack of balance in the make-up of the pages, which a little advice from a good printer ought to remedy. The paper is evidently conducted by an enterprising exhibitor. Its circulation is 2,000 weekly and is steadily growing.

We have had occasion before to commend The Duluth *Photoplay News*, for which Thomas Furniss of the Rex and Lyric theatres is responsible. We repeat: this paper is one of the livest we have seen. It improves with age. The whole paper is built with the "news" idea uppermost. Picture men who are considering issuing a theatre newspaper should send for a copy of it.

Of a different sort is *Community News*, a weekly published in the interests of the residents of Hamilton, Auburn and Normal Parks, Chicago. It is not strictly a theatre newspaper, but covers the general activities of those suburbs. The Triangle theatre started a small newspaper, *The Triangle News*, from which the present publication has grown, and the Triangle theatre advertises freely in the new paper, thus linking motion pictures securely to the best interests of the community. This is a phase of motion picture activity that ought to be emphasized on every hand more and more.

ATTRACTIVE ADVERTISING FOR BLUE RIBBON FEATURE

For the current Vitagraph Blue Ribbon Feature, "The Heights of Hazard," the Vitagraph publicity department has issued an attractive announcement in three parts.

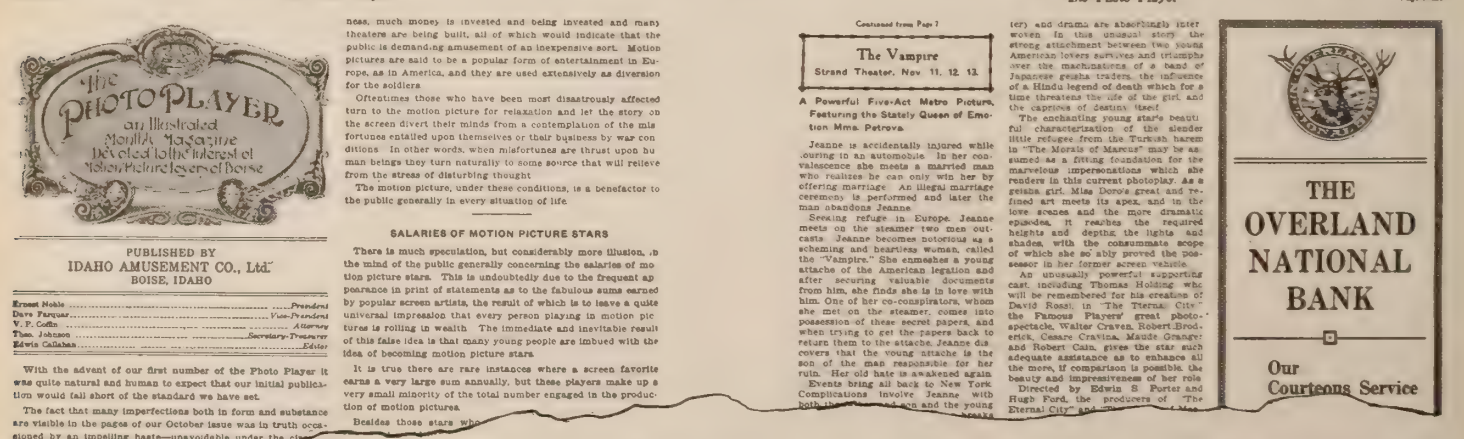
A folder on light cardboard stock shows in color the posters supplied exhibitors for advertising the feature, the 24 sheet, 6 sheet, 3 sheet, 1 sheet, ½ sheet. These posters are representative of typical scenes in the picture and are neatly done. The folder also contains general information about the production, and the list of advertising supplied by the manufacturer.

Inside the folder is a four page circular containing reproductions of electros for use in newspaper ads., well laid out, phrased cleverly and distinctive in appearance.

Finally, there is a special press sheet—one of the best we have seen. It is divided as follows: the story of the picture, biographies of the stars, and two or three human interest tales about the players or incidents that happened in the course of production. The cuts are excellent. Another thing: the pages of the press sheet are arranged so that they may be clipped with ease. About the only criticism we have to offer is this: some of the stories are too long, particularly, the synopses of the plot.

As a whole, this Vitagraph announcement is not only unusual from a typographical standpoint, but its tone is far above that of the "screamers" sometimes sent out by manufacturers.

HOUSE ORGAN SERIES No. 9: AN ILLUSTRATED MONTHLY MAGAZINE COVERING THE ACTIVITY OF THREE THEATRES



Page Eight *The* Photo Player

The PHOTO PLAYER an Illustrated Monthly Magazine Devoted to the Interest of Motion Picture Lovers of Boise

PUBLISHED BY
IDAHO AMUSEMENT CO., Ltd.
BOISE, IDAHO

Ernest Noble ..... President
Dave Farquar ..... Vice-President
V. P. Coffin ..... Attorney
Thos. Johnson ..... Secretary-Treasurer
Edwin Callahan ..... Editor

With the advent of our first number of the Photo Player it was quite natural and human to expect that our initial publication would fall short of the standard we have set.

The fact that many imperfections both in form and substance are visible in the pages of our October issue was in truth occasioned by an impelling haste—unavoidable under the circumstances—in order that

ness, much money is invested and being invested and many theaters are being built, all of which would indicate that the public is demanding amusement of an inexpensive sort. Motion pictures are said to be a popular form of entertainment in Europe, as in America, and they are used extensively as diversion for the soldiers.

Oftentimes those who have been most disastrously affected turn to the motion picture for relaxation and let the story on the screen divert their minds from a contemplation of the misfortunes entailed upon themselves or their business by war conditions. In other words, when misfortunes are thrust upon human beings they turn naturally to some source that will relieve from the stress of disturbing thought.

The motion picture, under these conditions, is a benefactor to the public generally in every situation of life.

SALARIES OF MOTION PICTURE STARS

There is much speculation, but considerably more illusion, in the mind of the public generally concerning the salaries of motion picture stars. This is undoubtedly due to the frequent appearance in print of statements as to the fabulous sums earned by popular screen artists, the result of which is to leave a quite universal impression that every person playing in motion pictures is rolling in wealth. The immediate and inevitable result of this false idea is that many young people are imbued with the idea of becoming motion picture stars.

It is true there are rare instances where a screen favorite earns a very large sum annually, but these players make up a very small minority of the total number engaged in the production of motion pictures.

Besides those stars who

The Photo Player Page Nine

Continued from Page 7

The Vampire
Strand Theater, Nov. 11, 12, 13

A Powerful Five-Act Metro Picture, Featuring the Stately Queen of Emotion, Mme. Petrova.

Jeanne is accidentally injured while touring in an automobile. In her convalescence she meets a married man who realizes he can only win her by offering marriage. An illegal marriage ceremony is performed and later the man abandons Jeanne.

Seeking refuge in Europe, Jeanne meets on the steamer two men outcasts. Jeanne becomes notorious as a scheming and heartless woman, called the "Vampire." She enmeshes a young attache of the American legation and after securing valuable documents from him, she finds she is in love with him. One of her co-conspirators, whom she met on the steamer, comes into possession of these secret papers, and when trying to get the papers back to return them to the attache, Jeanne discovers that the young attache is the son of the man responsible for her ruin. Her old hate is awakened again.

Events bring all back to New York. Complications involve Jeanne with both the [illegible] and the young

(er) and drama are absorbingly interwoven. In this unusual story the strong attachment between two young American lovers survives and triumphs over the machinations of a band of Japanese geisha traders, the influence of a Hindu legend of death which for a time threatens the life of the girl, and the captives of Destiny itself.

The enchanting young star's beautiful characterization of the slender little refugee from the Turkish harem in "The Morals of Marcus" may be assumed as a fitting foundation for the marvelous impersonations which she renders in this current photoplay. As a geisha girl, Miss Petrova's great and refined art meets its apex, and in the love scenes and the more dramatic episodes. It reaches the required heights and depths, the lights and shades, with the consummate scope of which she so ably proved the possessor in her former screen vehicle.

An unusually powerful supporting cast, including Thomas Holding, who will be remembered for his creation of David Rossi, in "The Eternal City," the Famous Players' great photo-spectacle, Walter Craven, Robert Brodérick, Cesare Cravina, Maude Granger and Robert Cain, gives the star such adequate assistance as to enhance all the more, if comparison is possible, the beauty and impressiveness of her role.

Directed by Edwin S. Porter and Hugh Ford, the producers of "The Eternal City" and [illegible]

THE OVERLAND NATIONAL BANK

Our Courteous Service

Published By the Idaho Amusement Co., Boise, Idaho, For the Strand, Isis and Comic Theatres, Sixteen Pages, 12 x 9, with Cover. This issue contained the story of Carmen, "Confessions of A Fillum Fiend," by H. H. Van Loan; Review of November Bookings and Miscellaneous Items. The General Idea of the Magazine is Good, but it could be improved by Placing the Schedule of Pictures for the month on the first text page, set in a border and well displayed. More Cuts Should Be Used. We Suggest Also that when Reviews are Quoted from Trade Publications Credit Should Be Given.

AUTO TRAILER, DISPLAYING LITHOS., ADVERTISES THEATRE

L. F. Thomas, a former manager for B. F. Keith theatres in the East, who recently leased the Fairyland theatre at Twenty-fourth and Hoover streets, Los Angeles, has introduced the use of an automobile trailer on which are shown three and six foot lithos.

With his automobile he goes over the entire neighborhood in which his theatre is located. This manner of announcing his program has proven very effective. He has four changes a week, using features six days and regular program one day.

"SAILORS" ADVERTISE "NEAL" FOR NEBRASKA EXHIBITOR

George Atkins, manager of the Besse theatre, South Omaha, Neb., advertised the picture, "Neal of the Navy," recently by hiring men, dressing them in navy costumes and sending them about with hand bills. Then, in the evening, he lined the sailors up along in front of his theatre. It gave several men jobs and made quite a marked profit in the Besse's income from showing the picture.

THE WEEK'S BEST LIVE WIRE STUNT

In conjunction with the publicity department of New Orleans office of Metro, a live wire stunt recently was accomplished by the owners of the new Saenger theatre, Alexandria, La.

Mary Miles Minter, lead in Charles K. Harris' "Always in the Way," the inaugural bill at the Saenger, was born in Mansfield, La., and this fact was used to advantage. For weeks before the showing of the picture, the daily press in Alexandria carried stories about Miss Minter and her birthplace.

As Miss Minter's name off films is Juliet Shelby, and as the Shelby family is well known in Louisiana, particularly in the Alexandria section, the publicity accorded her worked very well indeed. Miss Minter also scored a success in Shreveport, another Louisiana city.

This is a real live wire stunt, and its strength lies in this: Newspapers everywhere are eager for motion picture stories with local angles. Exhibitors ought to watch very carefully for "local ends" in connection with the pictures they are showing or about to show. Ask your exchange to co-operate with you. Any newspaper will print publicity of this kind. It's exactly what the newspaper means when it says it wants "news" about pictures.

The manufacturer's publicity department ought to aid by supplying the exchange with the needed information. For that matter, the manufacturer ought to incorporate it in his publicity. That is, when he knows that such and such a player in a particular release was born in such and such a city or state, he ought to pass the information along to the photoplay editors of the locality in question. They will do the rest, and manufacturer, exhibitor and newspaper will gain thereby.

LEDGER'S PHOTOPLAY CALENDAR GIVES EXHIBITORS ANOTHER ARGUMENT

EVENING LEDGER PHOTOPLAY CALENDAR

SUBJECT TO CHANGE

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
AUDITORIUM	Nick Winters Wanted: Thieves	Hearts That Are New	Speech of Freedom	The Mormon Star	The Ingrate	Tyrant of the Sea
BLUEBIRD	Blanche Sweet in The [illegible]	Lillian Walker in Children	Helen Ware, in The Pilot	Edna Kane in Her Great Match	Marguerite Clark, in Seven Sisters	Mary Pickford, in Rags
BROAD ST. CASINO	Jose Collins in Fl[illegible] Pastor Jean Gabriel	His Golden Coin Wizards of Heart	Three Troubled Waters Think Mothers	Six Cylinder Love Thrills	Broadway Feature The Vanderhoff Affair	Helen Lesdy, Her Right Mistake Red Virgin
BRUNSWICK PALACE	Neal of the Navy, No. 4 Little Beauty Tunnel	Spendthrifts Others	Harry D. Carey, in Jim Jim	Broken Coin, No. 12 [illegible] to Be an	Special Feature Attraction	Special Feature Attraction
BROADWAY	Marguerite Clark, in The Cricket	Neal of the Navy	The Cub	The Goddess The Fortress	Charles Chaplin, in Shanghaied	William Farnum, in The Plan of the Dead
CEDAR	A Daughter of Nietzsche Her Gifted Dad	Diamond From the Sky 2 Queen of the Jungle	When the Call Came Patrolmen Tragedy Out	Broken Coin, No. 11 The Protest	Girl of the Dance Hall The Road to Fame	The Barren Gain The Kiss of Dishonor
COLUMBIA	The Trial of Mary Chaplin in the Prop Man	The Surrender Princess Pat	The Pine's Revenge No Flirting Allowed	The Broken Coin No. 1 It Almost Happened	Scandal in the Family Not a Lamb Shall Stray	The Homecoming Animated Weekly No. 187
CUMBERLAND	Ella Hall, in Jessi[illegible]	The Goddess No. 6 Leah the Forsaken	Jeanne of the North and Hearts and Roses	Broken Coin No. 5 The Social Law	Broken Coin No. 5 The Social Law	Thais Lara in Lady Alice's Secret
DARBY	Neal of the Navy, No. 4 Crooked Deceivers	The Hole in the Wife Prima Donna's Mother	Dustin Farnum in The Call	Gen. Film Color Washington's Little Lost Dog	Nat C. Goodwin, in The Master Hand	Charlie Chaplin, in Jake Romeo Elope
EUREKA	Island of [illegible] Mexican	Lillian Walker, in [illegible]	J. Rufus Wallingford Mr. and Mrs. Cave Girl	Julius Steger, in The Master Hand	William Fox presents Doctor Ramsay	Chas. Ledoy Diamond From the Sky
FAIRMOUNT	Robert Warwick in Allan Dwan Feature	Terror of the Air, 1915 Leo Maloon	Fascination of the Fakir Broken Vow, No. 15	Clara Kimball Young in Shadows	Della Dare in Neal of the Navy No.	Neal of the Navy, No. 5 Admiral Wives
FIFTY-EIGHTH ST.	Diamond From Sky 2 New Jersey [illegible] Town	The Garden of Lies The Whirlpool	Daughter of the Jungle The Men From Mexico	Her Wonderful Lie Dreamer of Dreams	Broken Coin, 7 Lives Yesterday, Ham & Eggs	Paramount Ivy Pictured Mistress No.
FRANKLIN, W. PHILA.	Fritz Leiber in North Colonial Schools	Myrtle Tannehill in The Dart Skimmers	Nell Craig in His Courtship	Special Feature Attractions	Special Feature Attractions	Special Feature Attractions
FRANKLIN, S. PHILA.	Dustin Farnum in The Call of the Sea	Louise Huff in The Lie	Teddy Sampson in The Fox Woman	Mae Marsh, in Her Sheltered Life	Henry Walthall in A Message from Mars	Charles Ray, in Hearts and Hand
GARDEN	Pauline Frederick in The Eternal City	Away, in the Way With Mary Minter	Scene of Hate with Hell's Navies	Sunday with Rosco Ponder	Henry Woodruff in A Man and His Mate	Kathlyn Williams in The Beasts
GIRARD	Lois Weber, in [illegible]	Jose Collins in The Firefly	Jose Collins, in The Firefly	Ann Murdock, in A Rose Tangle	Hobart Bosworth in The Sea Wolf	Robert Harron and Mae Marsh, in The Outcast
GLOBE	No Feature in The Master Hand	Robert Warwick in The Stolen Voice	Edwin August in Evilen	Hobrook Blinn in The Boss	Hobrook Blinn in The Dust Shell Box	Francis X. Bushman in The Second in Command
GRAND	Nell[illegible] Nazimova in The Countess [illegible]	The Broken Coin Others	William Fox presents Wormwood	Wm. Fox presents A Fascinating Stranger	William Fox presents Life's Shop Window	Dorothy Donnelly, in The Trail
GREAT NORTHERN	Ann Murdock in The Lesson Song of Hate	Same as Monday	J. Rufus Wallingford Others	Richard Travers, in The Man Trail	Same as Tuesday	Edwin Arden, in Silver the Jester
HAMILTON	The Broken Coin Others	Nat Goodwin in The Master Hand	Rene Haggard Journey On	Mary Temptest, in Mrs. Plum's Pudding	Walter Whiteside in The Melting Pot	Neal of the Navy, No. 5 Others
HAVERFORD	Marie Tempest, in [illegible] Her Gifted Husband	His Little Dixie Manhattanites	Robert Warwick in The Face in the Moonlight	Special Feature Plays and Comedy	Diary of Dear the Sky L. Ruby's Sheep	Wm. Fox presents Wm. Farnum, De Thunder
IMPERIAL	Dorothy Donnelly, in [illegible] Valley	Lenore Ulric, in Kindling	Wm. Fox presents Anna Nilsson in Regeneration	Lillian Martin in The Little Matchmaker	Laura Hope Crewe, in The Fighting Hope	Helen Ware, in The Pilot
JEFFERSON	[illegible] Margaret [illegible]	Blanche Sweet in Seven Sisters	Pare[illegible] Reliz Keil, Girls	Paramount [illegible]	Ann Murdock, in A Royal Family	Helen Ware, in The Pilot

ALREADY we have pointed out to exhibitors the vital benefits to be gained from co-operation with the newspapers in their city.

If any further argument is needed as to the effectiveness of picture publicity in newspapers, a glance at the reproduction on this page of part of the Philadelphia *Evening Ledger's* Photoplay Calendar will supply it.

Every Monday *The Ledger* prints in the form found below the titles of all pictures to be shown for the week at leading theatres. In another column the theatres advertise those features to which they desire to call special attention. But *The Ledger's* Calendar takes care of every picture, thus furnishing its readers a complete, serviceable guide.

Note also the excellent form used to present this information. The name of the theatre appears in the first column, and straight across the page in a table under each day of the week are shown the titles. Could any arrangement be simpler and more effective?

Take this chart to your newspaper. Point out to the photoplay editor, or the advertising manager, how grateful readers would be for so convenient a guide. You will probably be told that the newspaper, because of the heavy demands upon its columns, cannot afford so much space for a table of this sort. The answer to that is: The table need be printed only once a week, say, Monday morning or Monday afternoon, when the run of news is light. And certainly if a great paper like *The Ledger,* which covers thoroughly the events of the world, can give the space, other newspapers cannot logically decline to follow in its footsteps.

ST. LOUIS THEATRE PROVIDES DANCE MUSIC FOR PATRONS

The Cinderella theatre, Cherokee and Iowa avenues, St. Louis, provides dance music for its patrons after the show on Wednesday, Saturday and Sunday nights, from 10:30 to 11:30. On Sunday the moving picture performance is continuous from two to ten-thirty p. m.

A. E. Morelock, manager of the Pageant theatre, Delmar and Laurel avenues, St. Louis, has instituted a daily matinee at 3:30 p. m. for the benefit of school children. These special matinees were started when the "Lady MacKenzie's Wild Animal Show" was being run at the Pageant.

NEIGHBORHOOD HOUSE ADVERTISES TIME OF FEATURES

M. S. Kendrick, manager of the Fairmount, Philadelphia, is instituting a departure in the "neighborhood" houses, by advertising the exact time of his main features, something all patrons appreciate.

BRITISH SAILORS AID RED CROSS PROGRAM

Members of the crews of the battleships *Newscastle* and *Rainbow,* stationed at Esquimalt, B. C., contributed to the program of a Red Cross entertainment given at the Rex theatre at that place. Moving pictures furnished by Manager Bailey, of the theatre, were shown, and musical selections were given. Proceeds from the four concerts held in October, after deducting expenses, were $173.40.

EXCELLENT SCHEME FOR SECURING EXTENSIVE MAILING LIST

On the occasion of the reopening of the Bijou Theatre at Calgary, which was closed for a short time for alterations, coupons good for admission to the house on opening day were printed in the newspapers.

These coupons, bearing the names and addresses of the parties using them, furnished the house with an extensive mailing list, and made many friends.

AMONG THE EXCHANGES

EXCHANGE MANAGERS IN NEW ORLEANS REPORT HEALTHY INCREASE

NEW ORLEANS exchange managers report that there has been a healthy increase in business lately. A cold spell, late in arriving, has struck the city with full force and incidentally it brought business to the motion picture theatres and enlivened other lines of business.

Quite a few local managers are on the road. Howard Gale, manager of the Kleine-Edison office, is visiting Louisiana and Mississippi towns, and reports reaching the city from him indicate he is getting signatures to quite a number of contracts.

Ross Hardenbrook, manager of the Mutual's New Orleans office, has left New Orleans for a visit to Birmingham, Meridian, Montgomery, Mobile and Memphis, in which latter city he will renew old acquaintances. Al Durning, manager of the Greater New York Film Rental Company, is in Jackson, Miss., on a business trip.

Paul L. Ford, president of the Peerless Feature Film Company of New Orleans, is on his way to New York City. He is on a purchasing trip, and will endeavor to secure state rights for features for his offices in New Orleans, Atlanta, Memphis and Tampa.

Returning from a prolonged trip over the Southern territory, J. A. Nicoll, who handles Mutual Masterpictures, declares that conditions have much improved over three months ago, when he last made the rounds.

Mr. Nicoll succeeded in landing Mutual Masterpicture contracts for the following houses: Gem theatre, Little Rock, Ark.; Lyric theatre, Jackson, Tenn.; Bristol theatre, Hot Springs, Ark.; the Opera House, in Jackson, Miss.; the Belvedere, Tuscaloosa, Ala., and a large number of small houses.

Incidentally, Mr. Nicoll is the youngest manager in New Orleans, and despite the fact he has had nine years' experience to his credit, he is still in his twenties.

"Damaged Goods," the special Mutual release, played two weeks at the Columbia theatre in Canal street to big business. The first week men only were admitted, and during the second week women only. The picture cleared $1,400 above expenses.

J. W. Hirsch and A. Newell Boggs, the latter formerly with the Mutual office in Atlanta, Ga., have been added to the staff of the World Film Corporation. They replace S. E. Kiser and Sam Norvell.

Something new in motion picture advertising has been foisted upon the public in New Orleans. In advertising Pathé Gold Rooster plays, Pathé has spared no expense in this city, and has secured one of the most prominent corners in New Orleans, in exclusive St. Charles avenue, at Napoleon, to display the familiar gold rooster by means of an enormous painted billboard, which is electrically lighted at night.

FOX DOMINION OFFICE SIGNS MANY CONTRACTS WITH EXHIBITORS

NUMEROUS Fox contracts are being taken up throughout the Province of Quebec and in the city of Montreal by exhibitors, thus placing the Fox Film Corporation, Limited, immediately on a successful footing. The Imperial, Montreal's leading theatre, starts with "Samson" on November 25, and is followed in turn by several local theatres. The second release is "The Two Orphans," and the fact that this picture was produced in its entirety in Montreal and Quebec has roused the keenest possible interest among exhibitors.

The handsome suite of offices are now in complete running order as is the big exhibition room. Both in size and in number of seats, Mr. Fox's Montreal exhibition room ranks today as one of the largest and most perfectly equipped in the Dominion of Canada. Carey Wilson, Mr. Fox's special foreign agent, has been spending the last week in the city closing up details of business.

Jerome Abrams, special New York representative, who has been scouring the Province, left for New York last week to start for South America, but owing to the postponement of the South American trip, returned to Montreal to put in two more strenuous weeks.

N. H. Spitzer, who spent three or four days in Toronto, has returned to Montreal.

The splendid work done by Mr. Fox's employees in Jamaica on behalf of the Jamaican Aeroplane fund which resulted in a large cash contribution being made solely through the efforts of those employees, created much favorable comment in Montreal and every paper in the city carried a telegraphic account of the affair.

Morris West, formerly manager of the Family Theatre, Montreal, one of the best known film men in the Province, is now on the road for the Fox Film Corporation and reports a great demand for Fox features.

PALS CLUB IN FRISCO TO MOVE

The Pals Club, with which a number of film exchange men and exhibitors of San Francisco are affiliated, is planning to move shortly from the Dunne Building to the Newman-Magnin Building at Stockton and O'Farrell streets, where an entire floor will be taken over.

WASHINGTON (D. C.) FRIENDS OF COL. ANDERSON REGRET HIS DEPARTURE FOR NEW YORK

It was with regret that Washington film circles—in fact the entire territory—saw Col. J. P. Anderson, local manager of the Fox Film Corporation, leave for his position with this same corporation in New York.

Col, Anderson has been a leading spirit in the Washington (D. C.) territory for the past several years, being first associated with Warner's Features, then establishing the New York Film Rental Company exchange, and lastly, being appointed as manager of the Fox Film Corporation when that company decided to establish an exchange in the capital city.

Few exchangemen understand the film conditions in the small towns as Mr. Anderson, and few have taken the trouble to study them.

Col. Anderson is succeeded in the Washington office by one of his own disciples. Carl F. Senning, who has been a roadman for the Fox Corporation since its establishment in that territory, both in connection with the Washington office and the Atlanta.

This has brought Mr. Senning in contact with practically all the southern territory in the East and makes him particularly fitted for the position he holds. He has practically covered the territory from Washington to Key West, and from the Atlantic to Tennessee, western Georgia and the Carolinas.

MILLER TO OPEN EXCHANGE IN PITTSBURGH

H. B. Miller, of Pittsburgh, announces that he will shortly open a new exchange in that city, but the location of the concern and its name have not as yet been decided upon.

Mr. Miller is one of the best-known film men in Pittsburgh and was formerly manager of the Pittsburgh Photoplay Company, and has been out of the managerial business since that company was taken over by the Mutual company several months ago.

He states that the new company will handle big features and single-reel comedies, and that a full service can be supplied all customers after the opening of the exchange.

RUCK JOINS UNIVERSAL FOR CANADA

Gerold Ruck, has severed his connection with the Mutual Film Company in Canada, and is now a special representative of the Canadian Universal Company for Ontario.

The Universal now has two roadmen on the Ontario territory and states that business is very satisfactory.

PARAMOUNT DOUBLES BUSINESS IN FIVE WEEKS IN CRESCENT CITY

Coincident with the arrival of F. F. Creswell, special representative out of the Atlanta (Ga.) office, to assume managership of the Southern Paramount Pictures Corporation's New Orleans office, rumors were heard in film row that the Southern Paramount Pictures Corporation intended to retire from the Crescent City exchange field.

Mr. Creswell, when interviewed by a reporter for Motion Picture News, said the rumors were absurd. He remarked: "Also ridiculous. The New Orleans office of Southern Paramount Pictures Corporation now is doing a splendid business; as a matter of fact, we have more than doubled our business in five weeks."

Announcement at the Southern Paramount's office was to the effect that Mr. Creswell had supplanted E. C. Kirkpatrick as manager. Mr. Kirkpatrick remains, however, as assistant manager.

The latter said: "We have added additional help in the shipping and inspection rooms to take care of increasing business. Geraldine Farrar in 'Carmen,' released through this office, has created a tremendous hit in Louisiana and Mississippi, and all exhibitors are booking the picture to show at a uniform price, twenty-five cents."

SPECIAL SALES TALKS IN "BIG FOUR FAMILY" FOR NOVEMBER 6

The November 6 issue of *The Big Four Family*, the V-L-S-E house organ, was made into a Special Sales Talk Edition, the prominent feature being specimen sales talks from branch managers who were present at the recent Cincinnati convention.

E. L. Masters, advertising and publicity director, contributed the introductory article, a vigorous, practical discourse on the secret of successful advertising and selling methods as applied to the motion picture business, in general, and V-L-S-E in particular.

With the idea of standardizing the best thoughts and arguments of members of the organization, *The Big Four Family* will print additional sales talks in subsequent issues.

Motion Picture News is glad to commend this idea as a step toward standardization of the motion picture industry in all its various lines.

FRANK SPURRIER INCREASES CLERICAL FORCE

Frank Spurrier, of the V-L-S-E, Washington, D. C., exchange, has made business so prosperous since his establishment of that office in Washington that his clerical force has been increased. He is also in need of a roadman, but declares he has not time to give this matter the attention of selection.

"Our pictures are advertising themselves so splendidly," he commented, "that I somewhat question the necessity of the expense of a roadman. We are negotiating with one of the large legitimate theatres for the showing of 'The Battle Cry of Peace' at prices that will be about the same as those asked in the same theatre for stage productions."

Mr. Spurrier arranged for the private showing of the Lubin picture, "The Nation's Peril," before the government officials. No adverse criticisms were received and no changes or cuts advised.

HARRY COHEN, METRO, VISITS SAN FRANCISCO

H. J. Cohen, of the Metro interests, and one of the owners of Popular Plays and Players, reached San Francisco this week on business affecting the arrangements there for the distribution of Metro productions.

These productions have been handled in San Francisco in the past by the All Star Features Distributors, but it is understood that a change is impending regarding the booking of future releases.

Mr. Cohen went by way of Portland and Seattle and states that a great increase in the booking of Metro productions has been enjoyed there of late. He plans to spend some time in San Francisco looking over the field, meeting leading exhibitors and visiting the Panama-Pacific International Exposition.

He is greatly impressed with the exposition which honored his company last summer by setting aside a special day in its honor.

PITTSBURGHERS ABLE TO BOOK FEATURES AND PROGRAMS IN SAME OFFICE

With the consolidation of the Quality Film Company of 404 Ferry street, Pittsburgh, Pa., with the United Film Service at 402 Ferry street, there was immediately a rush of business to the new firm, and already the number of clerks has had to be increased.

Max W. Herring and H. A. Lande make a god team, and are both business getters of the highest class, and should make good with the two companies under one head.

The Quality Film Company's office in West Virginia will also come under the control of the consolidation, and will assist exhibitors in that part of the country in getting their films much faster than has been the case in the past.

With the consolidation it is now possible for the exhibitor to book his regular program and his features without having to go to the trouble of going to several exchanges.

AMAZED AT GROWTH OF THE "NEWS"

Nov. 9, 1915.

Motion Picture News,

Gentlemen: The growth of the "News" is amazing. I would just as soon do without booking my show in advance, as to do without the invaluable aid the "News" affords, with its advance news, excellent reviews, schedule release dates and other matters pertinent to an exhibitor's interest.

The "News" is a "whale" of a trade paper.

With wishes for continued success,

WILLIAM BRANDT,

New Albany Theatre, Albany Avenue and St. John's Place, Brooklyn, N. Y.

CITRON PLEASED WITH FOX BOOKINGS IN CALIFORNIA

The rectnt releases of William Fox have been so enthusiastically received in the San Francisco territory that exhibitors have lost no time in completing booking arrangements in towns and districts not already taken. Manager William Citron, of the San Francisco branch, is more than pleased with the manner in which certified checks have come in, and the only source of worry at the present time is to find enough for his traveling staff to do, as there are but few places of importance not represented.

The height of enthusiasm was reached following the release of "Carmen," and in a number of instances exhibitors were not able to care for all who wished to see this production. Crowded houses were the rule at the Empress Theatre during its engagement there, and many regular patrons were disappointed in not being able to gain admission to the house. Manager Sid Grauman planned to show the production for two weeks, and advertised this fact, but was allowed only a week's run.

The Majestic Theatre in the Mission District has been showing Fox features three days a week, but has experienced such a run of business that this has been changed to a four-day run.

Emil Kehrlein, who conducts the Kinema Theatre at Fresno, Cal., one of the finest houses in the San Joaquin Valley, has contracted to show Fox features in the Raisin City.

MULHAUSER SUCCEEDS COHEN

Roadman Mulhauser, formerly with the World Film Corporation, traveling out of Buffalo, N. Y., succeeds Mr. Cohen as manager in Syracuse, N. Y. Mr. Cohen has been promoted to the important position of general sales manager in the western division.

Louis Green, covering the western part of New York State for the Fox Film Corporation, is now covering the same territory for the World Film Corporation.

G. J. German, eastern New York representative for the Fox Film Corporation, has been promoted to manager of the Toronto office.

Mr. George Reifenschneider, of the Exclusive Feature Film Company, has severed his connection and is now covering New York State for the Variety Film.

PHILADELPHIA V-L-S-E EMPLOYES GET SLICES OF BONUS MELON

The force at the V-L-S-E offices is particularly well pleased with the world in general and its own firm in particular just at present, for the profit-sharing checks of the Big Four have but recently been received.

Over eight hundred dollars was distributed as Philadelphia's share of this fund, only four of the employes having been with the firm the required thirteen weeks.

"With not only this splendid arrangement, but all the other valuable cooperation given us," said Mr. Hebrew, "It is a real pleasure to work for the V-L-S-E."

Mr. Hebrew has just written a paper giving hints on salesmanship.

ST. LOUIS BECOMING IMPORTANT EXCHANGE CENTER

St. Louis is again flowering into a motion picture center. At present there are located in this town the branch offices of the following film distributors: Universal, General, Mutual, United, Kriterion, Fox, Paramount, Metro, V-L-S-E, Triangle, Pathé, and Picture Playhouse.

Among the individually owned film distributors are the Swanson-Crawford Film Company, Great Western Film Company, Kellys Features, Yale Features, Interstate Film Company, Clockenbrinck Features, Eagle Film Company, and the Liberty Film Company. Among the equipment concerns, Lears Supply Company, Erker Bros. Equipment Company, and the Amusement Supply Company, are the leaders.

Withal there are about ten other small film exchanges, slide manufacturers, film manufacturers and supply houses. The Exhibitors' League in this town is considered one of the strongest in the country.

TORONTO TO HANDLE WORLD FILMS' CANADIAN BUSINESS

The Canadian rights of all the World Film, Equitable and Paragon features will in the future be handled by the World Features, Ltd., with chief offices at Toronto.

Of World Features, Ltd., H. B. Wright is secretary and treasurer as well as general manager of the corporation. Mr. Wright is an experienced exhibitor and successfully conducted a chain of Canadian motion picture houses called Regent Theatres, Ltd.

He intends instituting a wide advertising campaign on behalf of motion picture exhibitors using World Film features in Canada.

His first release under the new management will be "A Butterfly on the Wheel," with Holbrook Blinn in the lead.

UNION FILM BRANCH IN LOS ANGELES SOLD TO KLOPOT

The Los Angeles branch of the Union Film and Supply Company, owned by O. V. Traggardh, has been sold to Chas. Klopot and Jake Cone, who took possession this week and renamed the establishment the California Comedy and Feature Film Company.

Mr. Klopot has long been identified with various exchanges in Los Angeles, and was formerly manager of the Golden Gate.

He is very well known in this territory as an exhibitor and exchange man. E. H. Emmick, formerly manager of the Golden Gate and All Star Feature Distributers here, it is understood, will be affiliated with this organization, having charge of the feature department which he will own. Mr. Emmick is now in San Francisco.

PURCHASE OF 6 EXCHANGES IN 3 YEARS IS MURPHY'S RECORD

A man named Fred B. Murphy broke into the exchange end of the motion picture business in January, 1912. Now, in a little more than three years' time, he has just bought the Buffalo, Albany and Syracuse exchanges of the United Film Service, adding them to the three he already owned, in Boston, Bangor and Springfield.

Murphy, early in his film career in Boston, was assistant manager of the Mutual exchange. Then he became manager for the Mutual and opened up the Maine territory for that office. After this he became manager of Warner's Features and when the United came into Boston he bought an interest. Recently he bought over the whole exchange.

Murphy, for a while at least, will make his headquarters in Boston. He has recently taken on the Standard service and opened a special feature department for films of four, five and six reels. The first of these is "Oliver Twist," which was produced by the Celebrated Players of England.

The News representative saw the run off of this film, and at the same time had a chat with Sam Moscow, who has been promoted from assistant to Mr. Murphy to the managership of the Boston exchange.

GREAT NORTHERN IN ST. LOUIS HANDLING BIG FEATURES

The Great Western Film Company has opened its new offices at 401 Princess theatre building, St. Louis. It is at present handling state rights on a number of capacity-inducing features, among them being F. O. Nielson's "Guarding Old Glory," in five reels. This concern is at present on the market for some big features.

STOUT MADE VICE-PRESIDENT FRISCO FILM TRADE BOARD

X. K. Stout, who recently succeeded J. R. Crone as manager of the Mutual Film Corporation at San Francisco, has been chosen vice-president of the Film Exchange Board of Trade of San Francisco, an office formerly held by Mr. Crone, who was one of the organizers of this body of film men.

PROHIBITION EXCHANGE FORMED IN PHILADELPHIA

The Prohibition Film Company is the latest exchange to be formed in Philadelphia. P. J. Cropper is president; Steve Talbot, vice-president and general manager; Arthur Graver, secretary, and Jay Emanuel, treasurer.

The offices are at present located at 1734 Ridge avenue. The company has acquired territorial rights to "Prohibition" a six reel melodrama reviewed in Motion Picture News.

The company purposes for the present to confine the showing of "Prohibition" to such churches and institutions that desire to use it as propaganda. As many prominent personages, notably William Jennings Bryan, appear in the film, it was sought for political purposes in the recent local campaign.

All such offers were rejected by the company, who considered it unethical to involve national figures in municipal elections.

TALLY LEAVES GENERAL TO JOIN WORLD FILM FORCES

L. E. Tally, formerly with the General Film Company, has joined the World Film forces, where he will look after the development of new business. Mr. Tally, during the five years he was with the General, held nearly every position in the office, and the experience he gained in that time makes him one of the most thorough film men in St. Louis.

CRONE, MUTUAL MANAGER, GOES TO VOGUE, PRODUCERS

J. R. Crone, in charge of the San Francisco branch of the Mutual Film Corporation for several years, has been made manager of the Vogue Film Company at Los Angeles and left San Francisco a few days ago to assume his new duties.

He has been succeeded as exchange manager by X. K. Stout, a member of the local force for more than a year.

AUTUMN DAYS BRING CHANGES TO KANSAS CITY EXCHANGES

R. C. CROPPER, Universal manager in Kansas City, has opened up for the benefit of his exhibitors, a publicity department that will co-operate in every way with the exhibitor.

H. G. Gill is in active charge of the department. He has working with him on the road Herbert Thatcher, whose duty it is to show the exhibitor how to advertise so as to get the most business. He also works on the newspapers in the towns through which he travels, in an endeavor to have them open moving picture departments.

It is Manager Cropper's idea to have the advertising of the exhibitors changed from the wrong kind to the right kind.

A new face appears in the staff of the V-L-S-E. It is that of A. J. Reed, a former newspaper man who is now working in the publicity department for Manager Pearson.

Roy W. J. Bettis, who has been manager of the Picture Playhouse Film Company in Kansas City for the past few months, has resigned and will handle in that territory, "Silver Threads Among the Gold" and "Neptune's Daughter." He will open an office there in the Ozark Building.

Simon Libros is in Kansas City to appoint a new manager to take the place of Roy W. J. Bettis. Mr. Libros is the district manager for the Picture Playhouse Film Company, and will remain there until such a time as he secures a man for the managership of this office.

The Central Motion Picture Company, controlled by O. D. Rose, has opened in Kansas City at 918 Oak street. The booking is in charge of Max Ward, who formerly was with the Kansas City Feature Film Company. Walter Davdige is on the road.

This new firm handles the old films of the Famous Players in Missouri and the Alco program in Missouri and Kansas.

FILM NEWS FROM FOREIGN PARTS

STAGE SUCCESSES WILL BE PRODUCED IN AUSTRIA BY NATIVE COMPANY

Sydney, N. S. W., Australia, Oct. 23.

MOTION picture manufacturing is in its first stages in Australia, no producing company releasing regularly.

Australian Films, Ltd., which is perhaps the largest firm of this kind in Australia, has produced features, and good ones too, from time to time. The most recent of these is "The Loyal Rebel," in five reels, featuring Reynolds Denniston and several other players known to Australian "legitimate" theatregoers.

The production was in the hands of Alfred Rolfe, who has made somewhat of a reputation in Australia as a director. He is now about to start on another feature for the "A. F., Ltd."

J. C. Williamson, Ltd., the largest theatrical concern in the Southern Hemisphere, was so pleased with the success of its first subject, "Within Our Gates," a war film, that it has equipped a large studio in Melbourne, Vic., to produce stage successes.

The first of these has been completed, "Within the Law," with Muriel Starr as Mary Turner. It has been rumored that Fred Niblo had been starred in one of his famous comedies for the same firm prior to his leaving for America, but no doubt future events will prove the truth of the statement.

Several other firms have put on miscellaneous films lately. John Mathews, an enterprising American, produced a two-reeler featuring the middleweight champion boxer, Les D'Arcy. According to reports, it was a success.

Sydney can boast of a good share of photoplay theatres. In the city proper there are almost thirty, and including suburban areas, about seventy-five.

Some of the features being shown are "Five Nights," "Dancing Girl" (Famous Players); "Gentleman from Mississippi," and "The Marked Woman" (World).

Mutual Masterpictures are very popular, and the same may be said of World Film and Paramount.

The great film, "Birth of a Nation," is being eagerly awaited by followers of the screen dramas, and the formation of the Triangle Corporation points towards the uplifting of the art of motion pictures.

If the Triangle Film Corporation were to secure the rights for one of the large houses in Sydney to show a program similar to that given in the theatres which the companies control in America, I think that it would be successful, both financial and otherwise, as advanced prices were charged on such features as "Quo Vadis," "Cabiria," "Neptune's Daughter" and at present an eight-reel Topical of the Panama Exposition is being shown at the Theatre Royal at prices ranging from two shillings (48 cents) upwards. This is the first time pictures have been exhibited in this theatre, one of the largest in Sydney.

Charlie Chaplin continues to pack the houses.

The Australian Films took films of a number of recruits who are marching from Gilgandra to Sydney, a distance of over 350 miles.

HAL H. CARLETON.

THANHOUSER, LONDON, ISSUING AN ATTRACTIVE HOUSE ORGAN

"Thanhouser Topics," published every four weeks by Thanhouser Films, Ltd., London, is appearing in the form of a twelve page booklet, with covers in brown stock, and filled with a variety of information useful to the English trade.

The new form is much superior to the circular-like advertising formerly issued by the company. In general, the arrangement of material is as follows:

Synopses of coming productions on the left hand page, and illustrations of scenes on the right.

"Battles of a Nation" Makes War for Lasting Peace

American Correspondent Feature, Differing from Films with Scenes Taken at the Front by Story Woven in Its Action, Is Plea Against World Conflict



SCENES FROM "THE BATTLES OF A NATION," LATEST PICTURES FROM EUROPEAN WAR ZONE

A DEPARTURE, it is announced, from the usual method of exhibiting war films will be shown for the first time when "The Battle of a Nation" opens at the Park Theatre on Monday, November 22.

Heretofore innumerable scenes connected with the war have been depicted on the screen, but in a more or less disjointed fashion, there being no attempt at coherence and the orderly arrangement of a sequence of events. The American Correspondent Film Company, Inc., has injected a story into the action of its latest production—not a fictitious story, it is declared, but an actual account of the experiences of one of their camera men, Albert K. Dawson.

The scenario of the new feature is the work of Tom Bret. Mr. Bret has taken various scenes showing Dawson on a tour of inspection in and about Berlin, beginning with Dawson's reception by Ambassador James W. Gerard at the American Embassy, and has then cleverly arranged his selection of scenes from the thousands of feet of film taken by Dawson, so that we follow the armies of the Teutonic powers just as Dawson did on his eventful trip which ultimately landed him in Warsaw on the day the Austro-Hungarian and German forces entered that city.

This feature film bristles with action throughout the entire six reels. It brings one face to face with war as it really is, such as no written account has ever done, and is a picturization of many phases of the gigantic struggle in the East from a vivid presentation of the national and military resources of the Teutonic allies to scenes of actual fighting under fire.

"'The Battles of a Nation,'" said an official of the American Correspondent Film Company a day or two ago, "is something more than an ordinary war picture; it is a gigantic real life photodramatic production, alive with the spirit of conflict, pathetic in its description of the homeless—the women, children and aged victims of the conflict, and powerful in its appeal for peace.

"It is gathered from the war strewn fields of Europe, now bleeding at every pore. It is a tremendous lesson of preparedness for the people of America."

"GUARDING OLD GLORY" TO WAKE UP DEFENSE FEELING IN FRISCO

Special to Motion Picture News

San Francisco, Nov. 18.

The question of preparedness has been discussed at great length through the medium of the daily press, the Pacific Coast has been overrun a dozen times by hordes of Japanese under arms just as it is now being overrun by the little brown men in a commercial way, and now the moving pictures are to present the matter in a different manner, and possibly in a different light.

The first of the "preparedness" series is "Guarding Old Glory," now being shown at the Arcadia Pavilion, a large structure recently erected on Eddy street.

This production has been made the motif for a great deal of attractive publicity and crowded houses have been the rule since the opening, as it is to be shown for a limited time only. The rights to the film in that territory are controlled by Sol L. Lesser.

Later in the month the Columbia Theatre, one of San Francisco's finest legitimate houses, is to be turned over for a time to moving pictures, the "Battle Cry of Peace" bing the attraction.

The Pacific Coast rights to this have been taken over by the management of the Portola theatre and elaborate plans are being made for its initial presentation there, where it is to be shown for 3 weeks.

MILWAUKEE BALL AFTER YEAR SINCE LAST ONE

After a lapse of a year, Milwaukee is again to have a motion picture ball. This was decided at the last regular meeting of the Milwaukee Motion Picture Exhibitors' Association held at the Plankinton House last week.

A committee consisting of George Fischer, Henry Trinz and Fred Langhenrich have been appointed to handle the arrangements and they have secured the Auditorium for the night of February 12.

Actors' Fighting Spirit Keyed Up by Shot and Drum

Thanhouser Director Pins Faith on Psychological Effect of Stirring Sounds to Get Realistic Action in Hammer-and-Tongs Set-to for "In Name of the Law"



DURING A LULL IN THE FILMING OF "IN THE NAME OF THE LAW" AT THANHOUSER STUDIOS

IMAGINE, if yon can, the Boston road cluttered with automobiles bearing their passengers to the Yale-Princeton football game, and then stretch your imagination and picture a moonshiner's cabin in which two men are furiously fighting, then stretch it a little more and see if you can comprehend hearing soft music, the roll of a kettle drum, the firing of rifles and an occasional toot from a passing machine.

Right here, lest it be taken that the above is the description of a madhouse, it can be mentioned that the Thanhouser studio was back of the moonshiner's cabin. All of which signifies that Thanhouser entertained on Saturday, November 13. The guests were the newspaper folk consisting of Mr. and Mrs. Thornton Fisher, of the New York *World;* Jim Milligan, of the *Billboard;* Rose Dugan, of the Motion Picture *Mail:* Thomas Kennedy, of *Motography,* Lynde Denig, of the *Moving Picture World,* and Peter Milne of Motion Picture News.

The cause for that weird conglomeration of above-mentioned events, in particular the combination of the fight and the music, was the result of a new idea of Director Eugene Noland's. Noland believes in the psychological effect of music on the actor, i. e., when the music increases in tempo so does the player.

Consequently Morris Foster and John Lehnberg, the hero and heavy, started to fight to soft music, which grew louder, dragging the action along with it, and finally volleys were fired by the riflemen on the side. The noise grew defeaning, the fight furious.

Noland's belief was realized. He had procured an excellent fight scene with the participants fighting for dear life. Then the music grew soft again and Foster and Gladys Hulette, the feminine lead, embraced after the former had renounced the secret service forever.

This was the climax of the picture "In the Name of the Law," by Clinton H. Stagg, and also the climax of a thoroughly enjoyable party. Leon J. Rubenstein, Thanhouser's energetic publicity representative and scaramouch, entertained the various members of the press when he wasn't on the phone.

In the forenoon, Director Fred Sullivan took a number of scenes in a gorgeous cabaret setting for "Her Last Performance," in which Ethyle Cooke, Hector Dion and Grace de Carleton are playing. Peggy Bourke wasn't starring with the rest, but was noticeably in the foreground.

Director Noland entertained at a pleasant luncheon at the Inn, opposite the studio, after which he staged the thrilling scene. Realism ran rampant, for Lehnberg cut his hand and, as it was discovered afterwards, fractured two ribs; Foster strained a knee tendon, and Miss Hulette put her eye in the way of Foster's fist.

Morgan Thorpe is also in the cast of this picture, which is to be released in three reels, while Otto Brautigan was in charge of the photographic work.

Equitable Establishes Research Bureau for Types

Early and Sterling Picked to Watch Pictures in Theatres to Discover the Right Kind of Talent Likely to Be Available for Casting in Its Own Features

ANOTHER innovation, established this week by the Equitable Motion Picture Corporation, at the suggestion of President Arthur H. Spiegel, was the opening of a research bureau for the purpose of attending motion picture theatres, securing the names of the multitude of types and character portrayers, and listing them for reference and future use in Equitable productions.

Two men are now at work looking at Eastern made pictures, tabulating the names of various players whose work, in some particular part, points to their adaptability to similar roles.

For instance, in Equitable's production of "The Dragon" the cast called for four character women, of four distinct types, yet each of a similar temperament, but with traits and natural characteristics entirely dissimilar.

The work of locating this quartet was a long and arduous one for the casting staff. Had the research bureau been opened two weeks earlier, locating the four women would have been the work of ten minutes on the telephone.

The countenances of various extras with certain individualities are memorized by the two research experts, and when this type is needed, the faces, recalled by the experts, are called from the great crowd of applicants—and thus the work of selecting types is made considerably easier.

Victor Early and Walter H. Sterling are the two men selected to investigate. Mr. Early was for ten years associated with one of the leading dramatic agencies, and Mr. Sterling was, at one time, in charge of stock companies for a prominent New England theatrical manager, and each year cast no less than fourteen companies.

If the research bureau proves of material value, two more men will be put to work within the month. The prospect for this addition is excellent.



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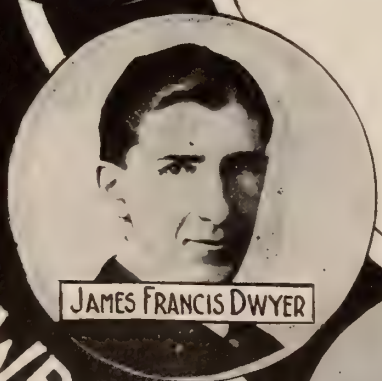
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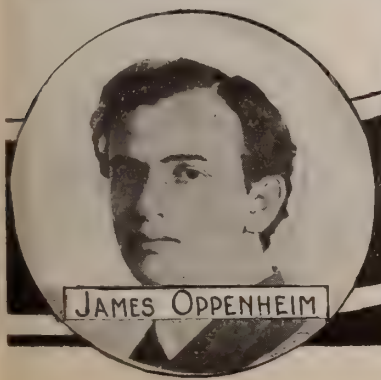

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Looking Ahead With The Producers

MOTHERLY DEVOTION ROLE FOR BETTY NANSEN IN A GREAT NORTHERN FEATURE

BETTY NANSEN plays the leading role in the Great Northern Film Company's latest release entitled "For Her Son." She portrays the part of Mrs. Garvin, the doting mother, who has been shielding her son, Ralph, since his early childhood.

After a short vacation at the parental



SCENE FROM "FOR HER SON" (Great Northern)

home Ralph returns to his studios; in order to liquidate his indebtedness his mother accompanies him to the city so as to raise the necessary amount, but Ralph lavishes both his time and money in the company of Gladys, an actress.

Ralph finally obtains funds from a loan-shark to whom he issues a note, and forges the name of John Grant, his father's friend, as the endorser.

At the expiration of the note, it is presented to Grant, and he honors it, hoping by this means to get Mrs. Garvin, with whom he is enamoured, into his power. She spurns his advances and indignantly leaves him. Soon after her departure Mr. Garvin enters his friend's house, and having learned of his wife's secret visit, he accuses her of infidelity and forbids her his home.

She then supports herself and son. Ralph still continues his relations with Gladys heedless of his mother's pleading to leave her. She finally tells him not to see her until he has made up his mind to reform; that evening when Ralph calls to ask her for more money, she admits him, believing he has reformed.

In an opportune moment Ralph steals some money, but is discovered in the act by his horrified mother, who quickly makes him depart. A maid, thinking burglars have entered, summons the police, but Mrs. Garvin is not prosecuted.

Shortly thereafter the dead body of Ralph is carried in, after the young man had hurled himself in the path of a speeding motor car.

WINNIFRED GREENWOOD IN "STARLIGHT," MUTUAL

"Starlight" and "Across the Sunset Seat" are the titles of two photoplays which are being produced at the American Film Company's studio for release in the Mutual program.

Charlotte Burton, William Russell, Eugenie Forde, Roy Stewart and George Periolat appear in "Across the Sunset Seat." Winnifred Greenwood, Edward Coxen, George Field, Charles Newton, and Nan Christy are cast for "Starlight," which is a tale of old Egypt and weird reincarnations.

HARD LUCK MEN BREAK DOOR HINGES TO EARN ESSANAY MONEY

Essanay raided Chicago's slum district for five hundred characters for a three-act picture, "The Law's Decree." There were plenty of down-and-outers to be had, but they were not exactly the type.

The story deals with a swindling operation and shows hundreds of poor workmen, who had lost their all in the scheme, storming the offices of the company when its operations were exposed.

Most of the down-and-outers of the regulation type looked like hoboes, and this was not the type wanted. The exact type was finally secured by a visit to the Dawes Hotel, the hostlery established by Charles G. Dawes, the wealthy Chicago banker, in memory of his son.

This is not a charity hotel, but one where men out of employment can get rooms and board for a nominal cost. The ordinary patron is a bona-fide workman, down on his luck. They welcomed the chance to earn a few dollars a day.

The men were perfectly willing to give full service, for they stormed the doors of the swindling office, in the photoplay, which in reality were doors into the studio of Essanay, with such vigor that they were carried off their hinges.

LUBIN'S "RIFT IN THE LUTE" GETS FINISHING TOUCHES

Anthony P. Kelly's four-part feature "The Rift Within the Lute," a story of a country girl's trust for the suave man from the city, which under the direction of Joseph Kaufman, of the Lubin Company, has been in the making for the past three weeks, has received its finishing touches and the stamp of approval have been placed upon it by the directing force.

June Daye plays the leading role of Kate Merry. Inez Buck, formerly of "The Misleading Lady" company, and Craufurd Kent, are in the cast.



VIEWS OF "JANE" AND "THE REFORM CANDIDATE" (Center), MOROSCO AND PALLAS RELEASES FOR DECEMBER ON THE PARAMOUNT PROGRAM



LOOKING AT DRAMATIC MOMENTS IN "THE LABYRINTH," IN WHICH GAIL KANE WILL BE SEEN AS AN EQUITABLE STAR

"THE REFORM CANDIDATE," PALLAS-PARAMOUNT DECEMBER

Closely following its initial release on the Paramount Program "The Gentleman from Indiana," by Booth Tarkington, starring Dustin Farnum, Pallas Pictures announces as its second release "The Reform Candidate," written by Maclyn Arbuckle and Edgar A. Guest, and starring the former. The date is December 16.

"The Reform Candidate" is a screen version of Mr. Arbuckle's former stage success of the same name. As a creator of American types, such as he portrayed in "It's No Laughing Matter," "The Country Chairman," "The Round Up" and other screen and stage plays, Maclyn Arbuckle has become one of this country's popular artists. "The Reform Candidate" he himself wrote in collaboration with Edgar A. Guest, known the country over for his "Breakfast Table Chat" column in the Detroit *Free Press*.

Supporting the star in this play are Myrtle Stedman, Forrest Stanley, Charles Ruggles, Howard Davies and others, under the direction of Frank Lloyd. The camera work has been entrusted to Fred Dobson, who has taken over 50,000 feet of film up to date for Pallas pictures without a single re-take.

MUSIC IS THEME FOR COMEDY IN DEC. 10 "POKES AND JABBS"

"Pokes and Jabbs," in "Strangled Harmony," the Vim release of December 10, use music as the theme of their comedy. Following their rule that each comedy must have a plot, this release is no exception and, in fact, depends upon its plot for most of its laughs.

The story has to do with Ethel, a young girl who is passionately fond of music. The rich Mr. Jabbs woes her. But she will not have him and his money because he has no music in his soul.

She gives her love to Pokes, a poor violinist. When he sells his violin, he loses her love and she reconciles herself to Jabbs. She improves her mind by reading novels and teaching her ten children music, much to unmusical hubby's disgust.

Pokes yearns for her, but he doesn't know that ofttimes it is better that we do not get what we strive for the most.

In this release Bobbie Burns and Walt Stull appear as Pokes and Jabbs, supported by Ethel Burton and the rest of the Vim funmakers.

SECOND "O'ROURKE" WITH KERRIGAN READY NOV. 29

The second adventure of the J. Warren Kerrigan series, in the new Universal special feature, "The New Adventures of Terrence O'Rourke," will be released the week of November 29, entitled "When a Queen Loved O'Rourke." The story is by Louis Joseph Vance, the scenario by Walter Woods and F. McGrew Willis, and produced under the direction of Otis Turner.

The third and last installment of the "New Adventures of Terrence ORourke" will be followed December 6 with the first installment of "Graft," the new Universal serial, with Hobart Henley and Jane Novak.

"RED CAFE" CLIMAX BASED ON STANFORD WHITE MURDER

Harry Myers and Rosemary Theby are soon to be seen in an emotional drama, "The Red Cafe," written for the Universal stars by Charlotte Wharton Ayers. The punch of this drama consists of a situation in which the heroine gives up her fiance to wed a man whom she pities, only to find that the man she wedded was already married, making her marriage to him illegal.

The denouement of the plot is based upon a situation almost similar to the murder of Stanford White by Harry Thaw.

"JANE," MOROSCO, PARAMOUNT RELEASE FOR DECEMBER 6

As its December 6 release on the Paramount Program, the Oliver Morosco Photoplay Company announces a screen adaptation of Charles Frohman's comedy success, "Jane," in which Charlotte Greenwood and Sydney Grant share the stellar honors.

The original play by W. H. Lestocque was produced in the early nineties at the Tremont Theatre, Boston, and was then taken to New York, where it had a record-breaking run at the Madison Square. Charlotte Greenwood portrays in the film, the ludicrous character of Jane originally created by Miss Johnstone Bennett. The play was first produced in London at the Comedy Theatre, December 18, 1890, with Charles Hawtrey as the original Shackelton, Lottie Venne as Jane, and Charles Brookfield as William.

Charlotte Greenwood and her partner, Sydney Grant, have established an enviable reputation among patrons of the big-time vaudeville and musical comedy theatre throughout the country and make their first motion picture appearance in this production.

In the title part of the maid, Miss Greenwood displays her side-splitting antics and is supported by her partner. A supporting cast includes Forrest Stanley, Myrtle Stedman, Howard Davies, Herbert Standing, Syd de Grey and Lydia Yeamans Titus. The play has been staged under the direction of Frank Lloyd.



GLIMPSES OF TWO VITAGRAPH COMEDIES—MR. AND MRS. SIDNEY DREW IN "DIPLOMATIC HENRY"—ANITA STEWART, EARLE WILLIAMS AND ALBERT ROCCARDI IN "THE COUNTS"

CLARA KIMBALL YOUNG CAST FOR "CAMILLE," WORLD

World Film, on December 6, will release "Camille" with Clara Kimball Young in the title role. This picture is expected to exceed in beauty and dramatic interest "Trilby."

The story of "Camille" is perhaps not necessary to tell in detail. It is the life history of a beautiful member of the French demi-monde. Miss Young, of course, is the Camille of the picture, which has been directed by Albert Capellani.

It is interesting to tell, that in the picture will be seen as Armand, Paul Capellani, a member of the Comedie Francaise, Paris, who is an officer of the French army.

MISS BRUNETTE, IN SELIG, RELEASED JAN. 10

The Selig Company announces that one of the strongest and most daring photo-dramas of the season will be booked through V-L-S-E, on January 10. Present indications are that the drama will be in five reels. Fritzie Brunette will be the star.

Miss Brunette wears seventeen different gowns during the course of this drama. She enacts the exception role of a drudge who is tempted from the straight and narrow way by the love of finery, and finally becomes a siren and a temptress.

"VALLEY FEUD," MUSTANG DRAMA, SET IN PIONEER DAYS

The private warfare of patriarchal and pioneer days is revived in "The Valley Feud," a Mustang drama, screened by the American company, and offered for release on the regular Mutual Program, November 26.

Anna Little stars as Glory Rogers, the magnanimous heroine of a herdsmen's quarrel in the grazing country. E. Forest Taylor is featured as Joe Boling, the young representative of the opposite faction, and Jack Richardson appears as Gene Galt, Roger's foreman.

MADAME PETROVA IN ANOTHER FEATURE FOR METRO

Mme. Petrova, the Metro star, who has been on tour in the successful play, "The Revolt," is taking advantage of her New York engagement by beginning work on another Metro feature picture, "What will People Say," at the Popular Plays and Players studio, in Fort Lee, N. J. This production will be mounted on an elaborate scale, and Mme. Petrova will be surrounded by a cast including Fritz de Lint, Fraunie Fraunholz, Jean Thomas, John Dudley, William Morse, Geraldine Piers, Willis Enslee, and other stage and screen artists. Miss Thomas is a member of Mme. Petrova's supporting cast in "The Revolt," and Miss Piers has an important role with Ethel Barrymore in the play, "Our Mrs. McChesney," at the Lyceum Theatre.

In order to fill her speaking stage engagement in New York, and answer the call on her services at the Fort Lee studio, Mme. Petrova is having a rather lively time of it.

"What will People Say" is in five parts, and will be produced for the Metro program under the direction of Mme. Blache.

"JOURNAL OF LORD JOHN" EPISODE SHOWN AT "U" CITY

The first episode in the production of the series, "The Journal of Lord John," has been finished and run at the company theatre at Universal City and every one about the plant is congratulating E. J. Le Saint, the producer. In itself, that speaks volumes, for the story is told in four reels and will be followed by other installments, each complete in itself and told in three reels.

An interesting fact in connection with this first episode is the all-star supporting cast that work with Garwood in making it the success it is. The corps of players includes Stella Razeto, Gretchen Lederer, Carmen Phillips, Laura Oakley, Walter and Jay Belasco, Grace Benham, Albert MacQuarrie and Ogden Crane supporting William Garwood.

BARTLETT WRITES DRAMA INSPIRED BY FAMOUS HYMN

Lanier Bartlett, the photoplay author, has written a drama in two reels, "Just As I Am," which was inspired by the famous old hymn of the same name. An all star cast including Wheeler Oakman, Eugenie Besserer, Edith Johnson and Frank Clark add to the impressiveness of this subject.

Colin Campbell, who produced "The Rosary," "The Carpet from Bagdad," "The Sands of Time," etc., directed "Just As I Am."

"A TANGLE IN HEARTS," FROM NOVEMBER 14 TO DECEMBER 5

Owing to an unexpected change in schedule, a "A Tangle in Hearts," which was to be released November 14, was shifted to December 5, in order to allow the two Harry Volkes comedies to be released one after the other. John Daly Murphy has done some of his best light comedy work in this Casino Star Comedy.



THE LATEST PORTRAIT OF EDNA MAYO, THE YOUNG ESSANAY STAR, AND HER POMERANIAN, "FRISKY"

SEVENTH EPISODE OF CENTAUR-STANLEY SERIES READY DEC. 9

The seventh and concluding episode of the Centaur Features, "Stanley in Africa" series, based on the thrilling adventures of the Henry M. Stanley expedition sent by the New York *Herald* some years ago into Africa to recover Doctor Livingston, the lost missionary, will be released on the Mutual program, December 9.



MARGARET GIBSON AND B. SINGH IN A SCENE FROM "THE ARAB'S VENGEANCE" (Centaur-Mutual)

It is in two reels, as are all of the former releases, and is entitled "Stanley in Darkest Africa."

From exhibitors running the series comes the word that the pictures have proved a big drawing card partly because of the familiarity of motion picture patrons with the stories. At the time of the expedition columns of news matter of the episodes of the trip were related, the effect of which has been reflected to the gain of exhibitors.

Of greatest advantage, however, and of paramount importance in attracting patrons, was the fact that the pictures served to introduce some of the famous Bostock animals in the roles of motion picture players. In this, as well as in all other respects, the series was a rare novelty.

Following this last episode will come Centaur Feature animal pictures of varying nature, each bringing in a full share of the Bostock animals.

HELEN BADGLEY IN THANHOUSER RELEASE ON NOVEMBER 25

"The Baby and the Boss," a two-reel drama produced by the Thanhouser studios for release on the regular Mutual Program, November 23, gives an intimate glimpse into the inside workings of politics in a big city.

The innocent, but determined, little invader of the private office of Dave Hinkey, "the harsh boss," is none other than Helen Badgley, the baby in the double title-role, who seeks influence for Patrolman MacCracklin, Sister Irene's sweetheart.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

COURT CHECKS POLICE OPPOSITION TO "NATION" IN NEWARK, N. J.

AN injunction restraining Chief of Police Long or any police official of the city of Newark from interfering with the production of "The Birth of a Nation" in the Newark theatre, Newark, N. J., was signed recently by Vice Chancellor Griffin in Jersey City, N. J., at the request of McCarter and English, of Newark, acting for the Epoch Producing Company, of New York.

Accompanying the injunction is an order directing the city authorities to show cause in Chancery Chambers, Newark, November 23, why it should not be made permanent.

The injunction and order followed Chief Long's announced determination to stop the exhibition of the film in Newark, after a voluntary board of censors, consisting of the president of the police commission and the city attorney, had reported that "showing 'The Birth of a Nation' in Newark would do its citizens no good."

The general indignation and adverse attitude of the local press had its influence on Chief Long. Before the injunction was applied for he announced his willingness to appoint a new board of censors and throw out the report that had already been adopted. Manager Robbins, of the Newark theatre, however, paid no attention to the offer of compromise and lost no time in placing the matter before the courts for adjustment.

The injunction permitted the showing of the film to begin its two weeks' run in Newark as advertised. As the injunction is returnable Tuesday, it is believed that a legal decision by the court will not be given until after the run has been completed. Beginning with the initial performance, Monday afternoon, "The Birth of a Nation" has played to standing room at every show.

But the effort to stop the showing of the film in Newark was not lost on the professional agitators and trouble makers in Elizabeth, where "The Birth of a Nation" is scheduled to begin a three days' run on November 25.

A delegation of colored citizens visited Mayor Victor Mravlag, Thursday, and protested against its exhibition. The mayor dismissed their appeals with scant ceremony and was emphatic in his opinion as to the merits of the picture.

Commenting on the attempts to prevent the showing of "The Birth of a Nation" in Newark and Elizabeth, the Newark *News* dismisses the subject editorially by characterizing the opposition to the film as "More epidemic than eugenic." Editorially the Elizabeth *Evening Journal*, under date of November 18, says in part: "The negro who witnesses 'The Birth of a Nation' will find that the condition of his race is fairly portrayed in its relation to that unfortunate time. He should greatly rejoice to remember that out of such conditions of despoilation and demoralization the race emerged as soon as it could be expected and has been climbing steadily since to a place of recognition."

MAY CHANGE VANCOUVER LICENSE LAW

At the regular meeting of the Vancouver City Council last week, Alderman Mahon announced his intention of introducing a motion to amend the present license bylaw so as to enable the city to license the moving picture school now being conducted here by L. D. Macdonald.

If it is found that the city has not the power to exercise supervision over the school, Mr. Mahon intends to seek such such power from the provincial government.

ATTORNEY GENERAL WANTS APPEAL BOARD FROM CENSOR IN BRITISH COLUMBIA

IT was learned for the first time last week that the Hon. W. J. Bowser, Attorney-general for British Columbia, is considering the establishment of an appeal board to pass on the various pictures rejected by the local censor, and that he has already evidenced a desire for a little more sanity in the censor's office.

This welcome news comes as a direct result of the agitation aroused over the rejection of "The Spoilers," under the guidance of George L. Broy and Sam Whitehead, holders of the Canadian rights, and Manager Hector Quagliotti of the Colonial Theatre in Vancouver.

His viewing of "The Spoilers" after its rejection awakened the attorney-general to the fact that the censorship was not being administered in a sensible manner.

In conversation with Mr. Whitehead one day last week, Mr. Bowser asked him his opinion of the wisdom of appointing the appeal board, and Mr. Whitehead enthusiastically favored the idea. Before leaving he was invited by the attorney-general to visit him in Victoria the next week, to discuss the matter.

The importance of this concession to the exhibitors and exchange men of British Columbia cannot be overestimated. Former requests for a board of this source have been entirely fruitless, but it is now generally conceded that the attorney-general was not fully aware of the class of productions which were being condemned by the censor.

Messrs. Broy, Whitehead and Quagliotti are deserving of the thanks of the entire trade in that province.

"The Spoilers" was shown at the Colonial Theatre all last week to packed houses, and all Canadian records for attendance were broken. It was estimated on the last night by those in charge that the attendance for the week would total 23,000, and that receipts would be considerably more than $6,000.

The publicity attendant upon the picture's rejection and its final passing by Attorney-General Bowser, served to create intense interest in it, and it is expected that its second week in Vancouver will be scarcely less brilliant than the present one. After a week at the Variety Theatre in Victoria, the picture returns to the Rex in Vancouver, where W. P. Dewees has booked the feature at the highest rental ever paid for a picture in Canada. The present showing at the Colonial is on a percentage basis.

WILL CARRY SUNDAY CLOSING FIGHT TO TENNESSEE SUPREME COURT

Indicted for operating on Sunday, a verdict of guilty has been returned against the Chattanooga motion picture houses. A nominal fine was imposed in one case.

Using this issue as a test, the litigation will be rushed to the Supreme Court for immediate trial.

The issue in Tennessee is based on a technicality as to the effectiveness of laws restricting such operations on Sunday. The attitude of the state is that Sunday pictures are a nuisance, per se, and that it is not essential to prove that they actually act as such.

The combined picture interests take the attitude that they must be proven as nuisances, and condemn the statute prohibiting the pursuit of regular avocations on Sundays as one of the "blue laws" of the state.

Waiting the action of the Supreme Court the picture houses are closed on Sunday.

GEORGIA TOWN FIXES ADMISSION PRICES

Perhaps one of the most unique incidents of municipal regulation of moving picture interests is that which has been brought to light by W. C. Brandon, Atlanta branch manager of the V-L-S-E at West Point, Ga.

The city government of that community has fixed by statute the maximum admission which an exhibitor of motion pictures may charge.

This maximum is ten cents, and in the event that the exhibitor insists that he cannot show a picture for that price, and he can prove to the city authorities that it has such exceptional merit as to warrant him charging more, he is required to pay the city a sum of fifty dollars for the privilege.

It is said that this ordinance was introduced because up until a short time ago, there had never been any competition in the city.

This caused such a storm of criticism, and so vitally affected the pleasure of the community's inhabitants that the City Council passed an ordinance forbidding such admissions except under the circumstances noted.

KANSAS CENSORS WILL TRY TO STOP SHOWING OF SLIDES

It is expected that the Kansas censors will try to stop the slides that are being shown throughout the state containing arguments against censorship.

These slides have been sent out and are being shown in the theatres of the state in an effort to arouse the candidates for office at the next election to such an extent that the law can be amended.

It is understood the censors will ask S. M. Brewster, attorney-general, to see if the authorities have any right to stop the circulation of the slides.

The censorship law applies only to films and it is hard to see how the attorney-general or any other official can find wherein it can be twisted to apply to slides.

SUNDAY OPENING IN IDAHO TOWN BY TAXPAYERS' PETITION

Idaho Falls has joined the list of progressive Idaho cities, and at a recent meeting of the city council it was decided that the motion picture shows should be allowed to run on Sunday. The action of the council was taken upon a petition presented to the city officials by a majority of the taxpayers.

The matter was discussed both pro and con and when the vote was taken it stood three and three. The mayor cast the deciding vote that the picture shows should operate.

CONNERSVILLE, IND., PICTURELESS ON THE SABBATH

There will be no motion pictures shown on Sunday in Connersville, Ind., according to the order of Mayor Braun.

The mayor says he believes the pictures would do good, but hundreds of church workers oppose him so bitterly that he says he has advised the picture managers not to open their shows on Sunday.

"COUNTRY STORE" MADE TO LOOK LIKE A SHERIFF'S SALE IN MILWAUKEE

"THE COUNTRY STORE," that first aid to a poor theatre manager and outside of souvenirs probably the most frequently used method of reaching the bankruptcy court, has been placed under the ban in Milwaukee by no less a personage than Chief of Police Janssen, and is now a thing of the past.

The abolishment of the country store was brought about under the old raffle and lottery law, and while there is some doubt as to the legality of the chief's application of the law, nevertheless, the motion picture exhibitors, at a special meeting held at the Plankington House recently, voted against the country store and commended the chief for his action.

A committee consisting of George Fischer, William Gross, Jr., Otto Meister, Frank Cook and William Riese, called upon the chief to notify him of the action of the exhibitors and to assure him that the exhibitors will always be back of him in any move for the betterment of the theatre business.

The order abolishing country stores came like a bolt from a clear sky, and many of the exhibitors were caught with an entire stock of goods on hand. Outside of a notification from the patrolman on the beat to inform those exhibitors who were running country stores that they were violating the law, no formal notification was given.

Despite the exhibitors' commendation of the order abolishing country stores, the exhibitors are very much worried over the present puritanical wave that seems to be sweeping Milwaukee, and of which the abolishment of the country store was but another manifestation.

The closing of the country store following close upon the heels of the abolishment of the cabaret and the attempt to close the delicatessen stores on Sunday is, according to those who should know, but a forerunner of a general Sunday closing and the enforcement of many other of the puritanical statutes which are still standing on the books.

BRITISH COLUMBIA CENSOR REPORTS "CUTS" FOR 1914; 631.5 REELS REJECTED

A SYNOPSIS of the British Columbia censor's report for 1914, just made public, is as follows:

"The number of reels of film which passed through the office and secured inspection was approximately 7,500, each reel averaging about 1,000 feet in length. The total number of reels rejected in their entirety as being unsuitable for public exhibition was 631. The percentage of rejections to the total number of reels of film inspected was 8.42 per cent.

"Total rejections of film and reasons therefor as follows: Infidelity, 173 reels; seduction, 65; unnecessary display of United States flags, 50.5; depiction of harlots, 42; generally immoral, 27; unwholesome and evil suggestions, 26; offensive to religious orders, 21.5; white slavery, 21; excessive crime and gun play, 19.5; gruesome and nauseous, 19.5; anti-British, 18; illegitimacy, 14.5; excessive drunkenness, 12; indecent vulgarity, 12.5; excessive gambling, 11; cohabitation and concubinage, 11; burlesqueing of clergy, 9.5; depicting insanity for comedy purposes, 7.5; glorifying criminals, 7; against public policy, 7; featuring adultery, 7; disgusting portrayals of insanity in dramatic productions, 6; bestiality, 5; lewdness of characters, 5; comedies insulting to British race, 5; films slandering Allies in war, 5.5; nauseous snake films, 5; bad example to children, 4; gruesome suicide work, 4; dive scenes, 4; ridicule of temperance movement, 4; general depravity and viciousness, 2.

In addition to rejecting 631.5 reels of film for the foregoing reasons, the censoring staff of the office made several thousands of exclusions of objectionable matter from reels which were approved for use following the removal of the offensive material."

No exact records are kept, it seems, of the number of cuts made, but the tabulation of rejections indicates how trivial must be the objection to a scene to apparently warrant its excision.

DETROIT SUBURBAN MANAGERS ASK FOR SUNDAY OPENING THROUGH REFERENDUM VOTE

HIGHLAND PARK, Mich. (really Detroit), theatre managers are circulating petitions that they be allowed to keep open on Sunday. The members of the city council are opposed to it, but the proprietors expect to get enough petitioners to sign to have the question submitted to a referendum vote of the people.

Their plea is that about half of the village's population attends Detroit theatres on Sunday and that these people might just as well be entertained in Highland Park where theatre managers are under just as heavy an expense.

Should the people vote for Sunday shows, a large theatre will be erected in Highland Park, which is a thickly populated part of Detroit, having thousands of beautiful homes as well as many big industries, one of which is the huge plant of the Ford Motor Company.

"DAMAGED GOODS" GETS FAVORABLE DECISION IN INDIANA TOWN

"Damaged Goods" may be shown at the Wells Bijou theatre at Evansville, Ind., according to Mayor Bosse, after he saw the picture at a private showing.

He recommended the excision of one or two scenes in which the idea was only incidental to the plot.

When the drama with Richard Bennett and his company tried to book it for Evansville, Mayor Bosse refused permission to let it be shown.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Nov. 18.

A. W. CALDEWAY has been added to the scenario staff at the Balboa studio. Mr. Caldeway was formerly with the Universal, serving with the Balboa for a time, later in charge of the scenario departments of the Crown City and National Film Corporation.

George A. Smith, in charge of the newspaper serial department of Pathé Exchange, Inc., spent a day at the sudio of the Balboa company at Long Beach while making a trip over the country arranging for the publication of "Who Is Guilty?" series, soon to be released by Pathé, and which is now being made at the Balboa under the direction of Sherwood Macdonald.

W. A. S. Douglass, general publicity director of Pathé Frérès, spent the past week with the Balboa company, aiding the Horkheimer brothers in the production of "Neal of the Navy," which, owing to a series of accidents, has been delayed. The last scenes for the fourteenth and final episode of the serial were made this week

The Balboa company is building a 10 x 18-foot vault, which will be used exclusively for cameras and camera equipment. The supply at the studio is now estimated to be worth five thousand dollars.

Activities of Kalem Companies

Director William Beaudine, of the Kalem Ham Comedy Company, has just finished the filming of the single reel subject which had a working title of "Bud In a Museum." In this, rivalry between two professors whose children have a "case," causes one to steal from a museum a mummy, to be used as a subject for the other's lecture. The children, learning of this, threaten to expose the thief unless consent for their marriage is given. Duncan, as the watchman at the museum, in order to hold his job, takes the place of the stolen mummy. The supporting cast for "Bud" includes Ethel Teare, Charles Inslee, Jack Macdermott, Charles Mulgro, and Gus Leonard.

The Kalem "Stingaree" company, which series is being made under the direction of James Horne, just returned from spending several days at Fresno, where exterior Australian scenes were made.

The Keystone company has added a portrait studio to its plant, which is being installed in the new Keystone office and laboratory building. This department will make all stills for lobby displays and photographs for newspaper cuts. The studio will be located on the top floor of the new five-story building, fitted with electric heat and drying apparatus, all modern equipment, and will be in charge of J. T. Brown, a former Keystone crank turner, who has been identified with several Pacific Coast portrait studios.

Trial projections of the water scenes made at Santa Cruz Islands by the Universal company, under the direction of Henry Otto, and headed by Ida Schnall, the professional swimmer and diver, show some exceptional stunts performed for the camera. Every member of the company, numbering in all about forty, endured numerous hardships in their efforts to secure exceptional results, and the film shows the success that crowned their efforts. The twenty-five diving beauties figured in many water scenes. For one scene Ida Schnall dived from a high cliff into the ocean, fully one hundred and seventy feet. The filmers came home with sore feet and many blisters as the result of climbing in search for exceptional locations.

De Haven to Direct His Own Subjects

Jay Hunt, employed by the Universal to direct productions in which Mr. and Mrs. Carter De Haven are featured, has been transferred to the direction of the Big U company, and Mr. De Haven is to direct the subjects in which he appears. This is Mr. De Haven's second experience before the camera. He worked at the Universal several weeks in the summer in the making of "The College Orphan." Harry Weil, late of Pallas studio staff, will be assistant to Mr. De Haven.

"General" Otis Turner, assisted by his technical director, John Coakley, is making preparations for the five-reel subject, entitled "The Pool of Flames," which is an adaptation from another of the Louis Joseph Vance stories in which Terrence O'Rourke is the principal. The scenario is being prepared by F. McGrew Willis.

Director Jacques Jaccard has been presented by members of the Universal Harry Carey Western company, of which Jaccard is director, with a Frontier model Colt revolver of the finest type. It has a pearl handle, blue steel barrel, and is fitted with a hand-carved scabbard and belt. Mr. Jaccard is as proud of this as the little boy with his first red-top boots, and will use it in signaling the players in the making of scenes.

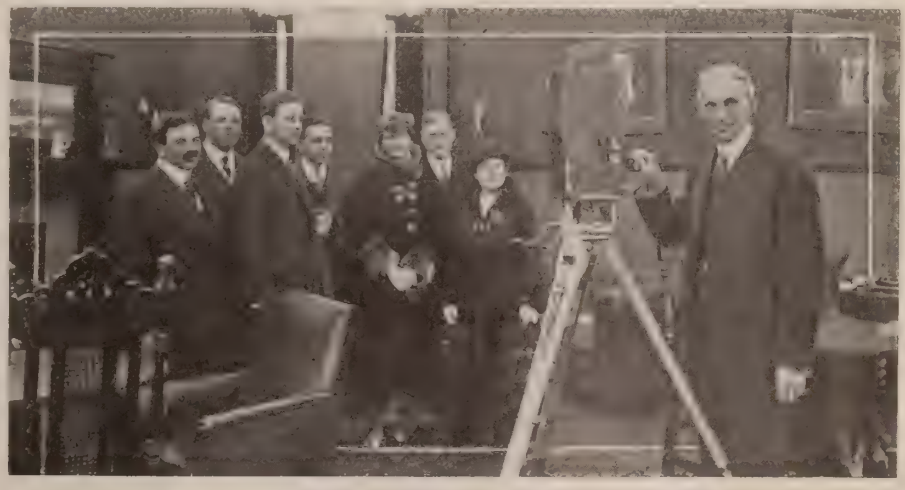
Paris, Babylon, Jerusalem, and several other cities have been reproduced for the screen on two blocks of ground, where hundreds of players are working daily, under the direction of D. W. Griffith, for scenes in his coming big subject, known at the present time as "The Mother and the Law," which is said to be only a working title. In scenes for this, as high as fifteen hundred people will be used at one time. It is understood that famous paintings are being reproduced in life, and will depict the fall of Babylon, the massacre of St. Bartholomew, the crucifixion, and, to take an extra man's word for it, "just about everything in history."

Subway Explosion Is Staged

J. Morley, late of the Western Lubin company, at Coronado, Cal., is now with the Universal.

Director Richard Stanton, during the past week, staged the subway scenes for the third episode of the serial "Graft." A big punch was added to this episode when an explosion occurred which blew up the street over the subway and a seven-passenger automobile and "passengers" dropped through the opening onto the frightened and supposedly injured workmen. Added to this, the subway substructure catches on fire, and as the workmen are escaping, other portions of the support give way. The scenes were made without accidents of any kind, and while the film depicts many being crushed by fallen rocks and debris, not one who took part sustained even so much at a slight hurt.

Special diffusing cloths of a water-proof nature are being placed over all stages at Universal City, which when in position will



HENRY FORD CRANKING A MOTION PICTURE CAMERA AT UNIVERSAL CITY



(Left) NEW FIVE STORY KEYSTONE FILM COMPANY ADMINISTRATION BUILDING. (Right) SET BUILT AND BURNED FOR FIRE SCENES IN COMING KEYSTONE SUBJECT

enable the twenty-four companies to continue work rain or shine during the rainy season. The first rains of the season which fell the early part of this week, practically stopped production work at all studios. The rain was unexpected at this time of the season, and is most frequently referred to as "unusual," a word coined especially for the use of California boosters and native sons.

The Robert Leonard and Ella Hall company of Universal players, who have been at Arrow Head, Cal., for the past several weeks, have completed "The Silent Man of Timber Gulch," which was written and produced by Mr. Leonard. In this, Miss Hall plays the dual role of wife and daughter, the latter presumably about ten or twelve years of age. The atmosphere of this picture is of the nature of an early-day timber camp.

Rawlinson in Story of Philanthropy

Work of a philanthropist forms the basis for a two-reel subject, entitled "What Followed," which features Herbert Rawlinson as a man of wealth, who secures a position in a municipal employment bureau for the purpose of getting in close touch with conditions among the poorer class. There is a pretty romance in this, in which the philanthropist's sweetheart is brought to realize the shallowness of society when her brother is found to be the offender of a poor girl. Agnes Vernon appears as the mistreated stenographer, the leading part opposite Mr. Rawlinson, and the other members of the cast are Dorothy Bebb and Barney Furey.

"The Sword on the Shield" is the title of a cleverly conceived detective story in which the death of a man is proven to be accidental after relatives and friends have been charged with the crime. Rupert Julian is in charge of the direction of this, which is from a scenario by Anthony Caldeway. The entire cast supporting Mr. Julian are Harry D. Southard, Elsie Jane Wilson, J. R. Hope and Hal Cooley.

The Allen Curtis Joker company is filming "Slightly Mistaken," being a series of comedy incidents caused by the maid and the daughter of the household, both being named Susan. Many scenes are taken on the beach and there are two sensational rescues.

Emory Johnson, late of the Liberty Film Company at San Mateo, has been engaged by the Universal company, and is playing the lead to Hobart Bosworth in the filming of the Bret Harte story, "Two Men of Sandy Bar." The cast for this Bosworth subject includes: Frank MacQuarrie, Charles Hickman, William Mong, A. E. Whitting, Jack Curtis, Jean Taylor, Yona Landowska, and Gretchen Lederer. The scenario was prepared by Olga Printzlau, and the direction is in charge of Lloyd B. Carleton. A greater portion of the scenes for this Universal Broadway feature are laid in Western towns.

William F. Russell, leading man for the American Film Company, after spending a day playing the part of a fisher lad hero, recently had the opportunity of proving his ability as a real hero of this character, when the boat in which a company of American players were going home capsized. Charlotte Burton, wearing a heavy fur coat, received aid from Mr. Russell, while other members of the company righted the boat. The additional weight of water-soaked clothing made it dangerous for all to occupy the boat, and Mr. Russell swam to shore, a distance of a quarter of a mile.

Canadian Sets for Sturgeon Feature

Word from the Rollin S. Sturgeon Vitagraph Feature company, at Bear Lake Valley filming "God's Country and The Woman," tells of Canadian sets being built there, including one of a trading post of genuine log houses.

Alva W. Lane has been engaged by the Vitagraph forces as purchasing agent, and is now installing a system to take care of this work.

The Jesse L. Lasky Company has acquired rights on all Mark Twain's works, and are now having a scenario prepared for "Pudd'n Head Wilson," in which Theodore Roberts will appear as star. It is the intention to make up these subjects from time to time, but no definite program has been laid out.

The filming of the Fanny Ward Lasky subject, "The Cheat," has been completed, and also the last scenes for "The Immigrant," the Valeska Suratt subject, directed by George Melford, have been filmed.

In making the court room scenes for "The Cheat," approximately three hundred people were used as an audience, supposed to become enraged at the evidence of a witness whom they attack. Reserves were called to stop the disorder, and it was in this scene that the people were injured.

An overenthusiastic assistant director, in securing people for "The Immigrant," had the aid of the Los Angeles Immigrant Bureau, and secured fifty direct from Russia who could not understand more than six words of English. Director Melford's Russian vocabulary is limited to the pronunciation of Petrograd, and when he took the party on a sea-faring jaunt to San Diego, he had the gay time of his motion picture career. A stoker on the boat was discovered who could speak Russian, and was pressed into service. The paying off scene was one that created a riot, for all the immigrants insisted upon kissing Melford when they received their money, and would have done so had not the crew of the steamer come to his aid.

Kolb and Dill in "Glory"

The K. & D. Company has completed the filming of their first subject, "Glory," from scenario by Aaron Hoffman. This subject features Kolb and Dill, well-known German comedians. It is understood that this organization will not produce further subjects until this is marketed. It is said the plan is that this is to be disposed of by state rights.

Louis J. Cody, who has been playing with Selig companies for the past several weeks, and prior to that time with Thomas H. Ince and Balboa companies, has been placed under contract by Manager Tom Persons as a member of the Selig stock organization.

Bessie Eyton and Thomas Santschi, who in many Salig releases appeared in leading parts, but who have not played in the same subject for almost a year, have been cast to play leads in a three-reel subject, written and to be produced by Colin Campbell. The title of this is "The Supreme Sacrifice." It is a drama of the sea, with Mr. Santschi in the part of a sea captain who returns to his native land to face the humiliation of a wrecked home, his wife having been untrue to him. This causes him

IN THE DAY'S WORK FOR BUSY UNIVERSAL COMPANIES ON THE WEST COAST



PRODUCING COMPANIES LEAVING FOR LOCATIONS—SUBWAY SET FOR "GRAFT." BEFORE MAKING OF EXPLOSION AND FIRE SCENES

to lead a morally degenerate life, and he is finally aided to recover his former position by the aid of a woman of the underworld, played by Miss Eyton.

The Selig Zoo has just received four fully grown ostriches, which have been added to the hundreds of specimens on show here. This is the first flock, covey or herd of ostriches to be purchased by a motion picture company, and if an incubator large enough can be found, Manager Tom Persons expects to have a yard full by spring.

Another Horsley company has taken up the filming of a series of detective stories to be known as "The Adventures of Alan Dare." The stories for these were written by Crane Wilbur, who also plays the name part. The direction is by Robert Bradwell. One of these subjects will be released every other week.

"Stanley" Series Completed

The "Stanley in Darkest Africa" series has been completed, at least for the present, the fifth being "Stanley Among the Voodoo Worshipers," and number six is "Stanley Among the Crocodiles." In the last episode Ena, the trained elephant, performs, giving the story several good punches. In one instance she wraps her trunk around Trainer Teitz and throws him against a tree. Failing to kill him in this method, she tosses him into the fork of a tree, and then when he falls, steps on his head. In number five of this series the two-month-old sons of Helliott and Pluto, the mammoth lions of the Bostock Zoo, make their first appearance before the camera.

The second Horsley comedy company has been organized, with Smythe Addison as director, and Billy Armstrong, late of the Chaplin-Essanay company, leading comedian. Two subjects have been produced by this organization, including "The Defective Detective," and "The Trunk Mystery."

David Horsley is again commuting, having left this week for a few days' stay in New York City. Before departing for New York, Mr. Horsley made all arrangements for the completion of an interior studio to be lighted by electricity. When this is completed it will give the studio twenty thousand square feet of floor space. In addition to this other improvements are being made which include a furniture factory and several large prop rooms. It is the intention of Mr. Horsley to manufacture all furniture needed at the studio, and he has engaged as foreman a furniture factory superintendent who has had considerable experience in making "period" furniture.

Bowman with Horsley as Director

William J. Bowman, who has been director for the Quality company in the making of the four subjects, "The Second in Command," "The Silent Voice," "Pennington's Choice," and "Rosemary," has been engaged by David Horsley to make Centaur features. William Clifford, for three years with the Universal, and playing leading parts in all the above-named subjects, will be leading man for the subjects made under Director Bowman. The company has taken up the filming of "The Terrors of the Fold," a primitive Western subject in which the Bostock trained pumas will appear. The scenario for this is by Theodosia Harris.

U. S. Davis, late of Vitagraph and Universal, is also a new director of the David



WILLIAM GARWOOD

Horsley staff, and is now completing the two-reel subject, "The Arab's Vengeance," with Margaret Gibson and Roy Watson in the principal parts. Scenes for this are laid in Soudan, and the story pertains to an English scientist who penetrates the jungles for specimens, leaving his daughter at an outpost in the care of Arabian servants.

The close to nature subject featuring Joe Knowles, the nature man, made by George W. Lawrence during the summer, has been sold to the Universal company, and will be released at an early date. This subject is of an educational character, and will be very instructive for boy scouts, amateur hunters, and interesting for all classes.

The artificial lighted enclosed studio of the Balboa company at Long Beach, will be completed by the end of the week, and picture making will be taken up in this at once. The lighting devices consist of batteries of twelve overhead, and twelve wall lights of sixty amperes and six thousand watts each, furnished by M. J. Wohl & Co., of Brooklyn.

This is the first coast studio to be equipped with these devices, which are said to give off far less heat and shed a light which is not harmful to the eyes of the players. The installation of the lighting was done under the supervision of E. D. Horkheimer, who prior to engaging in the motion picture industry, was an electrical engineer, a graduate of the technical department of Cornell University.

MEMBER OF LOS ANGELES SMART SET JOINS PALLAS PICTURES

Special to Motion Picture News

Los Angeles, Nov. 18.

"Duke" Aldis, otherwise known to the Los Angeles smart set as "F. F.," has been engaged as assistant to William D. Taylor, director of Pallas pictures, the new Paramount organization. Aldis was educated at St. Elphin's College, in Kent, England, and then was sent to the continent where he studied at Osnabruck College in Germany and at the College du Cateau in La Cateau, France, a town near Lille and at present held by the Germans.

Before he was nineteen Aldis was on the firing line in the Boer War in South Africa as a member of the South African Constabulary, the crack cavalry regiment of the Cape country. He was presented with the war medals and bars awarded by Queen Victoria and King Edward VII.

FIRST SCENES IN NYMP FILM MADE AT CULVER CITY FINISHED

Special to Motion Picture News

Los Angeles, Nov. 18.

The first scenes made at the new Culver City studio of the NYMP Corporation were made during the past week under the personal direction of Thomas H. Ince for a coming production in which H. B. Warner will be starred.

More than seven hundred people took part in these scenes, which are laid in the interior of the New York Stock Exchange, which has been built in replica at the studio. The story for this is by C. Gardner Sullivan.

The new studio will not be ready for occupancy until near the first of the year, and it has been found that the cost will be near a quarter million. The buildings are all to be of very substantial construction.



THE LUBIN COMPANY AT LUNCHEON AND ON THE SEASHORE DURING THEIR RECENT TRIP TO LA JOLLA, CALIF.

MOUSER RESIGNS AS HEAD OF INDIANAPOLIS LEAGUE

Special to Motion Picture News

Indianapolis, Nov. 20.

E. M. Mouser, president of the Indianapolis Motion Picture Exhibitors' Association, tendered his resignation at a meeting of the association, held Thursday, November 11.

Mr. Mouser, who formerly was proprietor of the Apollo theatre, which he sold recently, resigned as president of the association, as he expects to leave for the West in the near future.

Mr. Mouser has been a most capable and tireless leader, and much credit is due him for the high esteem with which the Indianapolis public views the exhibitors.

A beautiful Masonic charm was presented Mr. Mouser by Dr. J. M. Rhodes, in behalf of the association. J. Huber, formerly vice-president, will fill out the term as president, which expires January 1. R. R. Bair was also elected vice-president to succeed Mr. Huber.

BAGGOT TO BEGIN WORK ON TOLSTOI SUBJECT FOR IMP

King Baggot, the Imp-Universal star, will shortly start work upon a five-reel feature, Tolstoi's "The Living Corpse," the adaptation being made by William H. Lippert.

Eslow Breaks Opposition to "U" Stars at Boston Ball

New England Exchange Manager Shows Officers at Home Office List of Votes in Favor of Presence of Players, and President Laemmle Grants Request



MARY FULLER PAUL PANZER KING BAGGOT VIOLET MERSEREAU

J. E. ESLOW, manager of the New England Universal Film Exchange, Boston, in a recent visit to New York, made representations to President Laemmle in favor of the presence of Universal stars at the annual ball, to be held at the Copley-Plaza Hotel in Boston on December 1, with the result that Mr. Laemmle revoked the recent order forbidding players from the Universal studios to leave their work to attend functions in other cities.

As a result of the efforts made by Mr. Eslow, Mary Fuller, who led the grand march with King Baggot last year, will again head the procession of dancers with her former partner. Other Universal actors and actresses well known to a large following who will also be at the event in Boston are: Paul Panzer, Violet Mersereau, Brinsley Shaw and Betty Gray.

The decision favoring the requests of Manager Eslow was not made until some months had elapsed since his first trip to New York for the special purpose of obtaining the services of the company's players.

So many requests had been made by others for the presence of screen artists at various functions that, if granted, their absence from the studios would interfere seriously with the work of the directors. Hence the edict went out forbidding the junketing of the playerfolk.

Mr. Eslow arrived at the Imp studio just after Julius Stern, the manager, had received orders against "lending" players for social functions.

Refusing the be discouraged by the order, and still believing in the wisdom of the former custom as good business promotion for his company, Mr. Eslow decided to prove to the home office the advantage of allowing its stars to attend film events.

After two months' work, Mr. Eslow was able to present to President Laemmle a tabulated list of votes in favor of the original plan for the Boston ball obtained from every theatre manager taking the Universal service in Mr. Eslow's territory.

Signal Induces Railroad Company to Build Station

Depot, Named After the Producing Concern, Will Be Location for Many Scenes in "The Girl and the Game," the Coming Mutual Railway Serial

Special to Motion Picture News

Los Angeles, Nov. 18.

THE Signal Film Corporation, which with the Vogue Films, Inc., occupy what is known as the Western Lubin studio at 4560 Pasadena avenue, has induced the Salt Lake Railway Company to place a station on the railroad property at the rear of the studio.

This station is known as Signal, and the building for it from one side represents a regular small town depot, but from the other a motion picture set. It is around this that many scenes of the coming Mutual railroad serial, "The Girl and the Game," by Frank H. Speerman, writer of railroad stories, will be taken.

The station has waiting rooms for men and women, with the station agent and telegraph operators' office in between. At one end is the freight room, and on every side is railroad atmosphere.

Every train that passes will stop at Signal, and thereby is a prop for the filming of the Signal company's serial, which is being made under the direction of J. P. McGowan, who plays the heavy, and features Helen Holmes as the girl, and Leo Maloney as the hero.

Another side of the studio grounds faces Sycamore Grove, a public park of Los Angeles, and along the edge of this has been built a beautiful mansion to be the home of the railroad president. Handsome marble steps from the residence lead out into the park.

The Vogue producing company, under the direction of Charles France, who also appears in the subjects, has completed three subjects, titles of which have not as yet been announced. The stock members of the organization are Russ Powell, late comedian of "The Chocolate Soldier" company; Lillian Brown Leighton, for four years with Selig; William Scott, also late of Selig's, and Priscilla Dean, ingenue. It is the intention to add a second producing company shortly.

George Hutchinson, formerly manager of one of the Chicago Mutual exchanges, has been selected as business manager for the Signal company, and J. R. Crone, formerly manager of the Mutual exchange at San Francisco, is business manager of the Vogue company.

A two-story laboratory building 24 x 40 feet is now in the course of construction. The first floor will be used as a laboratory, and the second for projecting, cutting, assembly and shipping rooms.

A large garage has been built to accommodate the cars of the organization, and the entire studio has been re-equipped with new sets suitable for productions being made. A number of dressing rooms have been built, and a large painting frame and artists' room has been added to the equipment.

J. C. Jessen.

KEYSTONE PLAYERS WILL MAKE TOUR FOR PICTURES

Mabel Normand and Roscoe Arbuckle, together with other Keystone players, will shortly leave for an extended tour, during which they will make a series of pictures.

The route includes Salt Lake, Denver, The Garden of the Gods of Colorado, Niagara Falls, Chicago, and other points. In the party will be Ferris Hartman, Al. St. John, cameraman, and others.

MACKENZIE TO START WORK ON "THE PRECIOUS PACKET," PATHE

Donald Mackenzie, the Pathé producer, will soon start work upon "The Precious Packet," adapted from the novel of the same name by Fred Jackson. Lois Meredith, one of the most beautiful of the younger women upon the stage, and Ralph Kellard have already been signed for the picture.

Mr. Mackenzie will have to take his entire company to a Maine lumber camp to spend several weeks there, since many of the scenes are laid amid such surroundings. In the meantime he is anxiously awaiting from correspondents in Maine reports of heavy snowfalls.

JUST TO MAKE TALK

By LONGACRE

AT last the day of specialization is here, or will be as soon as the mechanical changes necessary in the producing end can be accomplished. Within the past two weeks, two of the old established programs have mapped out their plans for the future in a definite way and now know where they are bound and how.

Time was when a releasing company operated its right hand against its left. That is to say, both features and short length dramas were released on the same program. Features and short dramas are necessarily in direct competition with each other. A man who is showing a feature drama does not want to complete his program with a single or two reel feature. He wants a comedy and possibly a news, educational or travel picture for the complement. So the two branches of a company releasing both long and short dramas worked against each other.

The idea of one company releasing both kinds of dramas was very fine—on paper. The idea was to give the exhibitor his choice. The exhibitor, taking his cue from his spectators, chose. Practically without exception, he chose the feature. So the business on the shorter length dramas depreciated materially, for in these days of keen competition no exhibitor is so generous as to take shorter length films out of gratitude for booking a feature. If an exhibitor was so generous he would be untrue to his early training, and besides he wouldn't be an exhibitor for long. He would be on the receiving end of one of those proceedings wherein the sheriff and his little plaster are featured.

Suffice it to say, that the plan of giving both short and long dramas did not work. Now that the fact has been recognized by two big companies it may be taken as a truth.

As soon as possible, the Mutual Film Corporation will distribute a program of features and comedies, retaining, of course, the Mutual Weekly and the "See America First" and "Keeping Up With the Jones" films made by Gaumont. Five reel features will be thrown in the regular service and the Mutual Masterpictures will be retained.

Under the new regime at the General Film Company equally important changes will take place. The output of the manufacturers will be reduced, the standing orders from exchanges will be abolished and the producing companies will specialize, each company producing the kind of pictures for which past records show it to be best fitted.

When the slogan of "fewer pictures and better pictures was first advocated it was the right idea. Now the day of fewer pictures and better pictures is within not more than six weeks of being here. The result will be healthful all around, for this policy can not result but in improvement and, with all the producing companies now making pictures, it is certain that there will be enough to go around and leave some over for the exchange shelves. This move also narrows down competition and may the best man win. May be there's room enough for all anyway.

It now looks pretty certain that two old timers, Edwin S. Porter and William H. Swanson, will be re-united. Years ago Porter, Swanson and Joseph Engel comprised the Rex company with Phillips Smalley and Lois Weber as stars. The Rex later became one of the original companies of the Universal. Then Porter, Engel and Swanson went their ways. Now it is highly probable that Swanson and Porter will get together and make the stereoscopic motion pictures on which Mr. Porter has worked so long, a reality. It is certain that you can't keep a squirrel on the ground, and both Swanson and Porter are too able and ambitious to lie quiescent for long.

Frank Munsey, the publisher, is reported as looking the motion picture field over. The same has been said of William Randolph Hearst for a couple of years.

The fourth annual ball of the Screen Club has come and gone, but the pleasant memories will remain for a long time. Last Saturday night the Gold Room of the Hotel Astor, New York City, housed the real cream of the motion picture art within its four walls. From ten o'clock, or so, until the wee small hours, or more so, the best possible kind of jollity ruled.

The high lights of the ball were many. Naturally the grand march, led by President Billy Quirk and Clara Kimball Young, followed by Harry Meyers and Rosemary Theby, was the main occasion. But the presence of many guests from out of town, and of the executive heads of most of the concerns, large and small, as well as of the players, made the gathering a very significant one.

Three previous balls had been held and, undoubtedly, many more will follow, but the ball of a few days ago was all-sufficient in numbers, atmosphere and jollity.

A vision of Paul Revere making his famous gallop along a road lined with telephone poles has drawn Raymond N. Hyde, formerly art director of the New York Sunday *Herald*, into motion pictures. It grieved Mr. Hyde's sense of the artistic to see the waste of energy involved in carrying on horseback a message which plainly could be telephoned, and now he has opened offices as a consulting art director, at No. 15 West Thirty-eighth street, New York.

So far as we can learn, Mr. Hyde's profession is unique. He aims to assist directors in creating "atmosphere," in the selection of settings, furniture, pictures and other "props," as well as locations, which will stand the artistic acid test. He expects to be especially valuable in advising on costume and "period" subjects.

Tears, real, sincere, 62-per-cent-salt tears, swept in a freshet through the Fox studios, one day last week, and carried part of the furniture out into the streets of Fort Lee. In a scene for her latest picture, Dorothy Bernard was called upon to weep copiously, and instead of the onion method, Director Apfel kept an orchestra behind the set playing "Silver Threads" and some of Wolfe Gilbert's saddest conceptions. Not only did Miss Bernard succeed in weeping, but soon the director and his assistants, as well as the crowd of extras looking on, were weeping, and for fully half an hour the studio throbbed with sobbing. We are inclined to doubt the report that William Farnum escaped in a canoe, but we know the rest to be absolutely true.

As the result of the fight scenes staged for Thanhouser's coming three reeler, "In the Name of the Law," two of John Lehnberg's stable ribs have seen occasion to float, Morris Foster's knee bends in instead of out and Gladys Hulette wears mourning around one eye. Realism's the thing.

Feminists who find and report that women are discriminated against in business and the professions, certainly have no kick on this motion picture industry, where women have stepped from the ranks of the players to become directors, authors and exhibitors. Among the more conspicuously successful of these is Ouida Bergere, who for a long time has been writing out at the Vitagraph plant. Now she has been selected to make the adaptations of the A. H. Woods stage successes for Pathé; as a greater testimonial to her ability, she will have the selection of the casts for most of the productions. Miss Bergere made her acquaintance with the stage from the wings.

About this time any California producer may be found carrying a large club specially reserved for the persons who think that all is sunshine in California. Any camera man will say that from now until the last of April rain falls two days out of three.

MALCOLM WILLIAMS WEDS FLORENCE REED.

Although visiting stars report that they thoroughly enjoy themselves while being filmed at the Jacksonville, Fla., studio of the Gaumont Company, Malcolm Williams, the popular Broadway star, decided to take no chances.

Hence, he slipped away to Philadelphia a day before he was to start south to do a big picture for Gaumont, and was married to Florence Reed. Their romance developed while they were in pictures together.

Miss Reed is the daughter of the late Roland Reed, America's favorite comedian of a generation ago. She is frequently seen in prominent Broadway productions. Mr. Williams' last appearance on the stage of the Great White Way was in "The Phantom Rival."

BELLE BENNETT SIGNED TO SUPPORT OVEY FOR HORSLEY

Belle Bennett, known for her beauty and her accomplishments as an actress, has been engaged by David Horsley to play important roles in the support of George Ovey in the Cub Comedies, which he is releasing on the Mutual program.

Miss Bennett is the daughter of Billy Bennett, known throughout the country through having traveled at the head of his own theatrical organization for a series of years.

She has been on the stage since childhood, her first public appearance having been made at the age of three in a play put on by her father. Except for school days, Miss Bennett has been on the stage ever since.

Her debut in motion pictures was made with the Lubin company in "The Handicap," which besides being her first appearance came nearly being her last. In a scene



BELLE BENNETT

taken at the Juarez, Mexico, race track, Miss Bennett was mounted upon a prancing thoroughbred over which she lost control and was heavily thrown. The following month was spent in a hospital.

In 1912 she went with the Universal, remaining there for a year, after which she joined her father's company before going to the Majestic Film Company, with whom she was engaged until recently.

Miss Bennett's first appearance in a Cub Comedy will be noted in one of the early December releases of this brand.

MABEL TALIAFERRO BEFORE CAMERA FOR ROLFE-METRO

Mabel Taliaferro, the star of "Polly of the Circus," and other notable stage productions, who will soon be seen on the screen under the auspices of the Metro Pictures Corporation, will begin work in a few days on the first big feature at the Rolfe Photo Plays, Inc., studio in West Sixty-first street.

The call for Miss Taliaferro's services was first suggested by a scenario that Max Karger, general manager of the Rolfe forces, received. It is an interest-



MABEL TALIAFERRO

ing story depicting a phase of life that seemed to breathe Miss Taliaferro in every line of it, a typical Taliaferro role. The feature is yet unnamed.

SCOTT GOES WITH QUALITY AS ASSISTANT DIRECTOR

Virtus R. Scott, who has been a successful director with the Biograph, Famous Players, New York Motion Picture Company, Equitable and other companies, has signed a contract to work under the Metro banner as assistant director to Lionel Belmore, who will direct future Quality-Metro features in which Francis X. Bushman and Beverly Bayne are starred.

Mr. Scott is a former newspaper man, and has had a wide experience in that field. He was born in New York City, and is considered an authority on appropriate and interesting "locations" where exteriors can be photographed.

ELLIS IN CHARGE OF KALEM'S "VENTURES OF MARGUERITE"

Bob Ellis is to assume charge of Kalem's "Ventures of Marguerite" company. In addition to directing this series of single-reel dramas, featuring dainty Marguerite Courtot, Mr. Ellis will enact heavy roles.

HATTIE WILLIAMS WITH MOROSCO FOR SCREEN DEBUT ON PARAMOUNT

Oliver Morosco has obtained the signature of Hattie Williams to appear in motion pictures under the Morosco-Paramount banner.

Hattie Williams has long been a favorite among theatregoers throughout the country. Some of her triumphs, including the



HATTIE WILLIAMS

characterization of starring roles in such plays as "The Girl From Maxim's," "The Girl From Kay's," "The Rollicking Girl," "Detective Sparkes,' "The Girl From Montmartre" and other metropolitan hits of equal prominence.

As her initial screen subject the producers have secured the rights on Miss Williams' former stage success, "Detective Sparkes," in which she starred at the Garrick theatre, New York City, a few years ago.

It is planned that Miss Williams commence work on her first motion picture at the Morosco studios in Los Angeles on December 18, the subject to be released on the Paramount program at a nearly date following its completion.

KALEM BRINGS OUT BUTTONS FOR "STINGAREE"

"Let your patrons do your advertising," is the idea back of the novel buttons which Kalem company is issuing to aid exhibitors in boosting the $10,000 Hornung series, "Stingaree."

Kalem originated the use of buttons as a publicity aid with "Midnight at Maxim's," the four-reel novelty hit. On that single picture close to two million of the buttons were issued, a figure that Kalem officials never dreamed of reaching when the idea was taken up.

The "Stingaree" button, like its predecessor, the dancing girl of Maxim's is neat and effective. It shows E. W. Hornung's famous character, with the snow-white horse that figures so prominently in the stories. The buttons are being supplied to exhibitors at a price of $4.50 per thousand.

CHAPLIN FILMS FOR SOLDIERS IN THE TRENCHES

Charles Chaplin has been to the front, "somewhere in France," and has served as a target in the British trenches. Of course, he was rapped up in film, but his visit was appreciated much by the troops.

The Essanay Company's London office received an order and sent several reels of Chaplin comedies to France for the entertainment of the entrenched troops. A letter received by the company from an officer in the Sixth Divisional Supply Column of the British Army at the front tells of the reception accorded to the comedian by the British troops. Says the writer:

"I have to thank you for the letter of September 11, forwarded to me today and for the gift of the films.

"It is impossible to make you realize how they were appreciated, and I truly wish you could have heard the cheer that went up when Chaplin appeared on the screen.

"The posters, i. e., cardboard figures of Chaplin, were carried off during the night to the trenches, and have been the subject of great attention by the opposing factions.

"W. MURPHY, Major, A. S. C."

"Better Plots" Must Be the Watchword—Horsley

"No Matter How Competent a Company, or What Perfect Facilities a Producer Has, the Story's the Thing," Declares Maker of Centaur Features and Cub Comedies

"THE producer must devote his energies to helping the exhibitor make money; the old proposition where only one side made the money is economically wrong, and cannot last, and the time has come when the producer must not only give the exhibitor a chance to make money, but must give him every possible aid to making it."

This is the creed voiced this week by David Horsley, who is producing the Centaur features and Cub comedies for the Mutual Program. Mr. Horsley is in New York on a flying visit from his Los Angeles studios, to which he will return this week to take up work on his first Mutual masterpicture.

"In the first place, the exhibitor must have features. The solution of his principal troubles is big pictures on the regular program. The public is demanding features, and the exhibitor must supply them; bu the high prices charged by feature exchanges are often prohibitive. These prices are made necessary because the exchanges lack distribution facilities in comparison with the big programs, and the answer seems to be to put the big stuff on the big program.

"The watchword of the producer in the future must be 'better stories.' No matter how competent a company, or what perfect facilities a producer has, the story's the thing. The elements in the production of the good pictures of today, in the order of their relative importance, are: the story; correct casting; competent directing, and photography. Nowadays perfect photography is taken for granted, and the manufacturer can focus his energies on story, casting and direction.

"It is not the big stage star that is making the popularity of the feature. Many an exhibitor wrongly gives the credit for success to some big star, when as a matter of fact, it is the advertising which the booking of the big feature made necessary that filled his house. The lesson the exhibitor must learn from the booking of expensive features is the lesson in advertising.

"Of the big stage stars who have gone into pictures, not more than one in ten has made good; most stage stars are men and women who have fought the new industry for years, are not in sympathy with it and cannot adapt themselves to it, and I am glad to see that the real picture actor and actress are coming into their own.

"The answer to this is the production of the good five-reel picture, with a strong story, and good *picture* actors. This five-reel policy, through the reduction of proportionate expense, will make better quality possible and a better price more feasible for both exhibitor and manufacturer."

Mr. Horsley's first five-reel feature is now under way, and he is hurrying back to the coast to take charge of the work. Many of the scenes are to be photographed with the new double-exposure camera of his own invention. After the completion of this picture he will begin work on the first masterpicture in which the Bostock animals will be used.

Mary Pickford an Author for McClure at $15,000

Famous Players Star Will Write Series of Articles for His Newspaper Syndicate, and Is Guaranteed a Weekly Circulation of 35,000,000

THE McClure Newspaper Syndicate has obtained the exclusive rights to publish a series of articles by Mary Pickford, the Famous Players Film Company's star, for which she received $15,000. The publishers guarantee the little star a circulation of 35,000,000 a week, which is said to be the widest publicity that has ever been afforded any theatrical or motion picture player.

So singular is the occurrence in the annals of motion picture publicity that the opinion of Clinton T. Brainard, president of the McClure Syndicate, which disseminates news items and stories throughout the entire world, will undoubtedly prove interesting.

At a dinner in Washington the other evening in announcing that he had completed the arrangements with Miss Pickford. Mr. Brainard made the following interesting remarks:

"I know of no other artist in the world to whom I would be willing to pay for articles of this kind.

"In most cases, actresses and musicians pay handsomely for publicity of this kind, but in the case of Mary Pickford it is different."

When asked by a member of the dinner party if the newspapers would be willing to pay for an article of this kind, he replied that on the day he first announced the story, he received sixty-one telegrams asking for an option on it.

"The Pickford story at the present time," he continued, "promises to be a far better seller for the syndicate than those of Roosevelt, Taft, Bryan or President Wilson. And then we wonder and talk of popularity!"

A further tribute to the international popularity of Mary Pickford was received in the notification just received by the star from London of the winning of a popularity contest in England. *Pictures and the Picturegoer,* one of the British amusement publications, reported that in its recent competition Miss Pickford received 250,245 votes, surpassing her nearest competitor by over 90,000 votes.



GLADYS HULETTE IN A CHARMING POSE FROM "IN THE NAME OF THE LAW," A THREE REEL THANHOUSER DRAMA OF LIFE AMONG THE MOONSHINERS

JOHN JARROTT LEAVES SPEAKING STAGE TO JOIN KLEINE

Among a number of well known members of the theatrical profession in New York City added to the working forces at the George Kleine studios last week was John Jarrott, long and familiarly known to the theatre-going public of two continents. Jarrott has a long list of successes to his credit, among which are the star parts in the "Follies Bergere" and his own production of "Come On," which enjoyed a long run quite recently at the Empire Theatre.

REPORTER JOINS ASSOCIATED PUBLICITY STAFF

The Associated has signed Sammy Goldberg, formerly with one of the theatrical weeklies, to play general utility on their office team.

Sammy, who is very ambitious to become a journalist, is a cub reporter evenings on the *Globe* and is working under the personal supervision of Irving J. Barsky, the director of publicity for the Associated.

MARIE EMPRESS TAKES PRIZE WITH TOY DOG AT NEW YORK SHOW

Marie Empress, the continental comedienne, who has been appearing in Metro feature productions, is a boni-fide dog fancier and carried away the first prize at the Toy Dog Club exhibition at the Hotel McAlpin where the best toy dogs in the country were recently shown.

She won the blue ribbon with her entry Baby, a Manchester black and tan, that is no bigger than a rat in a "close-up." She weighs less than two pounds and is said to be the smallest of her breed in America. Last season Miss Empress made a clean sweep with Baby and her beautiful King Charles spaniel, Ashton Shelia.

With the latter named dog she took the blue ribbon and gold cup at the Madison Square Garden show, and again at the Brighton Beach show. The Kennel Club presented her with a five dollar gold piece which she has had engraved on one side, and it now hangs around Baby's neck.

Miss Empress was featured with Edward Bremen in "The Woman Pays," a Rolfe-Metro feature just completed, in which Valli Valli is starred.

"Service Beyond the Films," Is Slogan of Mutual

Company Launches $300,000 Advertising Campaign to Help the Exhibitor, and Trade Papers, Dailies and Billboards Will Constitute Media to Get Results

THE Mutual Film Corporation, in execution of President Freuler's policy of "service beyond the films," has launched a $300,000 advertising campaign to help the exhibitors.

The media of this campaign are the trade papers of the industry, the newspapers and the billboards.

This step is a part of the new Mutual policy which found its expression in Mr. Freuler's announcement of the program. The story of this program, with its Broadway stars and box office features, in the regular program at no extra rental charge to the exhibitor, has been told to the exhibitor. Now an effort is being made to tell it to the whole public.

"The product has been made particularly worth advertising, worth telling the people about. The Mutual Film Corporation has set out to tell them. But the people must see the pictures in the exhibitor's theatre," said President Freuler.

"It remains for the exhibitor to tie up his house with this great campaign, by his own individual advertising, letting the people know that his house has Mutual pictures and that they may be seen there regularly.

"It will be recalled that my earliest announcement was the $8,000,000 Mutual program—a vast expenditure represented by the year's contracts for films on the Mutual program.

"Then along came the Mutual's announcement of extensions of its service to exhibitors requiring an increase in the number of branch offices, with a total today of sixty-eight in the United States and Canada. Along with this development of the 'service beyond the films' came effective reorganization of the Mutual's advertising and publicity departments, readjustments calculated to give the public and the exhibitor more direct attention, more of the news of the Mutual's wares and its business.

"Out of this conception of 'service beyond the films' has grown a system of advertising helps for exhibitors, special press sheets and ad. bulletins carrying suggestions for exploitation by the exhibitor of every reel on the program and every Masterpicture.

"Along with this has come the rehabilitation of *Reel Life*, the Mutual's magazine, a service publication to the exhibitor, a publication concerned only with the messages of the Mutual Film Corporation and the welfare of Mutual exhibitors throughout the country.

"The whole advertising policy has been shaped about the big words Mutual Program. The Mutual poster department has had a rebirth, with vast improvements in the quality and power of the paper, from one sheet to twenty-four—all to hammer in that sense of quality conveyed by the two words, Mutual Program.

"The development of a new period in exhibitor advertising is now at hand, and the Mutual's new advertising campaign is pointing the way. It used to be sufficient for the exhibitor to get his film, a few one-sheets and price sign. He put up the posters in his lobby, hung up the price sign and turned on the pictures. Anybody who came by might find out what was going to the screen by looking over the lobby or more surely by going inside.

"Now the aggressive, successful exhibitors are reaching out to carry their message beyond the confines of the theatre and its lobby. If a lobby display is worth while, why not add a whole flock of lobbies by means of the billboards? If a house program is worth while, why not let everybody read it just as well as the patrons into whose hands it is casually dropped? The advertising columns of newspapers circulated in the exhibitor's territory make it easy.

"The Mutual Film Corporation is putting in the exhibitor's hands all that is necessary to do this with, except the initiative, which he must supply for himself."

Anna Held in "Madame La Presidente" for Morosco

Play, by Maurice Hennequin and Pierre Veber, an International Success and Later Seen on Broadway with Fanny Ward, Scheduled for Paramount, February

CLOSELY following the arrival of Anna Held in Los Angeles to appear before the motion picture camera at the Oliver Morosco studios, the Eastern offices of this Paramount organization announced its acquisition of the screen rights on the international stage success, "Madame La Presidente," in which production the famous star will make her film debut.

On arriving in Los Angeles, where she was given a royal reception by representatives of the daily papers, trade journals, and the Morosco Company, the French comedienne appeared a bit upset due to an accident which befell her private car a half-hour's ride out of Los Angeles, when a huge hook of a freight derrick caught the back of Miss Held's car and damaged it slightly.

The noise of falling glass "nearly took her heart away," the star confessed and she later told of having advised one of the stage crew to send her heart to the Morosco studio if it was found. According to rumor, however, the heart of Anna Held has already been captured by a Russian Prince who presented her with a magnificent string of pearls just prior to her departure to the West Coast.

"Madame La Presidente," by Maurice Hennequin and Pierre Veber, has proved itself a big international success, having toured the principal Continental cities of Europe, including Paris, Berlin, Vienna, and Milan. In this country it was first produced on Broadway at the Garrick theatre, where it played to record business for over a year, with Fannie Ward in the title role.

For days before Miss Held's arrival at the studios, carpenters, painters and decorators had been busy on fitting out a special dressing room for the noted star. Their efforts were not in vain, for her dressing room proved of chief interest to the petite comedienne on inspecting the studios for the first time.

A bungalow had been leased for Miss Held during her stay in Los Angeles and work on "Madame La Presidente" has already been started. The production is scheduled for release the early part of February on the Paramount Program.

CLEO RIDGELY AND WALLACE REID CO-STARS IN A LASKY

Cleo Ridgely and Wallace Reid, it is announced by the Jesse L. Lasky Feature Play Company, will appear as co-stars in the



CLEO RIDGLEY WALLACE REID

Lasky production, "The Golden Chance," to be released through Paramount.

Both Miss Ridgely and Mr. Reid have been members of the Lasky Company for some months. She has played in numerous Lasky productions more recently, "The Puppet Crown," "The Fighting Hope," "The Marriage of Kitty," "The Secret Orchard," and "The Chorus Lady."

PUBLIC SERVICE FILM PUSHES "GERMAN WAR PICTURES"

The Public Service Film Company has decided to fill what it believes to be a long felt want in the exhibiting end of the industry. Headed by Joseph Leblang, it is the intention of the company to accept and exploit important features for owners who are not familiar with the business. The success achieved by the Public Service in its exploitation of the Chicago *Tribune's* German War Pictures bespeaks for the patrons of this company able representation.

"NATION" TO BE SHOWN IN WINDSOR, ONTARIO

It has been stated on good authority that owing to the condemnation of the "Birth of a Nation" in the State of Michigan that this big feature film will be shown in the town of Windsor, sometime in the early part of December.

It is believed that negotiations have been completed with the proprietor of the Windsor Theatre in the above town. This house seats 800 and the regular scale of prices will be maintained.

TIPPETT, UNIVERSAL ENGLISH HEAD, ARRIVES IN NEW YORK

J. D. Tippett, manager of the Trans-Atlantic Film Company, Ltd., London, handling the output of the Universal Film Manufacturing Company in England, arrives in New York on the *Lapland*, Tuesday, November 23. Joe Brandt meets him at Quarantine and will escort Mr. Tippett to the Universal headquarters.

Screen Ball Attended by Many Out of Town Visitors

Exchangemen from Pacific Coast and Representatives from Intermediary Points, as Well as Hosts of Players and Film Men from New York and Vicinity at Function

COUCHED in terms slightly more dignified, the Screen Club bade all-comers to shed their cares and forget the morning after at the fourth annual ball of the organization, held Saturday, November 20, in the Gold Room of the Hotel Astor, New York City.

Practically every noted member and many more in less repute of the film profession in New York and Philadelphia, Flatbush and the Bronx, attended the affair. There were gaps here and there in the galaxy of eastern film stars, for such persons as Mary Fuller, Marguerite Clark, Lillian Walker, Dorothy Kelly and Francis X. Bushman were nowhere to be found between 8 p. m. and 8 a. m., but on the whole the Astor Gold Room held a greater array of motion picture talent on November 20 than ever before.

In character, the Fourth Screen Club Ball was marked by the introduction of many new faces since the affair of a year ago. Former stars of the speaking stage gladly grasped the opportunity offered by the ball to rank themselves with the stars of the screen, as witness the presence of Douglas Fairbanks, Hazel Dawn, Billie Reeves, Mary Miles Minter, Percy Helton and Emmy Wehlen.

A year ago these players were yet to prove their ability on the screen, but a single year has accomplished much, swelling the ranks of the picture stars with a dozen or more artists from the legitimate.

The grand march, without which no Screen Club ball would be complete, was participated in by as many as the floor space would allow. It was led by Clara Kimball Young and Billy Quirk, recently elected president of the club, while Rosemary Theby and Harry Myers came next in line. Somewhere down toward the center of the winding line were Anita Stewart and Sam Spedon, who had forgotten the fact that they should have been up with the very first.

Under the guidance of King Baggot, Ben Wilson, Paul Panzer, Harry Spingler, Arthur Ashley and others, the marchers formed many weird patterns on the large floor of the ball room, while those who refrained from trudging this two-mile tramp round and round the room, cluttered the boxes and foyers applauding.

The usual complement to the gay time at the Hotel Astor was furnished in the shape of breakfast at the Screen Club, where members and guests journeyed when the stalwart musicians who furnished the inspiration for the dancing began to weaken after their all-night performance.

Here everybody was entertained by sundry talent of the film profession. Harry Benham honored with a song and Sidney Bracy with an appreciated piano selection.

Besides the many players that swarmed the Gold Room throughout the evening, the executive heads of the various companies were ever in evidence. Mr. and Mrs. Adolph Zukor, Daniel Frohman, David Horsley, Carl Laemmle, Lewis J. Selznick, Siegmund Lubin, W. T. Rock, P. A. Powers, Nicholas Power, Julius Stern, B. A. Bush, Richard A. Rowland, Julius Bernstein, P. D. Cochrane, J. C. Graham, Ed Roskam, Al Kaufman, Hugh Ford, Julian Solomon and Harry Raver were among those present, while of course an army of wide-awake press agents of various concerns was prominent in the festivities.

Most prominent of the players and directors were Mary Pickford, Pauline Frederick, Hazel Dawn, James Kirkwood, Sidney Olcott and James Durkin (Famous Players), Anita Stewart, James Morrison, Leah Baird, Paul Scardon, Wally Van, Nitra Frazer, George Baker, Theodore Marston, Tefft Johnson, Mrs. Nellie Anderson, Alice Lake and Josephine Earle (Vitagraph), Florence La Badie, Louise Bates, Harris Gordon, Mignon Anderson and Morris Foster (Thanhouser), King Baggot, Rosemary Theby, Harry Myers, Harry Spingler, Paul Panzer, Ben Wilson, Violet Mercereau, Brinsley Shaw, Stuart Paton, Betty Gary, Frank Smith, Edna Hunter and Lucille Henderson (Universal), Ormi Hawley, Earl Metcalfe, Billie Reeves and Louise Huff (Lubin), Clara Kimball Young, John Hines, Chester Barnett, Vivian Martin and Holbrook Blinn (World Film), Douglas Fairbanks (Triangle), Edward Earle, Mabel Trunelle, Viola Dana, Augustus Phillips, John Collins (Edison), Mary Miles Minter, Edward Brennan, Edwin Carew, Charles Horan, Edgar Jones, Jack Noble (Metro).

The box holders were Frank Powell, Vitagraph, New York Motion Picture Company, Edwin Carew, Nicholas Power, Tom Terris, Billy Quirk, James Kirkwood, William Farnum, Pathe, Famous Players, King Baggot, Ben Wilson, Harry Raver, Solax, World Film, Equitable, Clara Kimball Young, L. J. Selznick, Metro, Marshall Farnum, Benjamin Goetz, George Terwilliger, Hugh Hofman, Thanhouser, Edison, J. C. Graham, Ed. Roskam, William Fox, Gaumont, Harry Myers, Louis Hall, A. P. Kelly and Thomas G. Wiley.

Dancing and reviving old times were the featured events of the evening, and everyone there played a stellar part in the performances. The ball was also notable for the large number of out-of-town people who attended. Exchange men from the Pacific coast, representatives from other cities, not to forget the Lubin faction from Philadelphia.

Holy Gee! But Ain't Travers Just Born to Hard Luck?

Essanay Lead Got Knee Shot Off in Boer War, Then Has Rheumatism in What's Left of It, and While Playing in "Undertow" Breaks an Arm

RICHARD C. TRAVERS, an Essanay leading man, is now able to appear in pictures again, after completing a cycle of misfortunes. It all started when Mr. Travers, who was playing the part of a tramp, in Essanay's three act drama, "The Undertow," attempted to jump a freight train in a scene in the play.

Hurled to the ground when the engineer's hat blew in his face, he sustained a badly wrenched knee, a long cut on his arm and a broken hand. Barely rallying from this he was threatened with typhoid fever. Then rheumatism set in his knee, part of which had been shot away in the Boer war. This yielded to treatment and now Travers is wondering what next.

Mr. Travers is known for his daring, a man willing to take all kinds of risks and enjoy them. He probably has been in more accidents than any other photoplayer. Born in the Hudson Bay district, at a trading post far from any city, he never even saw a white woman, except his mother, until he was ten years old.

Six feet tall and of rugged physique, his out door life inured him to the hardships of his soldier-of-fortune life of after years. He fought in both the Spanish-American and the Boer war, in the latter losing a section of his knee from shrapnel. This was replaced with silver and apparently is as good as ever.

Mr. Travers studied to become a physician, but gave up practice to go on the stage. He played in stock in Toronto and Montreal, Canada, as well as in the United States. Five years ago he began his work in motion pictures by driving a racing auto in a picture.

Later he came to Essanay and quickly made his way to leading man. He has starred in such pictures as "The White Sister," with Viola Allen, "The Palace of the King," "The Man Trail" and "The Snow Burner."

ETHEL CLAYTON NOT TO LEAVE LUBIN

Some over zealous press agent has caused it to be printed that Ethel Clayton has severed her connection with the Lubin Company and was to begin work immediately with a western production company.

The Lubin Company hasten to deny such unfounded rumors and to assure exhibitors and the many friends of Miss Clayton that not only will she remain with the Lubin Company but that she has begun work on a new five-reel feature V-L-S-E Lubin release "Dollars and Cents," from the story by Albert Payson Terhune, in which she will be starred. The play will be produced under the direction of Joseph Kaufman

EDITH LUCKETT, WITH COHAN AND OLCOTT, JOINS RAVER

The latest addition to the Raver Company is Edith Luckett, who will interpret the role of Estelle, the mysterious girl in the story of "The Other Girl," by Augustus Thomas.

Born in Washington, the new Raver star's history is one of the theatre, even from her early days. In the Capital, the actress and her family lived a few blocks from the Columbia theatre, which she frequented until she knew every member of the house staff personally.

After her education had been provided for, Miss Luckett essayed local roles until she attracted the attention of George M. Cohan, who in 1912 selected her as one of the cast of "Broadway Jones," where she interpreted the leading female character.



EDITH LUCKETT

Chauncey Olcott next selected her for his companies in his two well-known vehicles, "Mother Machree" and "The Heart of Paddy Whack," and invested her with the character of Mona Cairn, the heroine of the play.

Again she starred in the Porter Emerson Browne production of "Wild Oats." During the season of 1913, as well as last year, she filled engagements as leading lady of the Majestic Theatre Stock Company at Pittsfield, Mass.

EDITH STOREY A BALLET DANCER IN "PRICE FOR FOLLY"

In "A Price for Folly," a five-part dramatic screen story, announced as the first Vitagraph Blue Ribbon Feature release for December, Edith Storey plays the part of a ballet dancer.

As is usual when this Vitagraph star is to appear in an unusual and novel dress, she designs the costume to be worn, and in this instance exercised more than usual care in drawing designs for the creation of the ballet costume and in selecting material for the making.

The ballet costume in which she is seen in "A Price for Folly" is a creation from a composite design elaborated from more than a hundred costumes collected and tabulated by her from those worn by celebrated ballet dancers of the principal musical centers of the world.

In "A Price for Folly" Miss Storey, Antonio Moreno and Harry Morey play the leading roles in a list of characters enacted by such players as Louise Beaudet, Charles Kent, Ethel Corcoran and Arthur Cozine. The scenes of the story are laid in France.

KATHLYN WILLIAMS IN SELIG'S "COQUETTE'S AWAKENING"

Will M. Hough never wrote a better story than "The Coquettes's Awakening," a Selig Special in two reels, released Monday, December 13. Kathlyn Williams takes the leading role and is supported by a carefully selected company of Selig players.

The heartless coquette regards all men as fish in her net. She falls asleep and dreams that an admirer has committed suicide for love of her. Father Time turns back the hours and shows her the loves of past years including prehistoric man, Antony and Cleopatra, and Romeo and Juliet.

When she awakens and finds it all a dream, she has nevertheless been taught a lesson and when her admirer returns she receives him with open arms.

STELLA HAMMERSTEIN IN "ACE OF DEATH," GAUMONT

Stella Hammerstein, daughter of Oscar Hammerstein, the grand opera impresario, has gone to Jacksonville, Fla., to appear in a Gaumont production, "The Ace of Death."



STELLA HAMMERSTEIN

This photodrama is a multiple-reel Rialto Star feature on the Mutual Program, and will be released on the Mutual Program late in December.

ARTIST FISHER PICKS LUCY COTTON AS BEAUTY TYPE

Lucy Cotton, who assumes the ingenue role in "Life Without Soul," the initial release of the Ocean Film Corporation, was chosen by Harrison Fisher, the artist, as the true type of southern beauty.

Miss Coton, who made a hit in the original company of "Polygamy," starred in Louisa Alcott's play "Little Women."



LUCY COTTON

Miss Cotton hails from Houston, Texas, and is popularly known in the south.

While at Jacksonville, Florida, she was the guest of the city officials, and was presented with a silk dress patterned after the period of '65.

"HOW MOLLY MADE GOOD" IS EXPLAINED BY ITS RECEPTION ALL OVER

"How Molly Made Good," the twelve-star feature film which the Kulee Features, Inc., released for New York showing early in November, has started on a record-breaking tour of all the picture houses of the country. For three weeks now the film has been playing in the picture theatres of New York and Brooklyn, and has been meeting with success.

In the meantime the Kulee Features, Inc., is receiving constant calls for showing from picture managers all through the country. The General Feature Film Company of Chicago has taken over the rights for Illinois booking.

Early in November, "How Molly Made Good" played a record week in Philadelphia at the Metropolitan. With this initial Philadelphia showing, the picture started through the State of Pennsylvania, where it is meeting with gratifying recognition.

Meantime the Kulee Features, Inc., is signing the picture for extensive showing through the country. Negotiations are already pending for several states.

BRADBURRY, COMEDIAN WITH SELIG, PLAYED WITH NEARLY ALL BIG STARS

James Bradburry, the comedian, who has joined the Selig Polyscope Company, has a stage experience extending over thirty-four years. During his first three years in the spoken drama, he was employed at the Boston Museum in stock and was surrounded by the best players of the time and was given an opportunity to play with such stars as Edwin Booth, Dion Boucicault, William Warren, John Gilbert, Lester Wallack, the elder Salvini, and others. Later, Mr. Bradburry joined Edwin Arden in "The Eagle's Nest," removing to New York City.



JAMES BRADBURRY

Following that engagement, Mr. Bradburry appeared with many companies and played many parts.

Here is a list of plays in which Mr. Bradburry figured to a great extent: E. E. Rice's productions; with Nellie McHenry in "A Night at the Circus," "Ranch 10," "Gay Coney Island," "The Village Postmaster," "Naughty Anthony," "Captain Barrington," "Hearts Aflame," "Anna Held," "Fifty Miles from Boston," "Aero Club," "Is Matrimony a Failure?" "The Girl at the Helm," "The County Chairman," "After Five," "Along Came Ruth," "Inside the Lines," "Mollie and I," and others.

Mr. Bradburry will appear in a number of forthcoming Selig Red Seal plays. He scored a hit as the manager of the burlesque company in "A Black Sheep," which was his first appearance in the pictures.

GASNIER MAKES DENIAL OF PATHE COMBINATION RUMOR

Regarding the story published in a theatrical magazine stating that Pathé had formed a $50,000,000 combination with several other motion picture concerns, General Manager Louis J. Gasnier at once sent out an emphatic denial that such an alliance had been made or even considered.

Advertisements addressed to the public were placed in the New York papers to this effect as soon as the story was brought to Mr. Gasnier's attention. In a statement issued at his office he stamped the story as a senseless fabrication.

GRACE VALENTINE ENGAGED FOR "BLACK FEAR" CAST

Grace Valentine, who recently made her debut in motion pictures as a star, has been engaged for the stellar role in the Metro feature, "Black Fear," produced by the Rolfe Photo Plays, Inc. Others in the cast include Grace Elliston, who was starred in "The Lion and the Mouse"; Edward Brennan, John Tansey, the boy prodigy, and other prominent players. John W. Noble is directing "Black Fear" at the Rolfe-Metro studio.

Miss Valentine was starred last season in the successful play, "See My Lawyer," and afterwards played a summer engagement at Atlantic City and Philadelphia, in "Brother Masons," with Frank McIntyre. She began her stage career with Oliver Morosco in Los Angeles, playing ingenue leads in stock, and becoming the pet of all Los Angeles. She appeared in "Yosemite" at Daly's Theatre, in a brief engagement, and for a time was understudy to Irene Fenwick, who was then playing "The Song of Songs."

SPECIAL MEETING OF BOARD OF TRADE

The Motion Picture Board of Trade has called a special meeting to be held at the Hotel McAlpin, New York, December 20, at 2 o'clock, for the purpose of revising and amending the by-laws of the organization.



HAINES, STAR IN "SECRET AGENT," GAUMONT, WORKING IN FLORIDA

The Gaumont policy of having a new star in every production has borne its latest fruit in the signing of Robert T. Haines to appear in a multiple reel Rialto Star Feature. Mr. Haines is now at the Gaumont winter quarters, Jacksonville, Fla., where he is working under the direction of William F. Haddock.



ROBERT T. HAINES

To provide him with a suitable vehicle, Gaumont has received a scenario from the novelist Arthur Stringer, called "The Secret Agent." This will be released on the Mutual program December 15.

Robert T. Haines is ideal in a part requiring both diplomatic finesse and courageous activity. He has been before the public for twenty-five years, the greater part of that time as a star. He made his professional debut in 1891 with Robert Downing in Washington.

For the three years following he was with Thomas W. Keane, receiving a thorough training in the classic plays from the eminent tragedian. When James O'Neill revived "The Count of Monte Cristo," Mr. Haines had a prominent part in the cast.

Then came the first American production of "Madame Sans Gene." After this Mr. Haines had an important part in "The Cherry Pickers." From 1898 to 1900 the star of this important Gaumont production was at the head of stock companies in Syracuse and Baltimore.

The following season he was leading man with Viola Allen in "The Palace of the King." Then he played the leads with Minnie Maddern Fiske for two seasons.

PLANT WIZARD NAMES DALIA AFTER BEATRIZ MICHELENA

Richard Lohrman, whose horticultural creations of the past few years rank him with such wizards as Burbank and Purdy, recently developed two new species of dalia at his San Rafael nurseries and named them in honor of the heroines impersonated by Beatriz Michelena in two of her first photoplays.

STARS OF THE STAGE WHO WILL SHINE ANEW FOR TRIANGLE IN PHOTOPLAYS OF MOMENT



SCENES FROM "THE PENITENTES," WITH ORRIN JOHNSON; "PEGGY," WITH BILLIE BURKE; AND "THE EDGE OF THE ABYSS," WITH MARY BOLAND

EIGHTH KNICKERBOCKER TRIANGLE PROGRAM

("The Edge of the Abyss"—Kay-Bee—Five Parts. "The Great Vacuum Robbery"—Keystone—Two Parts. "The Penitentes"—Fine Arts—Five Parts)

REVIEWED BY HARVEY F. THEW

IN "The Edge of the Abyss" C. Gardner Sullivan has handled a familiar and well-worn theme in a skillful and workmanlike manner, with enough of originality in detail and situation to make it fresh; there is no doubt of its ability to hold the interest of the spectator or of its dramatic strength. A careful dignity of action, and settings thoroughly in keeping with the stratum of high life in which the scenes are laid, mark it as an excellent example of what can be done in the way of projecting dramatic action, and even thought, from the silent screen.

The story is that of the wife of a rapidly-rising man, whose determination to reach the top has led him to neglect his wife, and she turns for consolation to the man she rejected when she was free to accept his love. She is saved from the abyss by a burglar, who enters the wife's room, and from a photograph of the husband, realizes he is in the house of the lawyer who saved him from the electric chair, years before, and whom he has been unable to repay. So he cancels the debt by covering the wife and her companion with a pistol, leading the woman away and giving her a lecture which results in her returning penitent to her husband.

The characters are exceptionally well drawn. Mary Boland, as the wife, has developed the ability of expressing emotions pictorially, to a high degree. Her conception of her part is admirable, and her work finished, forceful and dignified. She has adapted herself well to the exacting requirements of the camera, and, what is more, she has made the character one which will draw and hold the sympathy.

Robert McKim plays the rejected suitor with a clean-cut vigor. He is at all times convincing and earnest. As the husband, Frank Mills sometimes shows a slight tendency to resort to theatricals of the "legitimate stage" variety, which makes his work less pleasing than that of his rival. Willard Mack, as a burglar, gives an excellent piece of characterization.

All the way through, this picture does not depart from the rules of straight drama. No mechanical or trick effects have been found necessary, and the three dissolves which are used are mechanically perfect.

Charles Murray is the feature of the Keystone offering. It seems that nowadays a Keystone comedy is always good, and it is unnecessary to dissect its merits. It is in the use of the unexpected that the chief charm lies, and there is something new at almost every turn of the crank.

In this case, Ed Kennedy and Louise Fazenda rob a bank by crawling down a hot-air heating channel, taking off a register, and attaching a bag full of silver certificates by means of a vacuum pipe.

Charles Murray, a great detective, disguises as a woman, and follows the robbers to a summer hotel, where there is a riot of pursuit in and out of rooms, through skylights and across roofs, until the money, which has passed through the hands of everybody, finally lands in the possession of the man to whom it belongs.

Slim Summerville is Murray's partner, and the two make a pair of detectives that nobody could hoodwink, unless he was more than three years old. Dixie Cheme, Harry Booker and Whalen Trask complete a cast, which is well-chosen and seems to have a good composite idea of what it is there for.

The Fine Arts studios have contributed a semi-historical work, called the "Penitentes," in which many feet of film are devoted to titles and scenes instructive of conditions in a certain section of Mexico in the seventeenth century.

The "Penitentes" are introduced as a sect of religious fanatics, which the church long sought to suppress. Their rites provided for the crucifixion every year of the one of their number found most worthy of such a death, and such a crucifixion is shown on the screen. According to this story, which has been picturized by Mary H. O'Connor from the novel by R. Ellis Wales, the chief of the "Penitentes," becomes heir to his brother's vast estate. It is discovered, however, that the brother left a little son, and to make the inheritance sure, the lad is made a member of the sect, and his real identity lost. Years later, as Manuel, he tends the flocks for the sect, and is in love with Dolores—charmingly played by Seena Owen.

The chief, seeing a chance to retain the inheritance forever, selects Manuel to die on the cross, and the young enthusiast is in ecstasies over the "honor." Dolores makes every attempt to save him, and finally sacrifices her own reputation to prove to the fathers that Manuel is defiled, and unworthy of such death.

The thought of the property outweighs all other consideration, however, and an exception is made in Manuel's case; he is fastened to the cross, which is being raised, when the troops arrive and prevent the sacrifice. Through two aged monks, Manuel's real identity is established, and he is returned to the enjoyment of his property.

Orrin Johnson is an excellent type for the role of Manuel. He carries himself with the easy dignity of the out-door bred. Paul Gilmore plays the commandante with considerable dash, and Irene Hunt has drawn a striking picture of a jealous and fiery senorita. Others in the cast whose work is to be commended are Josephine Crowell, F. A. Turner, Charles Clary, A. D. Sears and the Indian, Dark Cloud.

In atmosphere this production is more than usually convincing. Jack Conway, the director, has provided settings which adhere closely to the landscape of life of the Mexican haciendas, and the costuming is artistic, in that it follows the nondescript style generally ascribed to the peons of rural Mexico.

Several real thrills are provided by battle scenes in which the camera has swept great reaches of country; by cavalry dashes which remind one continually that the supervising hand of D. W. Griffith is stretched over the production.

VER HALEN IS WITH RAVER COMPANY AS "NARRATOR-EXTRAORDINARY"

C. J. VER HALEN has been added to the business staff of the Raver Film Corporation, following negotiations by mail and telegram for some weeks. "Charlie," as Ver Halen is familiarly known among his man friends, has been sojourning in Chicago editing the *Tribune* news weekly, and when the Raver organization was launched hastened to send congratulations and best wishes to Harry Raver.

A man was needed for an important post on the business staff and Mr. Raver made overtures which were accepted. Ver Halen was not engaged as press agent or publicity expert. He is to be a sort of Narrator-extraordinary or intelligencer, said to be a new post in the motion picture business.

"CHIMMIE FADDEN OUT WEST"

(Lasky-Paramount—Four Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

VICTOR MOORE'S personality is evident in all scenes of this diverting comedy. In some respects his performance in "Chimmie Fadden Out West" is better than many of his stage productions. The audience, too, feels that it becomes more familiar with the mannerism of this well known comedian, especially in the close-ups, where the happy smile of the actor is most prominent.

Chimmie's debut is cleverly made in a close-up which, because



CHIMMIE FINDS A RIVAL

of its novelty in introducing the actor, brings from the spectators a ripple of laughter.

First one sees only a number of very broad white stripes standing out horizontally on the screen. For a few seconds the effect is mystifying. There is no clue as to what is coming after. But presently one is conscious of the fact that it is a sweater, Then follows a pair of broad shoulders and the back of a head, surmounted with a derby of the inimitable Bowery style. Slowly the head turns and Chimmie's face greets the audience.

The ludicrous mistakes of Chimmie in the sleeping car afford many hearty laughs, especially when he misunderstands the words of a parrot as coming from its owner, a lady passenger of uncertain age and more uncertain temper.

Another scene pleasing from its novelty and little touch of humor is where, on the desert sands of Death Valley, Chimmie lies down to sleep head to head with his skittish and stubborn burro, kissing the animal in a dream in which he imagines he is with his sweetheart.

The plot is full of vigorous action and is replete with excellent situations for the cast to show its ability.

The president of a railroad decides upon a stupendous advertising stunt which shall bring the name of his road to every person throughout the United States by gratuitous, though not intectionally gratuitous, assistance of the newspapers everywhere.

The plan is to have somebody who is supposed to have discovered a rich gold mine charter a train from the company and ride across the continent, spending money with an open hand. Everything is to be paid for in nuggets supposed to come from mine.

Chimmie Fadden is chosen to act as the lucky child of fortune. On his return to New York the plans for publicity have worked out so well that the president of the road sees an opportunity to make some quick money by forming a fake mining company and selling the stock before the bottom should drop out.

BELL'S BIG BEAR BRAND WELL RECEIVED IN CHICAGO

THE reception of Bel"s Big Bear Brand Popular Features by the Chicago exhibition field, has proven far beyond the expectations of the company.

Mr. Bell, in commenting on the words of praise and congratulatory messages received by him the past week, said that the entire credit was due the pictures.

"NOT GUILTY"

(Triumph—Equitable—Five Reels)

REVIEWED BY OSCAR COOPER

THIS picture, adapted from Edgar James' play, "Justice," which with Julius Steger as the star enjoyed popularity on the speaking stage, tells a story of a young man unjustly accused of murder and sentenced to death. On the eve of the execution, his sentence is commuted to life imprisonment, and after twenty years in Sing Sing he is pardoned. The main theme is based on an actual occurrence.

The usual characters accessory to such a story are present in the form of the wife whose heart breaks under the strain of her husband's troubles; the mother whose unchanging loyalty through the years is ultimately rewarded; the daughter, whom the unhappy man does not see from the day of her birth until the day of his pardon; the villain, who perjures himself on the witness stand in revenge for defeat in a love affair at the hands of the hero; and a few other personages whose presence in the picture is easily discerned as necessary.

Sets range from views of the exterior of the New York State Capitol and Sing Sing prison to a well staged courtroom and several domestic interiors. There are also a few forest and sea scenes, and if you want further testimony to the variety of settings, a scene of considerable depth showing convicts at work on a rock pile may be mentioned.

Cyril Scott, too well known as an actor to need any elaborate introduction here, is the man whose life is ruined by a miscarriage of justice. He arouses one's sympathy throughout, which is his main business in the picture. In one or two scenes he is given a real chance to show what he can do, and the result is what you would expect from an actor of Mr. Scott's ability. Ada Boshell, as the mother, is good. Other



BEFORE THE TRAGEDY

members of the cast are Catherine Proctor, Mark Ellison, and Charles Hutchison. Joseph Golden, the director, performed his work in an acceptable manner.

The action is a little slow until the young man is landed in prison, after which it quickens considerably. Probably the whole story could have been told just as successfully in about three reels.

"A GENTLEMAN'S AGREEMENT"

(Balboa-Pathé—Three Reels)

REVIEWED BY HARVEY F. THEW

A MOTION PICTURE studio has been used for the principal background for this subject. It is said to be Henry King's first offering as a director. If so he has shown rare good sense in starting off with the atmosphere which he knows so well from personal contact, and the view of studio life should be received with absorbed interest by picture fans everywhere. Scenes in the studio show little touches of realism which make them really artistic in a number of instances, and give the picture greater reason for being.

Ruth Nolan resents the advances of her employer and is dis-

charged. She is unable to get work, and is found unconscious by the road by a party of motion picture actors, and is taken to the studio, where the director puts her to work and falls in love with her.

Unfortunately, the leading man also falls in love with her, and this leading man, who has saved the director's life, has a document, signed by the director, telling him that everything the director may ever possess is at his command. When there is a fight over the girl, the actor produces this agreement—and the girl is his.

Edith Reeves, as the girl, is not especially well cast, but does her work conscientiously. Others in the cast as: Ruth Lackaye, William Lampe, Joyce Moore and Thomas Allen Rector.

"THE WHITE SCAR"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

MANY pictures have come and gone, since there has been seen such a live red-blooded story as is presented in "The White Scar," a feature in which Hobart Bosworth appears to wonderful advantage. It is a tale in which Indians and trappers monopolize the cast, figures that are always responsible for the completion of a strong, virile story of the northwest.

Ulysses Davis has not allowed his reputation for the selection of beautiful and appropriate exteriors to suffer in "The White Scar." His locations are revelations, everyone of them.. Not a vestige of civilization is apparent. The players appear before backgrounds of rivers, lakes, mountains and forests. They move in settings that fit the action down to the last degree of perfected realism.

And these wonderful scenes are not in the least belittled by inferior photographic work. Throughout the five reels the photography maintains an even standard of clarity. Most always it is excellent, never is it anything less than good.

The story, conceived by Bosworth himself, is of a fine character. It catches the attention at its very commencement and keeps it until the very final scene. Bosworth has painted his villain with a very black brush, and consequently, as practically every other character suffers by his evil ways, the sympathetic quality of the production is considerably above the average.



NA-TA-WAN-GAN HEARS THE NEWS

Bosworth is also responsible for the subtitles, the great majority of which are modeled after the style of Longfellow's "Hiawatha." In a few of them the writer has slipped up on his rhythm, but on the whole the titles add to the general effectiveness of the thrilling story.

In the role of the swarthy trapper, Bosworth appears in a part that does justice to his physical appearance and histrionic ability. Jane Novak as his wife has a difficult role, which she handles capably.

Anna Lehr as the Indian girl, who loves the trapper with a hopeless love plays convincingly, while Ronald Bradbury as the heavy and Frank Newburg, Norval McGregor and Seymore Zeliff complete the cast.

"ARMSTRONG'S WIFE"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

TREATED at the Lasky studio, any commonplace story is bound ultimately to present an artistic and attractive appearance. Margaret Turnbull, of the Lasky scenario staff, prepared the script for "Armstrong's Wife," and though she has selected a simple and familiar drama as the picture's basis, she has endowed it with a number of strong situations that keep one ever on the alert as to the conclusion, which if one stops to think a little is quite apparent from the start.

The picture serves to introduce Edna Goodrich as a picture star. Her part, the title role, gives her worthy opportunities in which to display her attractive ability. She acts with a skill that is made more enjoyable by her beauty and charming personality.

The direction is of an excellent sort. Of chief note are the beautiful Canadian forest scenes, which besides being well chosen



"HOW LONG WILL THIS LAST?"

are photographed with a regard for the pleasing effect of soft tones. Never are they glaringly brilliant. In fact tinted in artistic shades, they even rest the eye.

The scenes other than those that take place in Canada are as fitting as one expects in a Lasky picture. The gambling house, with its secret rooms and mysterious passages, is very good.

In "Armstrong's Wife" the action is carried almost always by three players, Miss Goodrich, James Cruze and Thomas Meighan. Cruze as the heavy does excellent work, while Meighan is as ever the attractive hero.

The story tells how a simple country girl placed her faith in a stranger, disregarding her old lover's warning as to his character. She marries him to discover that he is a gambler, and later that he has another wife.

Her old lover hears of her sorry plight and shelters her with his name and home, for which he demands nothing. The villain enters again, however, for the dramatic purpose of reviving the old love of the heroine and hero. He demands that his wife leave the country with him, but in attempting to escape from the police he is killed.

"THE LOVE OF LOTI SAN"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

IN this picture Bessie Eyton attempts the feat recently essayed by Mary Pickford—the impersonation of a Japanese girl. Miss Eyton's face, metamorphosized by a good make-up, is satisfactorily Oriental, and her acting savors of the Far East, too. The indoor and outdoor scenes are cleverly done, and the fine photography enhances their beauty.

Arnold and Graham are rivals for the hand of Norine Marsden. Through a mistake, Graham is led to believe that Arnold has been accepted, although Norine really loves him. Broken-hearted, he goes to Japan. There he meets Loti San, and the Oriental girl falls in love with him. Seeing this infatuation, Graham believes it his duty to marry her, although he still loves Norine.

Norine is too cowardly to sacrifice her life in nursing him, but Loti San gives her infant to the American woman to bring up, and goes into the death-hut to die for her husband.

Others in the cast are: Edward J. Piel, Al Filson, Virginia Kirtley, Richard Morris and Cecil Holland. Lloyd Carleton produced the drama, which was written by Lyllian Leighton.

VIEWS OF "GRAFT," "THE SUPREME TEST," AND "THE JOURNAL OF LORD JOHN," NEW UNIVERSAL PRODUCTIONS



BRUCE CONFRONTS HIS FATHER'S MURDERER—SEMPLE LEARNS MOLLY'S TRUE IDENTITY—LORD JOHN MAKES HEADWAY IN HIS QUEST

"GRAFT"

(Universal Special Feature—First Episcde)

REVIEWED BY PETER MILNE

THE first number of this latest Universal serial proves to be a rapidly moving melodrama, absolutely complete in itself. There is no waiting next week for the solution of any deep dyed mystery. "Liquor and the Law" accomplishes in this respect what few opening numbers of serials have done.

The plot was suggested by Irvin S. Cobb, the story composed by Hugh Wier and Joe Brandt, scenarioized by Walter Woods, and produced under the direction of Richard Stanton. Such an extensive combination of talent, leaves it difficult to place the credit for the exciting qualities of the picture.

However, as a melodrama of thrills and sensational situations, the two reels comprising episode one of "Graft" leave little to be desired in the way of melodramatic entertainment.

This being the general character of the first number and in all probability a prediction of the sort of episodes that are to follow, it is safe to assume that serial lovers will discover in "Graft" a continued picture very much to their liking.

Besides, the fact that each instalment bids fair to be complete in itself, insures the pictures a wide field that the average serial in which the entire number of episodes must be seen if the whole is to be appreciated, cannot cover.

The opening scenes introduce the Graft Trust, a group of fifteen corrupt political men, heads of various illegitimate businesses. "Liquor and the Law" deals with Bradford, the head of the Liquor Trust.

Larnigan, the district attorney, is hot on the heels of this trust, and for his energy along these lines meets death by a mysterious hand.

His son Bruce takes up the cudgels, infuriated by his father's death and runs for the attorney's office, taking as his platform, Prohibition.

Bradford tries to do away with his young opponent and finally succeeds in luring him to a den, where he contemplates murdering him if his proposed bribe is refused. But instead in the scuffle which ensues in the dark, Bradford is mistaken for Bruce and meets death from the hands of the members of his own gang.

Added to this exciting tale, there is a strong love interest running through the two reels. Bruce is in love with Dorothy Maxwell, the daughter of the head of the Graft Trust, who desires her to wed Stone, his chief aide. The events derived from this situation can easily be surmised.

Hobart Henley as young Bruce cuts a thoroughly heroic figure at all times, acting with a good show of feeling when occasion permits. Jane Novak as Dorothy is an attractive feminine lead, being competent besides. Glen White does well as Stone, and Mark Fenton and L. M. Wells register well in other prominent roles.

Stanton has produced this number very well. His election scenes are realistic to the extreme, while the less spectacular portions of the film are equally well handled.

The gangsters' den and the offices of the rival candidates for attorney show a careful attention to detail, which counts largely towards the ultimate exciting effect of this, the first instalment.

"THE JOURNAL OF LORD JOHN"

(Gold Seal—Four Reels)

REVIEWED BY PETER MILNE

DECEMBER 14 will see the first release of another Universal serial, "The Journal of Lord John," adapted from the stories by C. N. and A. M. Williamson. Although the first number comprises four reels, those that are to follow will only occupy three thousand feet of film apiece.

Evidently the unusually large number of characters that are introduced during the first two reels of this first number, "A Bargain With Chance," is responsible for its length. This fact entails confusion on the part of the spectator, until the real action gets under way and the characters are all formally presented in the third reel.

It is to be surmised from the clear and compact appearance of the concluding parts, that the instalments to follow will be as defined as one might ask for. It is a difficulty not to be underestimated to start a serial without confusion, and although "The Journal of Lord John" pictures have not been able to overcome this natural handicap, the character of the story finally presented is proof enough of the interesting nature of those to follow.

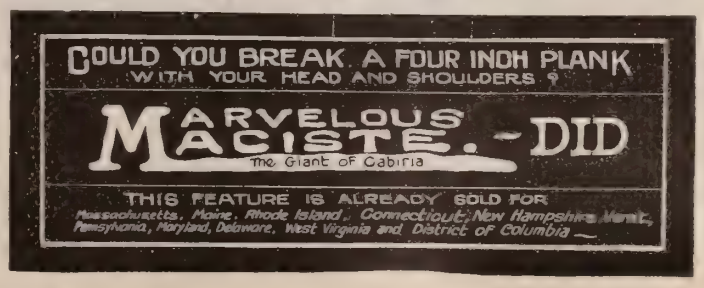
The featured person in the stories is John Hasle, otherwise known as Lord John, an English amateur detective. This part is nicely carried by William Garwood.

In this instalment he solves a murder mystery in an exciting and interesting manner, and by so doing comes face to face with a young girl, who probably will be prominent in the coming numbers. Stella Razetto has this role, and her prettiness and charm will undoubtedly add much to the attractive aspect of the picture.

The Williamsons have taken a most unusual incident as a center of the action of this tale. The murder suspects are only located after a series of most interesting discoveries on the part of Lord John. The action leading up to their apprehension is truly exciting, while the means employed by them to do away with their enemies is more than novel.

The series is under the direction of Edward Le Saint, who so far has been retarded by a confusing scenario, but his staging of the story proper is entirely adequate, and in the second instalment when there is no large number of characters to introduce, he will undoubtedly make a satisfactory film.

All the foregoing does not gainsay the mystifying powers of the actual story as presented in "A Bargain With Chance." A supporting cast, made up of such favorites as Doc Crane, Albert MacQuarrie, Gretchen Lederer, Walter and Jay Belasco, does much that is worthy of credit.



"THE STRIFE ETERNAL"

(Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

FOR simple stupendousness of production and immensity of atmosphere this subject takes second rank with no picture ever shown to the American public. In the handling of vast bodies of men across vast sweeps of landscape, hills, vales and seashore, even D. W. Griffith himself has done nothing to surpass it.

It was photographed in England, and the landscape is characteristically English; we have glimpses of mountainsides, with valleys far below, both swarming with countless hordes



SHORE THREATENS THE KING

of medieval warriors, and of sea coast and cliffs with the advance of great armies from boats, and along beaches far below.

The locating, handling and camera work are of the highest type, and in costuming and setting it is faithful to the minutest detail to the period it represents.

This is the first costume picture released as a Mutual masterpicture. It tells the famous story of Jane Shore, favorite of Edward IV of England, and who figured so prominently in the wars between the Yorks and Lancasters. The triumph of the king over the Lancastrian rebels is shown, then the meeting between Edward and Jane, who is betrothed to Matthew Shore, a goldsmith.



JANE WITNESSES THE KING'S TRIUMPH

The wedding occurs, but Shore's cousin, Margaret, in jealousy, conspires to ruin him. Matthew leads a plot against the king, and Margaret reveals it. The conspirators are captured with the exception of Shore, and the king takes Jane away to the palace, obtaining her consent on condition that he spare Matthew.

Matthew returns to lead another revolt, which is crushed in a thrilling battle, and the rebel leader is forced to take refuge abroad. Then the king is poisoned and the despicable Richard III falsely accuses Jane before the church dignitaries, and she is sentenced to walk barefooted through the streets of London; there Matthew finds her on his return, lying in the snow.

Interiors, fully in keeping with the magnitude of the outdoor views, have been provided, and the fifteenth century atmosphere is admirably preserved. Elaborate sets have been built to show city and village streets of the period, and in one case an actual medieval castle has been utilized.

The cast is composed almost entirely of English artists, and is headed by Blanche Forsyth as Jane. Others are Roy Travers, Robert Purdie, Nelson Phillips, Tom MacDonald, Rolfe Leslie, Tom Coventry, and Dora De Winton.

"THE NATION'S PERIL"

(Lubin—V-L-S-E—Five Reels)

REVIEWED BY PETER MILNE

IT is evident from "The Nation's Peril" that Director George Terwilliger knows how to produce a big picture on a big scale. "The Nation's Peril" is a war melodrama, carrying with it a biting denunciation against the "peace at any price" propagandists, which is destined to arouse many slumbering citizens to a realization of their national duty.

It is a picture that by means of its title and theme, will draw the crowds, and that by its contents and treatment will send them away highly and patriotically satisfied.

For dramatic purposes Terwilliger and Harry Chandlee, coauthors of the production, have disregarded the dictates of logic when a good situation seemed otherwise unobtainable, but when the spectacle of a United States lieutenant battling against several villainous agents of a "foreign power" is shown, who is going to stop and cry out against the logic of the events leading up to that point? No one, save the hypercritical, and even those



THE LIEUTENANT HEARS THE NEWS

few, will be carried away by the smashing close of the production.

And if ever the close of a picture deserved to be termed smashing, the close of "A Nation's Peril" does. Terwilliger has secured some exciting land battle scenes which nicely fulfill expectations, but more thrilling by far than these are the scenes in which the big guns of various battleships belch forth their deadly contents.

The photographs were made at night. Flames and fragments of shell are easily seen bursting from the guns and flying through the air. Their effect on a specially erected village is completely destructive. Nothing but waste remains.

Then there is the added spectacle of seeing the guns destroy and sink an enemy's fleeing yacht. In all the scenes filmed in the night, the actions of the figures in the foreground are clear and defined.

Earle Metcalfe and Ormi Hawley have the leading roles, which they handle well enough, assisted by a cast, including William H. Turner, Eleanor Barry, Arthur Matthews and Herbert Fortier, in addition to hundreds of sailors and marines.



ILLUSTRATING TYPICAL SCENES IN METRO'S CIVIL WAR DRAMA, "BARBARA FRIETCHIE," WITH MARY MILES MINTER AS THE STAR

"LIFE'S PITFALLS"

(Edison-General—Three Reels)

REVIEWED BY HARVEY F. THEW

THIS is a story of a heartless fortune hunter, his accomplices and his prey, full of tense moments and melodramatic situations. The types are all familiar, and will be welcomed by patrons of screen entertainments, but there are several unusual features introduced to awaken and hold the interest.

The action is vivid and rapid, but recourse is had to the old expedient of making trouble through plots overheard by maids at keyholes, and persons listening unobserved at doorways, marking the piece as of the good old melodrama family.

A wealthy girl is estranged from her sweetheart through a misunderstanding, and believing he has deserted her, she marries a worthless rascal who neglects her and spends his evenings over the bar and at the club. Reproached for his conduct, he admits he married the girl for her money. The couple become estranged, and the husband introduces a girl accomplice into the family in the guise of a maid.

The wife, ill from her experiences, is attended by a physician who proves to be her former sweetheart. Meanwhile the maid, in order to get the wife out of the way, in order that she may marry the husband, poisons her medicine.

The husband calls in an intoxicated condition, and swallows the poison. In a fury at the miscarriage of her plans, the maid attempts to kill the wife, but is foiled by the timely arrival of the physician.

Sally Crute, as the maid is winsome, and carries off her villainy with dash and grace; Miriam Nesbitt is a dignified and sincere wife, and Harold Meltzer plays the husband.

George Ridgwell, the director, has handled the more dramatic moments with skill and has brought out the best qualities of his scenario. The settings are appropriate, while not especially elaborate, and there is an air of conviction about the whole product which will commend it to the interest of the average audience.

"THE PRINT OF THE NAILS"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

PRODUCERS of screen dramas have shrewdly exploited popular interest in politics, making elections, impeachments, faction fights, administrative reform movements, and the like the dramatic vertebrae of innumerable reels. This Selig three-reeler has all the conventional political situations, beside a love story and underworld garnishings. This triple alliance of interests should make the picture popular.

Earl Foxe and Vivian Reed are excellent leads, Edwin Wallock and Al Filson make a satisfactory brace of heavies, and barring the elementary work of Helen Wolcott, the acting is very good throughout.

When Tom Mason, the reform candidate for mayor, is elected, Humphries, the opposition candidate, allies himself with Walker, the "boss," in the latter's plan to oust the new mayor. They put some incriminating letters in Tom's pocket, but Margaret Macy, a settlement worker, discovers the plot, and substitutes some innocent matter for them. After several complications, too involved to detail, Tom is impeached on bribery charges, but the case is dismissed when the letters are found to be uncompromising. The conspirators are held for libel just as the papers are announcing the engagement of Tom and Margaret.

George Nicholls produced the story, which was written by Mrs. Owen Bronson.

"THE KEY TO THE PAST"

(American "Flying A"—Two Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

WHILE not in the least pretentious, this drama has unusual interest because of its novel plot. It is impossible to predict the denouement before it actually occurs, and the ending does not have the wild improbability characteristic of so many photoplays. This freshness of theme, and the gilt-edged acting make this picture a high-class program two-reeler.

Norman Stockton, an Alaskan gold miner, lives in a rude cabin with an insane woman, and a girl. Wakefield, a young engineer, asks Stockton for the hand of the girl in marriage.



BESS REGAINS HER MEMORY

Stockton explains that many years before he had been wrongly accused of robbery, and that he had fled, leaving his wife behind.

Two years later, after a shipwreck, he had found his wife and a little girl washed up on the shore. The demented woman is his wife, but the secret of the girl's parentage is locked in the woman's breast.

A short time afterwards, the cabin is struck by a bolt of lightning, and the shock restores the reason of the woman, who explains that the girl is her daughter and Stockton's.

The cast is composed of Winnifred Greenwood, Edward Coxen, George Field, Nan Christy and Walter Spencer. Charles Bartlett was the producer.

"KEEP MOVING"

(Kleine—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"KEEP MOVING," features Bickel and Watson, is a laugh producer from first to last. As a comedy it keeps faith with the words on the program issued to the audience at the showing in the Candler theatre, New York City, Sunday evening, November 14. "Adapted from nothing, founded on fancy, produced with one ambition only—to make you smile."

The picture fully lived up to the mark set for it by the producers in this announcement. Bickel and Watson have brought to the screen all the fantastic antics and diverting facial expressions which amused audiences of the speaking stage.

The director has made use of his opportunities at every turn, with the result that a spectator is free from the regret that more might have been obtained from a situation by adroit management. It is an achievement in the making of comedies to keep people continually laughing for five reels.

The plot is a delightful extravaganza, a medley of absurd incidents offering a wealth of opportunity for seasoned funmakers to keep a theatreful of people laughing until their sides ache.

Somewhere in a never-never land is a royal family with a restless youngster dressed in a little Lord Fauntleroy suit, who is anxious to see other domains. As he expresses this wish a "fairy," a tall, cadaverous Weary Willie tramp, with three days' growth and baggy trousers, who wears a ballet skirt and carries a wand with a nuge star at the end, offers to grant the child's desires. The "fairy" makes one stipulation—the son of the royal house must be disguised as a vagabond in seeking adventure.

Then the fun begins. Fast and furious the topsy turvy incidents happen. The scion of royalty not only looks like the most disreputable tramp of our highways, but he has all the traits. Musty Suffer, as the child is known, played by Harry Watson, has a hatred for work that does credit to the ideals of the tramp fraternity, and a thirst most wonderful in its inability to ever be quenched.

In one of Musty Suffer's dreams he is in a bathtub full of beer, with the wall lined with kegs ready to replenish the gallons in the tub on his drinking it all up. On another occasion, with nothing else in sight to satisfy the cravings of his stomach, he steals behind an automobile and fills from the tank in the rear a tomato can with gasoline. It is not the incident, so much as the way Watson acts, that makes it funny.

Scores and scores of scenes exciting the spectator to unchecked merriment make the minutes pass quickly.

George Bickel as Willie Work is always amusing in the scenes in which he appears. Rose Gore, as Dippy Mary, the girl who gives Musty Suffer a mansion, although, as she explains, it is not her own, is a comedienne of the first water. Cissie Fitzgerald added to her laurels as Cissie, while Snitz Edwards as Hypo Jake, the barber who always tied a customer in a chair for fear he would run away upon being cut and sliced by the razor, helped to make the picture a whirlwind of fun.

"THE BROKEN LAW"

(Fox Film—Five Reels)

REVIEWED BY OSCAR COOPER

WITH William Farnum and Dorothy Bernard in the leading roles, a complete picture has been devised by Director Oscar C. Apfel. It is really unnecessary to say here that Mr. Apfel is a good director. But if there is anyone still unacquainted with this fact, let him be informed now that Mr. Apfel is one of the very few directors who know how to tell a good story well on the screen.

This picture is proof of that. It takes a literary lion, in the person of William Farnum, from London society to a Romany gypsy camp, on a search for his half-sister; makes him, as the result of a realistic outdoor fight, leader of the gypsies; gives him a chance to rescue a young lady from drowning, after her automobile has plunged off a bridge; and otherwise gives him opportunity to display his gifts of physique and pantomime.

He is ably seconded by Dorothy Bernard, the half-sister, as it turns out. Miss Bernard is a thoroughly capable screen actress. Here, she enacts the part of a gypsy girl who is wronged by a nobleman, the scene preceding this occurrence being shown in detail.

In ignorance of her kinship to him, and in an effort to force his marriage to her, she names the erstwhile literary lion as her betrayer. He refuses to marry her; both are adjudged to have broken the Romany law, and are consequently flogged and banished. Before the complicated situation is finally cleared up, the nobleman is shot to death at a wedding ceremony by a gypsy lover of the girl he wronged.

It is easy to see that the plot is involved enough to permit skill in its working out, and this is one of the distinguishing traits of the production. Another is the employment of splendid night scenes of the gypsy camp. These are fine bits of photography, showing also care on the part of the director. Other sets are up to the Fox standard.

Others of the cast who contribute to the success of the picture are: Bertram Harbaugh, Richard Neill, Mary Martin, Nicholas Dunaeu, Lyster Chambers and Christine Mayo.

Though the main theme of the play is what some timid critics are accustomed to call "unpleasant," it is handled delicately, without offense, and in a convincing manner. The flogging scenes could be abbreviated without real injury to the worth of the production as a whole.

"FILM TEMPO"

(Mustang—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THIS is perhaps the most interesting picture of the "Buck Parvin" series released so far. The plot follows the story of Van Loan more closely than its predecessors, and the dramatic situations do not detract in the least from its humor. Sharing honors with Art Acord in the leads are George Webb and Nell Franzen. Webb, playing a "small-time" actor, will make a distinct hit, and Miss Franzen makes an appealing ingenue.

As in all the Parvin pictures, many glimpses of studio routine are given, a feature that appeals to most photoplay patrons.

Norman Dean, a ham-fat extra man in the employ of the Titan Moving Picture Company, makes an impression on the romantic imagination of Charlotte Biggs, a susceptible small-town girl.

By borrowing the wardrobes and money of the real actors, he leads her to believe that he is the star of the company. One day Dean takes the girl to the studio, and when she admires the work of Buck Parvin, the supe tells her that he has no sense of "film tempo."

After exhausting the good nature of all the Titan employees, Dean decides to leave the town, taking Charlotte with him. Buck gets wind of this plan and interferes in time to save the girl's honor.

This opportune rescue leads Buck to believe that he is able to time his actions fairly well, even if he does not possess "film tempo."

Others in the cast are: Lawrence Peyton, Ashton Dearholt, Dixie Stratton, Hardy Gibson, Joe Massey and Charles James. The picture was made under the direction of William Bertram.

"THE LOSING GAME"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

IN a story of intrigue and crookedness, Hugh E. Thompson makes an exceptionally effective heavy. His work as villain in this release is never overdone. Darwin Karr's work in heroic roles needs no recommendation. The acting of Anzonetta Moore, a newcomer in the Essanay forces, cannot be praised so highly, however. She photographs well, but she sometimes seems to let the director do the thinking for her.

The plot is an old one, but refurbished with some ingenious variations, it passes very well.

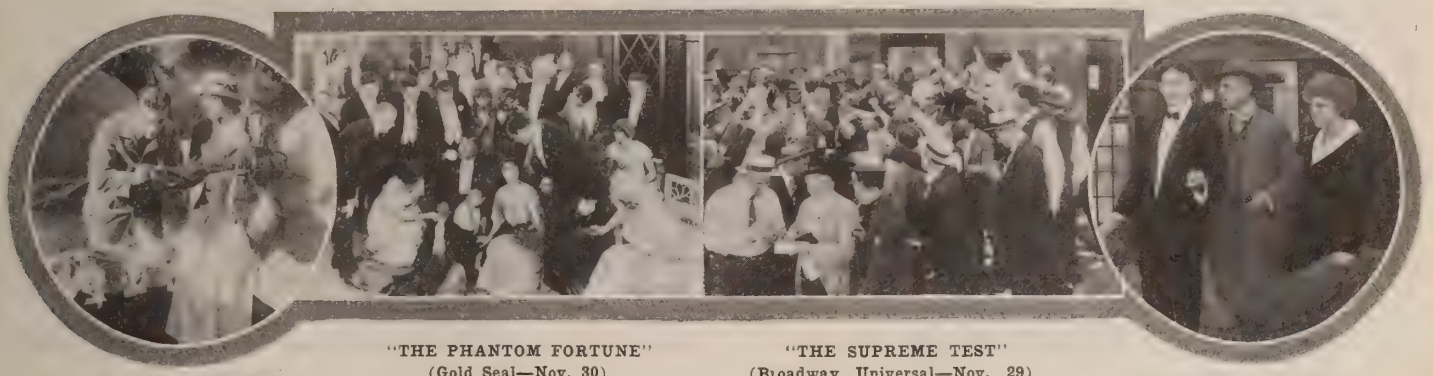
Henry Philips and his half-brother, Norman, both wish to marry Helen Brighton. When Henry is accepted, his father, delighted with the match, makes a will leaving him three-fourths of his fortune.

Norman steals some money from his father's safe, and when it is discovered in Henry's pocket, his father disinherits the innocent son and makes a new will, leaving his money to Norman. Some time later, Helen develops some pictures, and discovers among them a photo of Norman in the act of stealing the money.

This picture was exposed by a book falling on the camera bulb. The father makes a new will, leaving his money to the son he had disinherited, and shortly after, dies. Henry returns home and finds Norman in the act of stealing the last will. The thief is overpowered, and Henry, now cleared of all suspicion, marries Helen.

Thomas Commerford and Frank Weber are also in the cast.

A FEW FLASHES FROM FOUR CAMERA CREATIONS ISSUING AND TO ISSUE FROM THE UNIVERSAL STUDIOS



"GILDED YOUTH" (Laemmle—Dec. 2)

"THE PHANTOM FORTUNE" (Gold Seal—Nov. 30)

"THE SUPREME TEST" (Broadway Universal—Nov. 29)

"THE MAYOR'S DECISION" (Laemmle—Nov. 25)

"THE SUPREME TEST"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

"THE SUPREME TEST" is a charming comedy-drama attaining an even level of merit in all its phases. It introduces Henrietta Crosman to the photoplay public in a most suitable vehicle, which besides giving the star a role which she is thoroughly capable of undertaking, presents a delightful story in an unusual way.

Universal exhibitors will have the opportunity of presenting it to their patrons on and after November 29.

While the acting of Miss Crosman is particularly pleasing in its expressiveness and realism, the supporting cast renders work of the most adequate sort. Wyndham Standing as Semple, the woman hater, is polished in every one of his many scenes.

Stella Razetto as Molly, the girl of the slums, who later turns out to be Semple's daughter, makes this part most attractive in characterization and appearance.

Sylvia Ashton as Bridget O'Malley, gets in some most pleasing bits of humorous character work, while Jack Nelson and Adele Farrington complete the well balanced cast.

Edward Le Saint produced the picture from a scenario by Harvey Gates which was based on a story by L. V. Jefferson. It is a story of contrasts between the lives of the rich and the poor, in which an ardent social worker realizes the sincerity of the latter class and the hypocrisy of the former, when she is for a time financially ruined.

Le Saint has instilled realism into both sets of scenes with striking results. Both in the east side scenes and in those settings laid in the homes of the rich, realism is the dominating factor, whether it be responsible for either comic or serious situations.

Besides, he has staged a thriller the like of which has never been seen by the writer. It is the spectacle of the train running down a buckboard carrying two people. But it is not the event but the way in which it is done that makes the thrill..

In addition to the theme related above there is a sub plot that establishes the relationship between Semple and Molly in a most attractive style, and then too there is the romance of Semple and Violet Logan (Miss Crosman) which finally overcomes the former's prejudice against the feminine sex.

"AT BAY"

(Pathé Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

THE best of the story and dramatic action of George Scarborough's play has been extracted and thrown onto the screen in his new Gold Rooster offering. Ouida Bergere has made an excellent adaptation, and with George Fitzmaurice as director, and Florence Reed as star, a dramatic production of high value has been made.

Especially impressive and skilful has been the building up of the "atmosphere" of that slice of city life which is portrayed. The restaurant and gambling-house types are excellent bits of characterization, and another touch of up-to-dateness which starts the story off with a feeling of conviction, is the use of a mechanical battering ram by the police in forcing their way into a gambling house.

The costuming and setting of scenes is lavish, but always in keeping with the strata in which the action is laid; and this action is dramatic, smooth, in fact, just what the movement of a picture story should be to hold its audience.

Florence Reed, as a screen star, registers her emotions strongly and effectively. She is a charming screen figure, and easily carries the burden of the theme with the same poise and ability which she has shown on the speaking stage.



AT THE LAWN PARTY

The climaxes are melodramatic, and call for the use of mechanical aids, which do not in the least detract from the thrill. Chief of these is the camera and flash lamp, carefully placed to photograph the room at the pressure of a button; although it is intended by the gambler to compromise the district attorney's daughter, it really photographs the death of the gambler.

Miss Reed has the part of the district attorney's daughter, who has contracted a secret marriage with the "capper" in a gambling house. He deserts her, and the gambler gets possession of a letter written by her to her husband, which he attempts to use against her father, who is a candidate for governor. In attempting to recover the letter, she kills the gambler, and suspicion is thrown upon a man she loves. She confesses the whole thing to her father and then it develops that the gambler died of heart failure.

VITAGRAPH PLAYER CELEBRATES 71ST BIRTHDAY

MARY (MOTHER) MAURICE, one of the best known Vitagraph players, celebrated her seventy-first birthday on Monday, November 15, and also her fiftieth anniversary as an actress. Mrs. Maurice enjoys the distinction of having played with F. S. Chanfrau, John T. Raymond, Edwin Booth, Lawrence Barrett, Joseph Jefferson and Robert Mantell. She has been a screen star for the past five years.



GLIMPSES OF "THE MEDDLESOME DARLING" AND "AS THE TWIG IS BENT," CURRENT LUBIN DRAMAS

"AS THE TWIG IS BENT"

(Lubin—Three Reels)

REVIEWED BY PETER MILNE

THE story of "As the Twig Is Bent" is extremely good and its interpretation and setting admirable. In fact, one is not often permitted to witness such a pleasing three-reel program release as Lubin here offers the trade.

It is a drama of army life, put on in a convincing way. Director Wilbert Melville has procured United States troops for "atmosphere" and to appear in the few battle scenes introduced toward the end of the picture. A note running after the main title tells us that the exteriors of the picture supposedly staged in the Philippines were filmed at the San Diego exposition. The illusion is an excellent one.

The story, built along familiar lines, is made refreshing by the fine acting and the settings. Twin brothers separated in their youth grow to manhood under contrasting influences. George becomes a fine man, Herbert a wasteful profligate. Both go to the Philippines and Herbert succumbs to the terrible effect of the climate. He continually drinks and becomes the slave of a native girl.

George, on the other hand, is well liked by all his brother officers, save one Colonel Vail, who covets his fiancee. So when the girl comes on a visit with her father it is easy for the Colonel to send George away with a letter, and show her Herbert, telling her that he is George, hopelessly degraded.

The two depart for the States to be married, but George learns all, follows them and arrives in time to stop the wedding and expose the guilt of Vail.

L. C. Shumway in the role of the two brothers gives two striking performances, the one realistic in its convincing air of degradation, the other pleasing in its manly qualities. Helen Eddy acts with a rare skill the part of George's fiancee, and Jack Holt is an excellent type for the villain Vail. Melvin Mayo and Velma Whitman are also in the cast.

"THE MEDDLESOME DARLING"

(Lubin—Two Reels)

REVIEWED BY PETER MILNE

THE interest in this drama is about evenly divided between the development of a story based on the eternal triangle, and a mother's efforts that are at last successful in bringing her daughter and erring husband together again.

Starting with a situation productive of a generous amount of suspense the story runs along, very smoothly and pleasantly carrying the interest with it at all times, finally reaching a climax that performs its intended purpose in a style that leaves little to be desired.

The story is by Shannon Fife, produced by Joseph Smiley in a fitting manner. There is the novelist, who slowly drifts away from his wife, turning his attentions toward his secretary. Then there is the mother of the wife, who has served an unjust prison term, who when released is the cause of the couple's reunion.

On the whole it is a very simple story, but it is as delightful as it is simple. Francis Joyner and Lillie Leslie have the leading roles while Marie Sterling appears as the mother. William Cohall and Rosetta Brice have the other prominent parts.

"BODY AND SOUL"

(Frohman-World Film—Five Reels)

REVIEWED BY PETER MILNE

A PICTURE containing a character that is afflicted with a dual personality is always welcome and entertaining, providing such a role is carried by an actor or an actress of capability. Such a character presents opportunities for the creation of either comedy or drama. In "Body and Soul," Anthony Kelly has chosen to treat the material in a serious way, with an interesting picture as the result.

Florence Rockwell, as Claire Martin, the girl, who, suffering from amnesia and who is consequently powerless to control her malicious personality, plays with sincerity and a strong show of emotional feeling throughout. While under the influence of her malady she commits disreputable deeds, finally killing the man who took advantage of her while she was not her real self, but reverting to her natural character to bring about a pleasant ending.

The direction, which was in the hands of George Irving, is



CLAIRE AS HER BETTER SELF

greatly commendable, both in respect to the treatment of the scenario and the scenes and atmosphere allowed it. The exterior locations, notably those picturing areas of forest lands are well chosen, while the interiors in every respect do justice to the action of the play.

The camera work borders closely on perfection, the tinting of the night scenes, being especially pleasing. The fact that much of the action occurs about and on the water adds greatly to the attractive aspect of the film.

The supporting cast rises adequately to any presented situation. Kenneth Hunter as Kent, lover of Claire, the city editor of the *Herald*, who very seldom appears at his desk, is a good type and a good actor. Robert Whitworth is the heavy, and Jack Sherrill, Mrs. Cecil Raleigh, Frazer Coulter and Irving himself, complete the cast.

"Body and Soul" is consistently a good picture.

"MARY'S LAMB"

(Pathé Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

IT takes a high order of farce comedy to hold an audience for five reels. Where the music and lines of the stage production are lacking, "business" must be fast and strong, or the film becomes wearisome. In filming Richard Carle's well-known Broadway success, with Richard Carle himself in the leading role, a high decree of success has been obtained.

Mr. Carle was always a master of funny stage "business," Were it not for this the fate of "Mary's Lamb" might be something to weep over, but with the help of Director Donald Mackenzie, he has managed to get a vim and snap into the picture which saves it from ruin. The Carle smile and the Carle professional simplicity screen very well. It is safe to predict success for this subject, and that it will be an acceptable comedy relief on the program of Gold Rooster dramas.

The piece is straight farce comedy; no tricks of camera or printing are resorted to, and it is plain to see that Mr. Carle has been allowed to write his own business into many scenes; nobody else could have done it. Julia Ralph is a stout and jolly Mary, with moments of firmness which stand out well against her ordinarily sunny nature. Marie Wayne is another able addition to the cast.

Professor Lamb, a butterfly hunter, is ensnared by Mary, a spinster of seasonable age, and immediately his life becomes somewhat over-domesticated. A young couple who need his influence in order to get Mary's consent to their marriage, conspire with the widow next door to compromise the professor. This she does effectively not only in the swimming pool, but in the studio, and the professor escapes Mary's wrath only by resorting to his old habit of sleep-walking. He gets a terrible blow when the widow introduces her fiance, and when he finds every couple of his acquaintance billing and cooing, he resolves to return to Mary's arms; so everything ends happily. Mr. Carle, although always active on the stage, has found his film debut strenuous, but he appears to have accepted it in good part and thrown his whole soul into the work.

"THE BATTLES OF A NATION"

(American Correspondent Film—Five Reels)

REVIEWED BY OSCAR COOPER

IF war has not been stripped of its false glamor by this time, this picture ought to acomplish the feat. Not that it deliberately sets out to preach a sermon on war's evils. It does nothing of the sort. Instead it unfolds actual scenes which show, better than any picture sermon could, that war is the grimmest business in the world.

As a record of history in the making, this picture is extraordinarily valuable. Most of the views were taken on the Austrian and Polish fronts; the others reveal the continuing mobilization by Germany of her industrial and commercial resources. All of them are authentic, and all of them contain a lesson so striking that every American ought to see them.

He ought to see how Germany cultivates, under martial law, every available inch of ground; how Germany marshals in huge warehouses miles of meat, bread and other necessities of life; and just what efficiency means in the individual worker, for these films will show him an army of workers in the German gun and munition factories, each performing his share gladly, effectively.

He ought to see also what it means to be a soldier in the field, in a conquering army, for this picture reveals a good deal of just what happened with the Austro-German forces on the march to Lemberg, at the occupation of Lemberg, and in the now famous bombardment of Warsaw.

Everybody knows now that Warsaw was subjected to terrific punishment before it fell, but everybody ought to see how that punishment was administered. Here is the chance. This picture shows the Austrian 35-centimeter Skoda mortar being assembled, in action, and the explosions of shells fired by it. Miles away a few men in a sheltered trench get the range, telephone it back to their comrades in charge of the mortar, and their comrades do the rest. The gun is aimed with mathematical precision, a huge shell is lifted mechanicaly and shoved in; then the gunners step back, their hands over their ears, and hell's fury is let loose. An instant later you see a little puff of smoke in the distance; and another instant brings you a close-up of an explosion. The only thing left to show is the crumpled forts of Warsaw, and the camera takes you for a tour over them.

You also have splendid views of marches, parades in conquered cities, camp life, refugees in the wreckage of war, trench fighting, and the Red Cross at work. And, then, the dead, and their little cities that people the plains of Hungary and Poland.

The photography in these films is remarkable. Albert E. Dawson, the photographer, underwent great risks to secure the views. He is shown receiving his credentials from Ambassador Gerard in Berlin.

Save for an overplus of titles and an absence of martial scenes at the beginning of the production, there is nothing which merits serious objection. There are no extensive battle views, but only those unacquainted with the methods of conducting modern warfare would expect to see them on the screen—if the picture was authentic. This picture is not only authentic—it is a page out of history, set down in all the naturalness of events themselves—an achievement in which the motion picture camera stands without a rival.

"A THING OR TWO IN MOVIES"

(Selig—Two Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

BLOOM CENTER, the lively little hamlet that has added a new touch to rural comedy, goes movie-mad in this Chronicle. Audiences that have laughed at the antics of Chubby Green, Postmaster Pash and other Bloom Centerites, will find these



THE FILM ARRIVES

homely characters more amusing than ever as stage-struck yokels. Maibelle H. Justice and William L. Wright are responsible for the clever scenario, and the original cast is intact.

A troop of stranded itinerant movie actors comes to Bloom

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R. R. RUFFNER
Liberty Theatre, Spokane, Wash.

Center and offers to let the villagers act in a drama—for a consideration. Nearly all of the inhabitants pay a fee to act for the films, and the town is agog with excitement.

The scenario calls for a bank scene, and the president of the local bank is asked to take part. He pays a large sum of real money over the counter to the leading man, who promptly decamps and takes a train to parts unknown.

The film taken in Bloom Center finally arrives, and the townspeople flock to Melodeon Hall to see themselves on the screen. Everything is satisfactory until there is a flash of Constable Plum making love to the leading lady. The populace, headed by Plum's wife, give chase to the poor man.

In the cast are John Lancaster, Wm. Hutchinson, Lyllian Leighton, Ralph McComas, Sidney Smith, Irene Wallace, Marthe Mattox and William Scott. Marshall Neilan did the directing.

"THE PAPERED DOOR"

(Essanay—Two Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE title, plus the name of Mary Roberts Rhinehart as authoress, naturally leads one to expect a story of mystery and complexity, but the plot is not at all complicated, and the ending is rather pointless. The presence of Ruth Stonehouse in the cast does much to help the story, and Edmund F. Cobb's attractive personality lends its usual charm. Thurlow Brewer and Peggy Sweeney are also in the cast.

Jim Carter neglects his wife Molly because of his infatuation with a cabaret dancer. In a drunken brawl over the cabaret girl, he kills a man and then flees to his wife for protection. She conceals him in a closet, covering the door with wallpaper to remove suspicion from the hiding place.

A blizzard rages outdoors, so Molly invites the sheriff, who is on watch outside the house, to warm himself at the stove. When he falls asleep in a chair, Molly lets her husband out of the closet, and he spends the remainder of the night in the barn.

When she goes out to the barn early the next morning, the sheriff informs her that Jim tried to catch a freight train and was killed under the wheels.

MRS. MARTHA H. YOUNG BACK FROM NORWAY

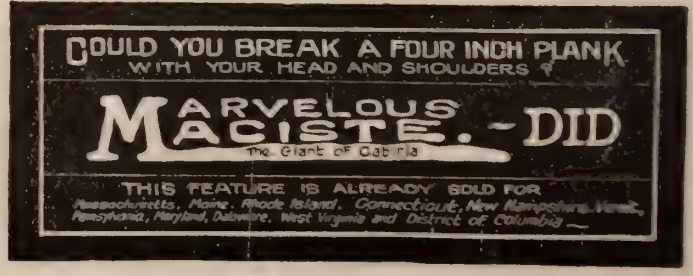
MRS. MARTHA HAMILTON YOUNG arrived from Norway after a brief sojourn in her native country, where she is prominent in theatrical and motion picture circles.

She has returned to America, which she visited for a period during the past summer for the purpose of studying motion picture performing as it is being done in the United States.



She is wonderfully accomplished in many ways, being a woman of a distinctly blonde type, an excellent horsewoman, a tennis champion, and actually having held the world's ski championship. She is of statuesque build and possesses a fascinating stage appearance.

Mrs. Young will no doubt be seen shortly in some of the features of prominent American producers, if reports in circulation are true.



TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Count Twenty." (Biograph. Two reels. Tues., Nov. 30.)—Not shown for review. The story follows: On the death of her employer, a young girl is taken to the home of her father's employer to live, where efforts are made to overcome her fits of temper. She is taught to count twenty before answering in anger.

When a foreman attempts to force his attentions on her, she writes her formula of "count twenty" on a typewriter, and hands the slip of paper to him. That night the office safe is robbed, and the combination is found marked on the back of this slip of paper.

The girl traces the money to the foreman, who is made to return it, but the girl is suspected by her employer's son, whom she loves. She decides to leave her employer's home, and goes to the deserted house where she formerly lived. There she finds the man she loves, who has been attacked by the foreman and his gang, and bound to a post. Mary Malatesta, Jack Drumeir, Joseph McDermott, Ivan Christy, Gus Pixley, W. C. Robinson and Sidney D'Albrook are in the cast.

"The Hungarian Nabob." (Biograph. Four reels. Wed., Dec. 1.)—Will be reviewed in a later issue.

"His Emergency Wife." (Biograph. Thurs., Dec. 2.)—Not shown for review. The story follows: George has to get married in a hurry, because his rich uncle is coming, and wants to see him "settled down." As he can find no girl he prevails on a young man friend to play the part of a wife, and the two move into a house whose owners are temporarily away.

The uncle brings a pretty ward with him, and she immediately becomes attached to the "wife." When the householders return unexpectedly the plot is exposed, the young man offers to marry the pretty ward, but she prefers "friend wife." In the cast are Alan Hale, Jose Ruben, W. J. Butler, Vola Smith, Charles Bennett and Laura La Varnie.

"The Sufferin' Baby." (Edison. Split reel. Wed., Dec. 1.)—This is an amusing comedy of suffrage and the suffragists. Hubby is left with the baby while its suffrage mother goes to the fair to speak for the cause. A friend calls on father, and induces him to go to the fair also, bringing the baby along in a travelling bag.

The bag is left on an aeroplane, which later flies off with it, and father is in despair. A dip of the aeroplane throws the bag off, and in its fall, it becomes separated from the baby, who falls into hubby's arms. On the same reel is a "Microscopic Study of Pond Life," giving interesting views of the beginnings of animal existence.

"Life's Pitfalls." (Edison. Three reels. Fri., Dec. 3.)—Reviewed at length elsewhere in this issue.

"The Losing Game." (Essanay. Three reels. Tues., Nov. 30.)—Reviewed at length elsewhere in this issue.

"The Magistrate's Story." (Edison. Sat., Dec. 4.)—A pretty and unusual story, well told. A derelict, brought before a magistrate for stealing a piece of bread, is recognized as an old war comrade. The magistrate tells a story of their boyhood together, and their enlistment in the Civil war, on opposite sides.

For sleeping while on sentry duty, the future magistrate was condemned to death, but the girl he loves gets a pardon from the President. The pardon would have been too late, but his former friend cutting telegraph wires, hears the message being telegraphed to the front, and at the risk of his own life, carries the word through the enemy's lines and saves his friend.

The charge against the derelict is withdrawn, and the magistrate takes him to his own home.

"The Night of Souls." (Essanay. Three reels. Mon., Nov. 29.)—Not shown for review; the story follows: Dr. Allison, a famous surgeon, runs over a little girl, while driving his automobile. While in the midst of the operation which is to save her life, he receives word that his own little girl has been injured, and only an operation by himself can save her.

He feels it his duty to see the girl he has injured out of danger, and when he arrives home, his daughter is dead. His wife cannot forgive his staying away, and leaves him. Several years later he treats an injured factory woman. Allison discovers her to be his wife, and performs an operation that saves her life.

Richard C. Travers and Warda Howard play the leads. Harry Dunkinson is also in the cast.

"The Fable of the Low-Down Expert on the Subject of Babies." (Essanay. Wed., Dec. 1.)—George Ade has furnished a humorous scenario and his inimitable sub-titles for his fable. The acting is far better than that of the recent fables.

Once there was a mean man who became weary of the feverish Chatter of young parents bragging about their offspring. He delved into all the well-known works on the subject of Brats, and when he finished, he was all Loaded and Primed for any Cocky Young Parent.

By his table of Statistics, he knew at what age the tooth should be through the gum, and when Izzy-Wizzy should be able to stand. He soon was In Dutch with all the parents, and never received an invitation to dinner. MORAL: Let on to be Interested and and Pleased.

Ernest Maupain, Charles J. Stine, and Camille D'Arcy are in the cast.

Jack Spratt and the Scales of Love." (Essanay. Thurs., Dec. 2.)—This fairly amusing comedy would be more entertaining if there were less padding. Victor Potel, Margaret Joslin, and Harry Todd, of "Snakeville" fame, are the principals.

Mustang Pete finds great pleasure in playing jokes on Slippery Slim and Sophie, who have been recently married. The newly joined pair go to the drug store, where they see "Fato" for thin people, and "Thino" for fat people advertised. Slim purchases a bottle of "Fato," and Sophie buys a bottle of "Thino."

Mustang Pete switches the bottles, and a few hours later Sophie tips the scales at 290 pounds, while Slim weighs an even eighty-five. They decide that something is wrong, and demand their money back from the druggist.

"The Burglar's Godfather." (Essanay. Fri., Dec. 3.)—Not shown for review.

"On the Private Wire." (Essanay. Two reels. Sat., Dec. 4.)—Not shown for review; the story follows: Ralph Mills, a reporter, goes to the country home of John Lyons, a wealthy speculator, to get a story. There he encounters a crook, posing as Lyons' guest.

Lyons has arranged to call his broker on his private wire at midnight and impart a message that would be of value to a rival speculator. Mills suspects the crook of being there to overhear the message. The thief recognizes the reporter, and realizing that his mission is known, holds Mills and Lyons at the point of his gun, but he is surprised at Theda, Lyons' daughter, who turns the tables, and makes him prisoner.

The cast consists of Joseph B. Totten, Betty Brown, and John Cossar.

"The Luring Lights." (Kalem. Four reels. Mon., Nov. 29.)—The subject features Stella Hoban in an adaptation from "Anna Malleen," a novel by George H. Brennan. The four reels give a detailed picture of life among actors on the road, their successes and weaknesses.

Anna finds life with her aunt disagreeable and joins a traveling troupe at the first opportunity. The girl and the principal playing the "villain" in the company become interested in each other.

Through his love for Anna, he checks a craving for liquor, and finds after a short separation from the girl wielding such good influence over him, that his regeneration and happiness can only be brought about through her. Anna finds she is possessed of unusual histrionic ability and becomes an actress of note before their marriage.

In the cast are: Corinne Malvern, Helen Lindroth, Frank Woods, Bradley Barker, Nat Sachs, Henry Hallom, Francis Cappelano and Stephen Purdee.

"Only a Country Girl." (Kalem. Tues., Nov. 30.)—Rube and Bud are in the country and wander to Farmer Brown's. The two men are attracted to the daughter of the farmer, Ethel, a pretty girl whose winning ways completely turn their heads.

A violent flirtation starts up between her and Bud. Rube overhears the couple plan to elope and tells the farmer. Bud and Ethel drive off and the farmer manages to overtake them and get back his daughter.

Bud eludes the vengeance of Farmer Brown and joins Rube. He discovers his partner's treachery and loses no time in showing his resentment by violent means.

"Key to a Fortune." (Kalem. Fri., Dec. 3.)—Marguerite Courtot plays a double part in this release, the sixth in "The Adventures of Marguerite" with a great deal of energy. The story is full of thrills. A gang of criminals plans to rob the house of a well-to-do family by kidnapping the daughter and substituting a girl who looks just like her.

The chauffeur of the millionaire is a party to the scheme and drives his young mistress to a ramschackle den on the outskirts of the city, where she is left in charge of an old hag with a liking for the bottle.

Through this weakness Marguerite manages to escape and arrives home in time to confront her double, dressed in her own clothes and doing her best to make people believe she is the daughter of the house.

"The Tramp Telegrapher." (Kalem. Sat., Dec. 4.)—In this episode of the "Hazards of Helen" series the heroine has sufficient adventures to furnish several features with excitement. She rides on a breakbeam of a railroad car going at express speed, turns a switch just in time to sidetrack a train about to run over an unconscious man, gallops besides another swiftly moving car at another time, and takes away the breath of the spectator with a continual exhibition of wonderful daring in a woman.

Helen, in the role of a station agent in the west, saves the life of a tramp telegrapher, who in turn is able to help her when bandits planning to rob a passenger train bind and gag her to prevent the girl from raising an alarm with a despatch to the next station.

As a reward for his assistance in preventing the hold-up the girl manages by writing the president of the company to get the tramp telegrapher a responsible position.

M-I-N-A COMEDIES
THE ROAD TO LAUGHTERLAND
EVERY THURSDAY ON THE GENERAL FILM PROGRAM BOOK THEM

"An Ambassador from the Dead." (Lubin. Mon., Nov. 22.)—This is chiefly a costume drama in which a miserly old man is influenced to mend his way by a vision of his youth. It is a fair number, although its ending is lacking in force. Melvin Mayo, L. C. Shumway, Velma Whitman and George Routh are the principals.

"Limberger's Victory." (Lubin. Tues., Nov. 23.)—A burlesque war picture of an old type, that will amuse lovers of extremes. Cheese is used with deadly effect. David L. Don appears assisted by a capable cast.

"The Meddlesome Darling." (Lubin. Two reels. Wed., Nov. 24.)—Reviewed at length elsewhere in this issue.

"As the Twig Is Bent." (Lubin. Three reels. Thurs., Nov. 25.)—Reviewed at length elsewhere in this issue.

"Meg o' the Cliffs." (Lubin. Fri., Nov. 26.)—A story of smugglers in which the heroine brings the unruly band to bay. There is a good love interest, that combined with the story of adventure makes the entire drama most enjoyable.

The storm effects are very good, while the photography throughout is fine. L. C. Shumway, Violet McMillan and Melvin Mayo are the leads. Mayo directed from a story by Maude Thomas.

"Blaming the Duck." (Lubin. Sat., Nov. 27.)—Billie Reeves in a very laughable reel produced by Earl Metcalfe. The story is clever, carrying a good situation throughout its whole length. Carrie Reynolds and Jessie Terry are chief in the support.

"My Hero." (Biograph. Fri., Dec. 3.)—A reissue of one of the Griffith subjects with a notable cast including Robert Harron, Dorothy Gish and Henry Walthall. The story is most enjoyable, working up to a good climax. The scenes and photography are very good. Just a few of the old men's makeups are too apparent.

"Just as I Am." (Selig. Two reels. Mon., Nov. 29.)—The sustained pathos of this picture is well maintained and the acting is exceptionally good. Perhaps some audience will not favor the consistent tragedy of the picture.

Wilson is affiliated with two crooks, Hungerford and Ramdell. Hungerford shoots a man, making it appear that Wilson performed the crime and Wilson is given a life sentence. He escapes from prison and goes to his native town where his mother lives.

He discovers Hungerford is living in the same town. He starts to go to the crook's home to kill the man who had wronged him, but passing a church he hears the hymn "Just as I am." Memories of his childhood and of his old mother surge back and he decides not to seek revenge.

As this resolution is made, he sees a child just about to be run down by a runaway horse. He manages to save the infant but is fatally injured in doing so.

The child is Hungerford's, and coming up the father recognizes the man he had wronged, and is left with a guilty conscience as punishment. The story was produced by Colin Campbell from the story of Lanier Bartlett.

"Bad Man Bobbs." (Selig. Tues., Nov. 30.)—Not shown for review; the story follows: Bobbs, a henpecked husband, leaves his militant wife and goes to a small western town. There he sees a bad man shoot up a saloon and gather up a bag of gold. He resolves to do likewise and gains a reputation as a bandit.

His overbearing wife, unknown to him, buys a nearby ranch and when Bobbs is confronted by his wife, she takes away his gun and makes him foreman of the ranch.

Pat Chrisman, Ethylyn Chrisman and Syd Jordan compose the cast. The drama was produced by Tom Mix from the story of Edwin Ray Coffin.

"A Jungle Revenge." (Selig. Sat., Dec. 4.)—Not shown for review; the story follows: Elbert Cary, a trapper of wild animals, is loved by Dais, a native woman. Cary admires Mabel Thorpe, daughter of a coffee planter. Cary invites Mabel to his home to see how wild animals are trapped. Dais, wild with jealousy releases a jaguar, who pursues Mabel to an isolated cabin, where Mabel closes the door just in time.

As Mabel fires through the window on the animal, the bullet strikes Dais, who is hiding in the bushes, and she is killed. Cary hears the shot, and arrives just in time to save Mabel from the animal.

The story was written by Minnie Strehz and produced by Thomas Santschi.

MUTUAL PROGRAM

"The Postmaster of Pineapple Plains." (Falstaff. Mon., Nov. 22.)—A lively and well-produced comedy, in which several really funny types are introduced. Zeke, the gossipy postmaster is in love with Nell, the village belle, and when he reads a postcard to her sweetheart, telling him to be under her window that night, he impersonates the sweetheart, and attempts to grab the prize himself.

Nell's uncle has been ordered in a blackhand letter to lower $10,000 out the window, and it happens that Zeke is there and gets the chest of "treasure" which he finds on opening to contain a full-sized bulldog. Frank E. McNish, Janet Henry and Charlie Emerson are in the cast.

"The Baby and the Boss." (Thanhouser. Two reels. Nov. 23.)—Helen Badgeley, Mayor Mitchel, Commissioner Woods, and several other noted people appear in this attractive and unique story. A policeman saves the Baby and her sister in a runaway, and the Baby overhears her father say the policeman cannot get promotion without influence; so she goes to Dave Hinkey, "The Boss" with her plea.

Hinkey is attracted by her appeal, and takes her to the police games, where she sees the Mayor, and gets the promotion, which comes just in time to allow the policeman to marry her big sister. Scenes of the actual police games in New York are attractive and add striking interest to the picture. Dave Keleher, Marion Fairbanks, and Boyd Marshall are also in the cast.

"See America First." (Gaumont. Split reel. Tues., Nov. 23.)—Hartford, New Haven, and the beautiful surrounding country are visited by the Mutual Traveller; there are views of the principal buildings, historic spots, Yale University, and a study of the oyster industry. "Keeping Up with the Joneses" on the same reel, shows Pa McGinnis buying a "flivver."

"Stanley and the Slave Traders." (Centaur. Two reels. Thurs., Nov. 25.)—There are several stirring fights between Stanley's parties, and hordes of savages, in this number of the Centaur animal stories. Ada, as well as the White King, who has captured her, is taken by slave traders, who plan to carry the girl off with them.

Her sweetheart is also taken, but by strategy, he rescues her from a native hut. Stanley's party arrives just too late to prevent their recapture, but they again make their escape, and also rescue the White King, and disappear in the jungle.

"A Deal in Indians." (Cub. Fri., Nov. 26.)—Jerry is at his best as an almost escaped convict. He meets with a band of Indians, who make him one of themselves, and in this way he gets rid of his suit of stripes.

A studious professor takes him as a type, and leaving him in his home, trouble starts when several of the Indian tribe come to reclaim him. The house is in an uproar, which results in the police being called, and Jerry recognized and taken back where he belongs.

"The Widow Wins." (Casino. Sun., Nov. 28.)—A laughable farce, in which Cissy Fitzgerald appears as herself. Her part, for which she is well adapted, is that of the star in "Nobody's Widow." In order to get publicity, her press-agent gets her to register at a hotel under an assumed name, and then lose her mind.

She tells the officials that she is simply "Nobody's Widow," and when they search her belongings they find a slip with a name of a prominent banker. She enjoys the publicity immensely until a doctor gives her medicines, which she rebels at.

Then she gives the whole scheme away, and the angry hotel proprietor seizes the press agent and makes him drink the medicines. Budd Ross, Phil Nares and Helen King are also in the cast.

"Foiling Father's Foes." (Falstaff. Mon., Nov. 29.)—In this swift comedy, a country editor is introduced to bear the brunt of the displeasure of political candidates whom he has "roasted." They horsewhip him, and are about to ship him out of town, when his daughter returns from the architectural school, and assumes charge of the paper.

She first fits up the building with a series of trapdoors and water spouts, with buttons arranged on the desk to operate them. Then she leaves father in the office and rows out in the river in a boat. The politicians again call with their whips, and father presses the buttons, shooting them through the trap doors into the river.

They swim out to daughter's boat, but she keeps them in the water until they sign papers withdrawing as candidates. Colin Campbell, Louise Emerald Bates, Marshal Welch and Robert Whittier compose the cast.

The Silver Lining." (American. Two reels. Mon., Nov. 29.)—Vivian Rich and the American's new leading man, Albert Vosburgh, succeed in creating real interest in this tritest of stories. The sets and action are quite mediocre but the acting is unusually good.

Nell Allen, a stenographer, is supporting her father, who is dying of tuberculosis. When she loses her position because she does not accede to her employer's lust, her father is in danger of dying. She writes a letter to her former employer saying that she will comply with his wishes.

The father discovering his daughter's sacrifice, tears up the letter, and forges a check to support himself and his daughter. Discovered in this crime, he is sent to jail. His daughter goes to a Western town. There she marries a ranch-owner who becomes suspicious of her fidelity when he sees her in the company of her father, who has escaped from prison.

The misunderstanding is cleared up when the daughter explains the relationship, and the three find happiness and love.

"Bill Van Duesen and the Merry Widow." (Beauty. Tues., Nov. 30.)—Those who were amused by the past adventures of Billy Van Duesen will find this latest release satisfactory. The plot is not intricate, but it has some novel situations. John Steppling and Carroll Halloway play the leads, as usual, and make an attractive pair.

The susceptible VanDuesen falls in love with a girl whom he believes to be a young widow. This mistake is caused by the fact that her husband is out of town and she is wearing mourning for her dead father.

Not realizing his intentions, she unconsciously feeds the flames, and VanDuesen decides to propose. He is on bended knee before his fair inamorata, when the irate husband comes upon the comprising tableau. Billy, as usual, is disillusioned about the character of his lady love. Archer McMackin directed the picture.

"Spider Barlow Cuts In." (American. Fri., Dec. 3.)—The plot is so tenuous that it scarcely merits the name, but Winifred Greenwood, Edward Coxen and George Field manage to inject considerable hum by their excellent acting.

Spider Barlow, an expert cracksman, decides to pay a visit to the home of Rita Morey. As he is in the act of lifting the family silver, one of Rita's many suiters calls on the girl, who entertains him in the adjacent room.

Spider has the swag, but no means of making a get-away. The young man proposes to the girl and is accepted, and this operation consumes much time. Meanwhile, Spider is patiently waiting.

To bring the billing and cooing to a close, Spider impersonates the girl's father, stamping around coughing loudly. The young man hastily withdraws and the burglar is enabled to escape. Chas. Bartlett did the directing.

"Broadcloth and Buckskin." (Two reels. Mustang. Fri., Dec. 3.)—The old, old story of a polished Easterner and a rough cowboy pitted against each other for the hand of a girl, is the basis of this drama.

The Easterner in this case is the representative of an oil company trying to get a lease on the land owned by the girl. The young man falls in love with the fair landowner and informs her of the value of her holdings.

When she discovers his altruism her admiration is turned into love and the poor cowboy finds solace at the nearest bar.

The cast is made up of E. Forrest Taylor, Jack Richardson, Anna Little and Louise Lester. Frank Cooley was in charge of the directing.

"Film Tempo." (Mustang. Three reels. Sat., Dec. 4.)—Reviewed at length elsewhere in this issue.

"Making Over Father." (Beauty. Sat., Dec. 4.)—Neva Gerber and Frank Borzage have struggled in so many pictures to win over the unwilling father to consent to their marriage that they have become quite proficient. The way they accomplish this difficult task in this Beauty picture is somewhat novel.

Hubert Haynes, impersonated by Borzage, kidnaps the father, taking him into the mountains, a captive, where he is to be held until he consents to the marriage.

Father believes himself an invalid and does not take kindly to the rough mountain life, but after a prolonged sojourn in camp, he regains his health, and elated at his new strength, is perfectly willing to let his daughter marry. William Carroll is also in the cast. The picture was directed by Archer McMackin.

PATHE EXCHANGE INC.

"New Adventures of Wallingford." (Pathé. Two reels.)—"A Transaction in Summer Boarders" shows J. Rufus and Blackie buying out a country hotel and fixing it up as a "classy" establishment, to be sold to Mr. Swivel. For guests, J. Rufus gets hold of a stranded burlesque company, one of which immediately becomes engaged to Mr. Swivel, and tells him the whole Wallingford plot.

At the same time the prospective victim's engineering sense discovers there is oil on the land, and offers Wallingford $5,000. Wallingford finally gets his price of $50,000, and then the victim tells him of the oil discovery. Blackie and the girls are in despair until Rufus notifies them that he had the oil put there himself.

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THE FROHMAN AMUSEMENT CORPORATION, 18 East 41st St., New York. WILLIAM L. SHERRILL, Pres.

M-I-N-A COMEDIES

"45 MINUTES FROM NOWHERE"

RELEASED DECEMBER 9th ON GENERAL FILM PROGRAM

Nothing Succeeds Like Success



COMEDIES THAT ARE

The Two Goats

HAROLD LLOYD AND BILLY

Billy Seems to Have the Best of It in This Case

We Have Some Company Making Phunphilms for Pathé Release

Harold Lloyd as Lonesome Luke

Harry Pollard as Snub

Earl Mohan as the Boob

Gene Marsh as General Nut

And Our Dainty Ingenue, Bebe Daniels

DIRECTION OF HAL ROACH

ROLIN FILM COMPANY

907 Brockman Bldg. - - Los Angeles, Cal.

D. Whiting, Gen. Mgr.

"Neal of the Navy," No. 13. (Panama. Two reels.)—This number, entitled "Backed by the U. S. N.," finds Annette and her party at the Mission, where Annette is captured by the remaining conspirators, and hidden in a shanty. There Joe Welcher repents his part in the plots and turns on Hernandez, and in the fight which follows, the shack is blown up, and Joe is killed. Annette's party boards the boat for Lost Isle, and Hernandez and Inez, who stows away on board, deflect the compass with a piece of steel, and the ship goes off its course and is wrecked.

"Great While It Lasted." (Phunphilms.)—Beanskin and Snub are "up against it" for the wherewithal to pay their rent, when Beanskin inherits $20,000,000, and immediately begins to set the pace for society, with Snub as his butler. Envious villains steal the new millionaire's trousers in broad daylight, and he is obliged to take refuge in the lake, sending Snub for a barrel. When the two arrive home it is to find that there is a mistake in the inheritance, and the money is taken from them.

"A Squabble for a Squab." (Starlight.)—An unusually funny comedy, in which Heinie and Louie are employed by a fond lover to rescue his sweetheart from a girl's school. They get into the school but rescue the wrong girl, finally starting a pillow fight with the entire population of the dormitory. The mistress of the establishment, who was the "rescued" girl, returns and leads her cohorts in vanquishing the intruders with buckets of water.

"The Sultan's Paradise." (Globe. Split reel.)—Interesting and timely views of Constantinople and the shores of the Dardanelles and Bosphorus. All the landmarks, and ruins of ancient monuments are shown, and there is a short journey down the famous waterway. On the same reel is another chapter of the "Intimate Study of Birds."

UNIVERSAL PROGRAM

Universal Animated Weekly," No. 194. (Wed., Nov. 24.)—Views of Dr. Haiselden, the Chicago physician who refused to save the life of a defective child; the tour of the famous Liberty Bell; a seventy-one mile gale in New York City; unveiling of a statue to Gen. Beauregard at New Orleans; coast defense guns in action; several war scenes in Canada, England, and France; and cartoons by Hy Mayer, are the features of this Weekly, which contains 15 separate subjects in all.

"When a Queen Loved O'Rourke." (Universal Special. Two reels. Second episode of the "New Adventures of Terrence O'Rourke." Mon., Nov. 29.)—This adventure finds the fighting Irishman in Bombay engaged in another hazardous adventure.

The action, although interesting as a whole, is in places involved to a puzzling extent. Much atention has been paid by Director Otis Turner to the spectacular side of the picture, with the result that a convincing air of realism has been obtained.

In support of J. Warren Kerrigan, Maude George, Harry Carter and Fred Church appear while H. L. Holland assumes Ray Gallagher's place as O'Rourke's servant and incidentally creates a good comedy character.

"The Supreme Test." (Broadway Universal Feature. Five reels. Mon., Nov. 29.)—Reviewed at length elsewhere in this issue.

"Operating on Cupid." (Nestor. Mon., Nov. 29.)—Once more has the Nestor company staged a rough-and-tumble comedy in a hospital, and although it follows very conventional lines its laughs are quite thickly distributed. Billie Rhodes, Neal Burns and Ray Gallagher are the leads.

"The Phantom Fortune." (Gold Seal. Three reels. Tues., Nov. 30.)—A novel subject furnishing much enjoyment but not to be taken seriously because of the farfetched character of its situations.

A rich young man marries a motion picture actress and is disinherited but after a series of interesting developments the family are reconciled when they see the young wife. Hobart Henley and Louella Maxim are the principals in this feature.

"Safety First and Last." (Imp. Tues., Nov. 30.)—One of Roy Clements comedies with a cast including Victor Potel, Lillian Hamilton, Jane Bernoudy and Elmer Morrow. It's an extreme burlesque and contains several illuminating comedy features that will not pass without notice.

"He Was Only a Bathing Suit Salesman." (Victor. Three reels. Wed., Dec. 1.)—This is one of Harry Myers' comedies, and although unsettled as to one particular theme, it is laughable all the way through. Myers and Rosemary Theby do some of their best work.

The action is laid in Washington, Philadelphia, Baltimore and New York and scenes laid in each city add greatly to the realism.

"Lizzie's Watery Grave; or, Jimmy's Revenge." (L-Ko. Wed., Dec. 1.)—Once more we have Billy and Olive in a kid comedy. It concerns rivalry and revenge and has a number of laughs. Its appeal to children is large, although it will thoroughly amuse adults in search of a change.

"Gilded Youth." (Laemmle. Three reels. Thurs., Dec. 2.)—Not yet shown for review.

The Powers release for Thurs., Dec. 2 is comprised of two subjects. "The Three Dutch Jeanettes," a vaudeville number of average interest and a Ditmars educational entitled "The Life of the Salamander."

"His Good Name." (Powers. Two reels. Fri., Dec. 3.)—A typical Sydney Ayres subject that contains the usual appealing touch contained in all of his pictures. The story by F. McGrew Willis is well put together and interesting throughout. Doris Pawn and Val Paul furnish the support.

The Devil and Idle Hands." (Rex. Fri., Dec. 3.)—William Dowlan and Gloria Fonda appear in this novel melodrama that will please because, of its easy development and capable interpretation. The photography is average save in those scenes laid in the train where it is dim.

"The Connecting Link." (Bison. Two reels. Sat., Dec. 4.)—A western melodrama with a mining camp as the locale. It has a number of conventional characters that move in an exciting plot that culminates in a climax in which the villain attempts to blow up the powder house containing the heroine. Sherman Bainbridge, Edythe Sterling, Rex de Rosselli and Norbert Myles are the principals.

"Mrs. Prune's Boarding House." (Joker. Sat., Dec. 4.)—A very good comic number by James Dayton, produced by Allen Curtis, in which Max Asher and Gale Henry furnish some of the best comedy bits that they have done for a long time. William Franey is chief of the support in a fool's part of the sort he is fully capable of handling.

"Under a Shadow." (Rex. Two reels. Sun., Dec. 5.)—A fair melodrama that contains as its strong point much exciting action. In fact the action causes one to disregard some of the unconvincing situations.

The story by F. McGrew Willis concerns mistaken identity and an insanely jealous husband. In the end man and wife are brought together through their little child. Grethchen Lederer has the dual role, while others are Arthur Shirely and Lon Chaney. The double exposure scenes are not very well handled.

"Does It End Right?" (Laemmle. Sun., Dec. 5.)—The consensus of opinion will be that it doesn't. We are given a conventional story, well acted, one that works us up to a high pitch of excitement, but then instead of closing with a conventional though powerful climax, it comes to an abrupt halt.

Mayhap some will be pleased with this, but the ordinary mortal likes a complete ending. Richard Stanton directed Myrtle Gonzalez, Jack Nelson and Hayward Mack, all of whom do very good work.

"A Saphead's Revenge." (L-Ko. Sun., Dec. 5.)—A slapstick offering of qualities greatly pleasing to the many admirers of this sort of picture. Most of the action is staged in a cabaret. Ray Griffith in one of the principal parts does very creditable work. Peggy Pearce is also in the cast.

CORPORATION STATISTICS

(New Incorporations, Increases or Decreases in Capital Stock and Dissolutions are noted in this Column.)

At Albany, N. Y.:

M. H. BLACKWELL, INC., New York City. Motion picture business. Capital, $225,000. Directors: Max H. Blackwell, Robert O. Tristram and Harriet Neifield, 557 West 124th street, New York City.

SULMA AMUSEMENT CO., INC., Albany. To conduct theatres, moving picture exhibitions, etc. Capital, $5,000. Directors: Frank X. Sullivan, Elmhurst; William J. Sullivan, 310 Clinton avenue, Albany, N. Y. and Owen J. Malone, 116 Elm street, Albany, N. Y.

TWEEDLEDUM FILM MFG. COMPANY, INC., New York City. General motion picture business. Capital, $10,000. Directors: Ernest Boehm, Max Petersdorph, and Lucy Guttmann, 1472 Broadway, New York City.

THE EDEN FILM COMPANY OF THE CITY OF NEW YORK, INC., New York City. Moving Pictures. Capital, $10,000. Directors, Chester J. Nicastro, Filippo Tuso and Frank Affronti, 294 Elizabeth street, New York City.

ZENITH PICTURES CORPORATION, New York City. To produce and present motion picture films of all kinds. Capital, $25,000. Directors: Abner S. Werblin, Morse S. Hirsch and Julius Lichtenberg, 19 Cedar Street, New York City.

THE EQUA FILM COMPANY of New York City has certified to Secretary of State Hugo that the entire amount of its capital stock of $10,000 has been paid up.

SABO MFG. COMPANY, New York City. To manufacture motion picture projecting machines. Capital, $20,000. Directors: Claude L. Gonnet, Albert Brandt and John W. Davis, of 52 Vanderbilt avenue, New York City.

CRESCENT ENTERTAINMENT COMPANY, Schenectady, N. Y. To operate theatrical and motion picture houses. Capital, $3,600. Directors: Janet M. Moon, Fannie B. Dickelmyer and Gertrude M. Burg, Schenectady.

CONCOURSE THEATRE COMPANY, INC., Bronx, N. Y. To give theatrical, musical and moving picture performances. Capital, $5,000. Directors: Charles M. Rosenthal, Milton M. Goldsmith and Joseph Baum, 35 Nassau street, New York City.

MILL-VER THEATRES COMPANY, Brooklyn. Theatrical, motion pictures and vaudeville. Capital, $1,000. Directors: Rachel Kintz, Mollie Lesselbaum, Samuel Lesselbaum, 230 East Sixth street, New York City.

THE ARMAND PRODUCING COMPANY, New York City. To operate theatres and moving picture houses. Capital, $7,500. Directors: Armand Kalisz, Jules Murry, and Paul Philipp, Shubert Theatre building, New York City.

FEATURE DISPLAY SERVICE, INC., Rochester, N. Y. Advertising and manufacturing business. Capital, $100,000. Directors: George S. Crittenden, H. E. Sanford, Rochester, N. Y., and Floyd P. Gould, 2083 Daly avenue, New York City.

CULTURE FILM CORPORATION, New York. Capital, $3,500,000. Manufacture and sales of motion picture films, conducting places of amusement, etc.

At Springfield, Ill.:

THE STRAND AMUSEMENT COMPANY, Aurora, Ill. Capital stock, $1,500. To operate and control theatres and places of amusement. Incorporators: Thyra Carlson, Palmer M. Gunnell and Morris G. Leonard.

At Madison, Wis.:

THE ALCO MOVING PICTURE COMPANY, Milwaukee. Capital stock, $25,000. Incorporators: Edward V. Cochrane, G. A. Rawson, and Peter J. Muszincki. To operate picture theatres.

At Dover, Del.:

THE GRAVES FILM CORPORATION, New York. Capital stock, $500,000. Manufacture and sale of motion picture films, lantern slides, etc.

At Trenton, N. J.:

THE FREDERICK DOUGLASS FILM CO. Capital stock $100,000. Directors: J. W. Roberson, William Simmons, W. H. De Puer, J. E. Churchman, Walter Carter, W. H. Farrell. To give the history of the American negro in its entirety.



CHICAGO CROWD VOLUNTEERS FOR ESSANAY MOB SCENE WITH STIRRING RESULTS

E. H. Calvert, Essanay director, stirred up a neighborhood in the Chicago Ghetto, to get some exterior sets for "A Daughter of the City," a five-reel production, and procured the services of most of the neighborhood as actors.

Indeed, Mr. Calvert had much trouble in keeping that whole section of the city from appearing in the film.

The party of Essanay actors under the chaperonage of Mr. Calvert, arrived in the Ghetto about three o'clock one afternoon last week. He found his "location," a dingy tenement, and went in search of the owner. That gentleman could not be found. So Mr. Calvert took a chance, with the assistance of a kind policeman, whose beat lay in the quarter.

While taking the scene, a crowd gathered and when the director asked for volunteers, they swept forward. It was with difficulty the policeman kept back the envious who hadn't been chosen. And as the party left after completing the scene, four fights were in progress between the fortunate and unfortunates.

EXHIBITOR PRAISES DON-LUBIN COMEDIES

The popularity of the regular Tuesday Comedy release of the Lubin company, in which D. L. Don is appearing, is attested to by the following letter:

LUBIN FILM COMPANY,
Philadelphia, Pa.

GENTLEMEN: I take great pleasure in complimenting you on the D. L. Don comedies.

If my past ten years' experience as an exhibitor can be taken as a qualification, I most heartily pronounce the Don Comedies the best produced in a long time.

Yours very truly,
(Signed) WILLIAM HILKEMEIR,
The Jefferson Photo Show Co.,
811 Myrtle avenue, Brooklyn, N. Y.

For the past three weeks the Lubin company has been in receipt of almost a constant stream of letters and telegrams in congratulation for these self same pictures and they anticipate the featuring of Don in a series of multiple reel comedies in addition to the regular weekly single reel release.

BURTON GEORGE, ACTOR, SCENARIO WRITER AND DIRECTOR, NOW WITH EDISON

Edison has added a new director to its forces in the person of Burton George, also an actor and scenario writer. For his first Edison film he is working on a three-reel feature in which Pat O'Malley and Leonie Flugrath will appear in the feature roles.

Mr. George was born in Lake Charles, La., and spent fourteen active years in theatrical stock companies in New Orleans and, later, five years in stock in San Antonio and Denver, usually doing heavies. Then he went to New York City where, after playing in a well-known stock company, he experienced motion pictures for the first time in the old Owl Picture Company.

After another dip into stock work, he joined the Biograph forces, where he acted for about six months, before Griffith had yet become a director. From there he went to the Reliance for one year and then went out West with the New York Motion Picture Company, acting for two years under Director Thomas H. Ince.

His first directing opportunity came when he joined the Universal where, after a brief time as an actor, he became



BURTON GEORGE

a director, writing and putting on an unusually large number of his own scenarios. The next three years were spent with Lubin, first as an actor and later as director. His appointment to the Edison directorship the other day followed this.



RICHARD STANTON, DIRECTOR OF "GRAFT," NEW UNIVERSAL SERIAL, THE FIRST EPISODE OF WHICH IS READY TO FOLLOW "THE BROKEN COIN"

FRANCES THOMPSON, RAVER, POSES FOR ARTIST VAN BUSKIRK

Frances Thompson, cast for the role of Myrtle Morrison, in the forthcoming Augustus Thomas production of "The Other Girl" for the Raver Film Corporation, has been posing at the studio of Carl Van Buskirk, on Fifty-fifth street, New York City, for a series of magazine covers.

Mr. Van Buskirk, at the invitation of Percy Winter, director of productions of the Raver organization, whom he has known for several years, visited the Raver studio during the rehearsals of scenes in "The Other Girl."

He was impressed with the brunette beauty of Miss Thompson, and as she was representative of a certain type he had in mind for his next series of pictures, prevailed upon her to grant him several sittings.

"BONDWOMEN," WITH MAUDE FEALY, FINISHED BY KLEINE

"Bondwomen," written especially for Maude Fealy's film premiere under the George Kleine management, was given its finishing touches at the Bronx Studios last week.

"Bondwomen" was carefully prepared and submitted to Miss Fealy prior to its making so that the scenario might contain the benefit of her suggestions. The result



MAUDE FEALY

was to greatly increase the dramatic strength of the script as many bits of business were added with which Miss Fealy is familiar and which she does especially well.

"Bondwomen" exploits a theme well known to many housewives whose husbands believe them incapable of managing the family exchequer.

"Bondwomen" will be released through the Kleine-Edison Feature Service December 15.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

Monday, November 29, 1915.

ESSANAY—The Night of Souls, D., 3000..... 19577
KALEM—The Luring Lights, D., 4000..... 19569
LUBIN—The Legend of the Poisoned Pool, D., 1000.... 19580
SELIG—Just As I Am, D., 2000..... 19573
*SELIG—Hearst-Selig News Pictorial, No. 95, N., 1000. 19576
VITAGRAPH—One Plus One Equals One, Com.-D., 1000 19575

Tuesday, November 30, 1915.

BIOGRAPH—Count Twenty, D., 2000..... 19589
ESSANAY—The Losing Game, D., 3000..... 19581
KALEM—Only a Country Girl, C., 1000..... 19588
LUBIN—Which Is Which? C., 1000..... 19587
SELIG—Bad Man Bobbs, West. D., 1000..... 19584
VITAGRAPH—The Mystery of the Empty Room, D., 2000 19585

Wednesday, December 1, 1915.

BIOGRAPH—The Hungarian Nabob, D., 4000..... 19599
EDISON—The Magistrate's Story, D., 1000..... 19591
ESSANAY—The Fable of the Low Down Expert on the Subject of Babies, C., 1000..... 19594
KALEM—A Voice in the Wilderness (Second of the "Stingaree" Series), D., 2000..... 19592
LUBIN—The Taint, D., 3000..... 19596
VITAGRAPH—A Scandal in Hickville, C., 1000..... 19595

Thursday, December 2, 1915.

BIOGRAPH—His Emergency Wife, C., 1000..... 19603
ESSANAY—Jack Spratt and the Scales of Love, C., 1000 19604
LUBIN—The Silent Man, D., 2000..... 19605
MINA—The $50,000 Policy, C., 1000..... 19609
SELIG—The Love of Loti San, D., 3000..... 19610
*SELIG—Hearst-Selig News Pictorial, No. 96, N., 1000.. 19608
VITAGRAPH—The Conquest of Constantia, Com.-D., 1000 19607

Friday, December 3, 1915.

BIOGRAPH—My Hero, D., 1000 (Re-issue)..... 19620
EDISON—Life's Pitfalls, D., 3000..... 19613
ESSANAY—The Burglar's Godfather, D., 1000..... 19616
KALEM—The Key to a Fortune (Sixth of the Ventures of Marguerite), D., 1000..... 19617
LUBIN—With Stolen Money, D., 1000..... 19619
VIM—Love, Pepper and Sweets, C., 1000..... 19621
VITAGRAPH—The Home Cure, C., 1000..... 19618

Saturday, December 4, 1915.

ESSANAY—On the Private Wire, D., 2000..... 19623
EDISON—The Sufferin' Baby, C., and Microscopic Pond Life, Ed., Split Reel..... 19622
KALEM—The Tramp Telegrapher (An Episode of the H. of H. Series), D., 1000..... 19629
LUBIN—And the Parrott Said:"? ? ? ? ? ?," C., 1000... 19625
SELIG—A Jungle Revenge, D., 1000..... 19630
VITAGRAPH—Cal Marvin's Wife, D., 3000..... 19626

RELEASES OF COMING WEEK

Monday, December 6, 1915.

ESSANAY—Title Not Reported.....
KALEM—The Money Gulf, D., 3000.....
LUBIN—The Other Sister, D., 1000.....
SELIG—The Run on Percy (Fifth of the Chronicles of Bloom Center) C., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 97, N., 1000
VITAGRAPH—Her Last Flirtation, C., 1000.....

Tuesday, December 7, 1915.

BIOGRAPH—A Woman Without a Soul, D., 2000.....
ESSANAY—The Power of Publicity, D., 2000.....
KALEM—Minnie the Tiger, C., 1000.....
LUBIN—Playing the Same Game, C., 1000.....
SELIG—Orders, D., 1000.....
VITAGRAPH—Wasted Lives, D., 3000.....

Wednesday, December 8, 1915.

BIOGRAPH—A Poor Relation, D., 3000.....
EDISON—Mary, D., 1000.....
ESSANAY—Dreamy Dud in Love, C., Cartoon, 1000...
KALEM—The Black Hole of Glenranald (Third of the "Stingaree" Series), D., 2000 .....
LUBIN—The Web of Hate, D., 2000.....
VITAGRAPH—Sonny Jim's First Love Affair, Com. D., 1000 .....

Thursday, December 9, 1915.

BIOGRAPH—The Masterful Hireling, D., 1000.....
ESSANAY—The Merry Models, West. C., 1000.....
LUBIN—The Ogre and the Girl, D., 3000.....
MINA—45 Minutes from Nowhere, C., and Why Hubby Grows Bald, Cart., Split Reel.....
*SELIG—Hearst-Selig News Pictorial, No. 98, News, 1000 .....
VITAGRAPH—Sam's Sweetheart, D., 1000.....

Friday, December 10, 1915.

BIOGRAPH—The Painted Lady, D., 1000 (Re-Issue)..
EDISON—Her Inspiration, D., 3000.....
ESSANAY—Title Not Reported.....
KALEM—The Ancient Coin (Seventh of the Ventures of Marguerite) D., 1000.....
LUBIN—The Stool Pigeon, D., 1000.....
VIM—Strangled Harmony, C., 1000.....
VITAGRAPH—Roony's Pipe Dream, C., 1000.....

Saturday, December 11, 1915.

ESSANAY—Blind Justice, D., 3000.....
EDISON—The Lone Game, D., 1000.....
KALEM—Crossed Wires (An Episode of the H. of H. Series) D., 1000.....
LUBIN—Bashful Billie, C., 1000.....
SELIG—The Baby and the Leopard, D., 1000.....
VITAGRAPH—Hughey of the Circus, C., 2000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West

MOTION is that universal vitality which may be well described as the impulse of life, and to the innermost depths of the mind is this realization conveyed sublimely by the art of animated photography. When a motion picture becomes a masterpiece, therefore, it fascinates one to the very depths of the soul. That is why THE BATTLES OF A NATION, with its wealth of living realities, its stupendous scope, its marvelous visualization of real war, its wealth of interest and endless cyclorama of colorful photography, is a charming refreshment for the eye and the intellect.

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF CURRENT WEEK

Monday, November 29, 1915.

AMERICAN—The Silver Lining, D., 2000..... 04208
FALSTAFF—Foiling Father's Foes, C., 1000..... 04210
NOVELTY—Charlie's Twin Sister, C., 1000..... 04211

Tuesday, November 30, 1915.

THANHOUSER—The Crimson Sabre, D., 2000..... 04212
GAUMONT—See America First, No. 12, and Keeping Up with the Joneses, Sc. and Cart., Split Reel..... 04214
BEAUTY—Billy Van Deusen and The Merry Widow, C., 1000..... 04215

Wednesday, December 1, 1915.

RIALTO—Lessons in Love, C., 3000..... 04216
NOVELTY—Betty Burton, M. D., C., 1000..... 04219

Thursday, December 2, 1915.

CENTAUR—Stanley Among the Voodoo Worshippers, D., 2000 04220
FALSTAFF—Checking Charlie's Child, C., 1000..... 04222
MUTUAL—Mutual Weekly No. 48, Topical, 1000..... 04223

Friday, December 3, 1915.

MUSTANG—Broadcloth and Buckskin, C.-D., 2000..... 04224
AMERICAN—Spider Barlow Cuts In, C.-D., 1000..... 04226
CUB—A Shot Gun Romance, C., 1000..... 04227

Saturday, December 4, 1915.

MUSTANG—Film Tempo, C.-D., 3000..... 04228
BEAUTY—Making Over Father, C., 1000..... 04231

Sunday, December 5, 1915.

RELIANCE—The Stab, D., 2000..... 04232
CASINO—A Tangle in Hearts, C., 1000..... 04234
THANHOUSER—The House Party at Carson Manor, D., 1000 04235

RELEASES OF COMING WEEK

Monday, December 6, 1915.

AMERICAN—The Water Carrier of San Juan, D., 2000.. 04236
FALSTAFF—Minnie the Mean Manicurist, C., 1000.....04238
NOVELTY—A Janitor's Joyful Job, C., 1000..... 04238

Tuesday, December 7, 1915.

THANHOUSER—His Vocation, Circus D., 1000..... 04240
GAUMONT—See America First, No. 13, and Keeping Up With the Joneses, Sc. and Cart., Split Reel.... 04242
BEAUTY—Pretenses, C. D., 1000..... 04243

Wednesday, December 8, 1915.

RELIANCE—Her Mother's Daughter, D., 3000..... 04244
NOVELTY—A Musical Mix-Up, C., 1000..... 04247

Thursday, December 9, 1915.

CENTAUR—Stanley in Darkest Africa, Animal D.,2000. 04248
FALSTAFF—Clarence Cheats at Croquet, C., 1000..... 04250
MUTUAL—Mutual Weekly, No. 49, News, 1000..... 04251

Friday, December 10, 1915.

MUSTANG—There's Good in the Worst of Us, D., 2000. 04252
AMERICAN—A Broken Cloud, D., 1000..... 04254
CUB—Doctor Jerry, C., 1000..... 04255

Saturday, December 11, 1915.

CLIPPER—Curly, D., 3000..... 04256
BEAUTY—Nobody's Home, C., 1000..... 04259

Sunday, December 12, 1915.

RELIANCE—The Wayward Son, D., 2000..... 04260
CASINO—Curing Cissy, C., 1000..... 04262
THANHOUSER—Her Confession, D., 1000..... 04263

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—When a Queen Loved O'Rourke (Second of the New Adventures of Terence O'Rourke), D., 2000..... 01020

Monday, November 29, 1915.

BROADWAY UNIVERSAL FEATURE—The Supreme Test, D., 5000..... 01004
NESTOR—Operating on Cupid, C., 1000..... 01005

Tuesday, November 30, 1915.

GOLD SEAL—The Phantom Fortune, D., 3000..... 01006
IMP—Safety First and Last, C., 1000..... 01007

Wednesday, December 1, 1915.

VICTOR—He Was Only a Bathing Suit Salesman, C., 3000 01008
L-KO—Lizzie's Watery Grave, C., 1000..... 01009
ANIMATED WEEKLY—Weekly No. 195, News, 1000.. 01010

Thursday, December 2, 1915.

LAEMMLE—Gilded Youth, D., 3000..... 01011
POWERS—The Three Jeanettes, Vaud., and The Life of the Salamander, Ed., Split Reel..... 01012

Friday, December 3, 1915.

POWERS—His Good Name, D., 2000..... 01013
LAEMMLE—The Devil and Idle Hands, D., 1000..... 01014

Saturday, December 4, 1915.

BISON—The Connecting Link, West. D., 2000..... 01015
JOKER—Mrs. Prune's Boarding House, C., 1000..... 01016

Sunday, December 5, 1915.

REX—Under a Shadow, D., 2000..... 01017
LAEMMLE—Does It End Right? D., 1000..... 01018
L-KO—A Saphead's Revenge, C., 1000..... 01019

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—"The Road to Paradise" (Third of The New Adventures of Terence O'Rourke), D., 2000 01037

Monday, December 6, 1915.

BROADWAY UNIVERSAL FEATURE—The White Scar, D., 5000.....01021
NESTOR—Their Quiet Honeymoon, C., 1000..... 01022

Tuesday, December 7, 1915.

GOLD SEAL—Idols of Clay, D., 3000..... 01023
IMP—Slim, Fat or Medium, C., 1000..... 01024

Wednesday, December 8, 1915.

VICTOR—The Awakening of Patsy, D., 1000..... 01025
L-KO—Sin on the Sabbath, C., 2000..... 01026
ANIMATED WEEKLY—Weekly No. 196, News, 1000. 01027

Thursday, December 9, 1915.

BIG U—The Sacrifice of Jonathan Gray, D., 3000..... 01028
POWERS—The Frolic of the Marionettes and Nature's Monstrosities, Vaud. and Ed., Split Reel..... 01029

Friday, December 10, 1915.

IMP—The Little Lady Across the Way, Com. D., 2000.. 01030
REX—The Power of Fascination, D., 1000..... 01031
NESTOR—Keeping It Dark, C., 1000..... 01032

Saturday, December 11, 1915.

BISON—The Lion's Ward, Animal D., 3000..... 01033
JOKER—Title Not Reported..... 01034

Sunday, December 12, 1915.

REX—Juror Number Seven, D., 2000..... 01035
L-KO—Lizzie's Shattered Dreams., C., 1000..... 01036

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of November 8, 1915.

Navajo Joe, D., 2000.....Santa Barbara
He Never Knew, D., 2000.....Ramona
Duel of Hearts, D., 2000.....Alhambra
His Word, D., 2000.....Empire
Battle of Not Yet, C., 1000.....Atlas
The Axeman, C., 1000.....Banner
School Boy's Memories, or Kids at School, C., 1000.....Liberty
Love, Luck and a Donkey, C., 1000.....Federal

Week of November 15, 1915.

The Bond Between, D., 3000.....Santa Barbara
The Sacrifice, D., 2000.....Ramona
Drifting, D., 2000.....Alhambra
Where the Roads Meet, D., 2000.....Empire
The Jitney Submarine, C., 1000.....Atlas
Ike, the War Correspondent, C., 1000.....Federal
Won by a Nose, C., 1000.....Banner

Week of November 22, 1915.

The Fighting Minister, D., 2000....Santa Barbara
The Bitter Cup, D., 2000.....Ramona
A Friend in Need, D., 2000.....Alhambra
The Goat, D., 2000.....Empire
The Parson Slips a Cog, C., 1000.....Atlas
Ike Goes to the Front, C., 1000.....Federal
Sammy, the Cub Reporter, C., 1000.....Banner
The Courting of Miss Fortune, C., 1000.....Deer

GENERAL FILM PROGRAM

BIOGRAPH

11—10. The Laurel of Tears, D.....3000
11—11. Rosa and the Author, D.....1000
11—12. The God Within, D. (Reissue).....1000
11—16. The Chief Inspector, D.....2000
11—17. The Gambler of the West, D.....4000
11—18. The Eyes of the Soul, D.....1000
11—19. The Lonedale Operator, D. (Reissue).1000
11—23. Love's Enduring Flame, D.....2000
11—24. The Reproach of Annesley, D.....3000
11—25. The Man from Town, D.....1000
11—26. The Daughters of Eve (Reissue), D..1000
11—30. Count Twenty, D.....2000
12— 1. The Hungarian Nabob, D.....4000
12— 2. His Emergency Wife, C.....1000
12— 3. My Hero, D. (Reissue).....1000

EDISON

11—10. Cartoons on a Yacht.....1000
11—12. The Truth About Helen, D.....4000
11—13. A Broth of a Boy, D.....1000
11—17. His Wife's Sweetheart, C.....1000
11—19. A Child in Judgment, D.....3000
11—20. Black Eagle, D.....1000
11—24. Cartoons in a Sanitarium, Cart.....1000
11—26. The Ring of the Borgias, D.....4000
11—27. Roses of Memory, D.....1000
12— 1. The Magistrate's Story, D.....1000
12— 3. Life's Pitfalls, D.....3000
12— 4. The Sufferin' Baby, C., and Microscope Pond Life, Ed.....Split reel

ESSANAY

11—15. A Night in the Show (Chaplin), C...2000
11—15. The Undertow, D.....3000
11—16. A Bit of Lace, D.....3000
11—17. Canimated Nooz Pictorial, No. 2, Cartoon.....1000
11—18. Snakeville's Eugenic Marriage, W. C.1000
11—19. Too Much Turkey, D.....1000
11—20. The River of Romance, D.....1000
11—22. The Law's Decree, D.....3000
11—23. The Papered Door, D.....3000
11—24. Vernon Howe Bailey's Sketch Book, Cart.....1000
11—25. It Happened in Snakeville, C.....1000
11—26. Title Not Reported.
11—27. Title Not Reported.
11—29. The Night of Souls, D.....3000
11—30. The Losing Game, D.....3000
12— 1. The Fable of the Low Down Expert on the Subject of Babies, C.....1000
12— 2. Jack Spratt and the Scales of Love, C.1000
12— 3. The Burglar's Godfather, D.....1000
12— 4. Title Not Reported.

KALEM

11—13. The Girl and the Special (An Episode of the H. of H. Series), D.....1000
11—15. The Pitfall, D.....4000
11—16. A Bargain in Brides, C.....1000
11—17. The Night of the Embassy Ball, D....2000
11—19. The Veiled Priestess (Fourth of the "Ventures of Marguerite"), D.....1000
11—20. The Girl on the Bridge (An Episode of the H. of H. Series), D.....1000
11—22. The Model's Adventure, D.....3000
11—23. Oh, Doctor! C.....1000
11—24. An Enemy of Mankind (First of "Stingaree" Series), D.....2000
11—26. A Society Schemer (Fifth of the Ventures of Marguerite"), D.....1000
11—27. The Dynamite Train (An Episode of H. of H. Series), D.....1000
11—29. The Luring Lights, D.....4000
11—30. Only a Country Girl, C.....1000
12— 1. A Voice in the Wilderness (Second of the "Stingaree" Series), D.....2000
12— 3. The Key to a Fortune (Sixth of the "Ventures of Marguerite"), D.....1000
12— 4. The Tramp Telegrapher (An Episode of the H. of H. Series), D.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vim, Vitagraph.
Saturday—Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Club.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

LUBIN

11—10. The Secret Room, D.....2000
11—11. The Ghost of the Twisted Oaks, D...3000
11—12. A Night in Old Spain, D.....1000
11—13. His Three Brides, C.....1000
11—15. The Wall Between, D.....1000
11—16. An Accident Policy, C.....1000
11—17. In Love's Own Way, D.....3000
11—18. Margie of the Underworld, D.....2000
11—19. The Death Web, D.....1000
11—20. His Wife's New Lid, C.....1000
11—22. An Ambassador from the Dead, D...1000
11—23. Limberger's Victory, C.....1000
11—24. The Meddlesome Darling, D.....2000
11—25. As the Twig Is Bent, D.....3000
11—26. Meg of the Cliffs, D.....1000
11—27. Blaming the Duck or Ducking the Blame, C.....1000
11—29. The Legend of the Poisoned Pool, D.1000
11—30. Which Is Which? C.....1000
12— 1. The Taint, D.....3000
12— 2. The Silent Man, D.....2000
12— 3. With Stolen Money, D.....1000
12— 4. And the Parrot Said: "? ? ? ?" C...1000

MINA

11—11. An Eye Too Many, C.....1000
11—18. A Woman for a Day, C., and Shorty, C.....Split Reel
11—25. Florence Turner Impersonates Film Favorites, C.....1000
12— 2. The $50,000 Policy, C.....1000
12— 6. 45 Minutes from Nowhere, C., and Why Hubby Grows Bald, Cart..Split reel

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

11—11. Hearst-Selig News Pictorial No. 90, N..1000
11—13. The White Light of Publicity, D....1000
11—15. The Vengeance of Rannah, D.....2000
11—16. The Tenderfoot's Triumph, W. D....1000
11—18. The Print of the Nails, D.....3000
11—20. Locked In, Animal D.....1000
11—22. A Thing or Two in the Movies (Fourth of the Chroicles of Bloom Center), C.....2000
11—23. The Impersonation of Tom, West.-D.1000
11—27. Young Love, D.....1000
11—29. Just As I Am, D.....2000
11—30. Bad Man Bobbs, West.-D.....1000
12— 2. The Love of Loti San, D.....3000
12— 4. A Jungle Revenge, D.....1000

VITAGRAPH

11—10. Hats Is Hats, C.....1000
11—11. Sis, Com.-D.....1000
11—12. Romantic Reggie, C.....1000
11—13. The Woman's Share, D.....2000
11—15. Sonny Jim and the Great American Game., C.-D.....1000
11—16. Gone to the Dogs, D.....2000
11—17. The Counts, C.....1000
11—18. A Motorcycle Elopement, C.....1000
11—19. Diplomatic Henry, C.-D.....1000
11—20. Heredity, D.....3000
11—22. Love and Law, C.....1000
11—23. Saints and Sinners, D.....3000
11—24. Sonny Jim and the Family Party, C..1000
11—25. Ghosts and Fly-Paper, C.....1000
11—26. All for the Love of a Girl, C.....1000
11—27. A Model Wife, Com.-D.....2000
11—29. One Plus One Equals One, Com.-D...1000
11—30. The Mystery of the Empty Room, D..2000
12— 1. A Scandal in Hickville, C.....1000
12— 2. The Conquest of Constantia, Com.-D.1000
12— 3. The Home Cure, C.....1000
12— 4. Cal Marvin's Wife, D.....3000

INDUSTRIAL MOVING PICTURE CO.

TRIBUNE ANIMATED WEEKLY

Issued Every Monday.

KRITERION PROGRAM

Week of November 15, 1915.

$500 Reward, D., 2000.....Paragon
And Percy Made Good, C., 1000...Santa Barbara
An Intercepted Gift, D., 2000.....Alhambra
The Boob's Elopement, C., 1000.....Thistle
Tainted, D., 2000.....Santa Barbara
Capturing Stella, C., 1000.....C. K.
The Adopted Baby, D., 2000.....Monty
Frank's Nightmare, C., 1000.....Alhambra
The Foster Brother, D., 2000.....Trump
A Wonderful Lamp, C., and the Cotton Industry, Ed., Split reel.....Pyramid
Thoughts of a Night, D., 2000.....Navajo
A Man for A' That, C., 1000.....Punch

Week of November 22, 1915.

The Adventurer, D., 2000.....Paragon
Billy Now a Medico, C., 1000.....Santa Barbara
Environment, D., 2000.....Alhambra
A Disappointed Suitor, C., 1000.....Thistle
The Bigot, D., 2000.....Santa Barbara
Oh, Those Kids! C., 1000.....C. K.
Struck Oil, D., 2000.....Monty
Poor Little Rich Man, C., 1000.....Punch
None So Blind, D., 2000.....Trump
Krit Komic Kartoon, Cart., and Making a Great Newspaper, Ed., Split reel.....Pyramid
His Pardner's Sacrifice, D., 2000.....Navajo
The Painted Anarchist, C., 1000.....Alhambra

MUTUAL FILM PROGRAM

AMERICAN

11— 1. The Wasp, D.....2000
11— 5. On Secret Service, D.....1000
11— 8. Alice of Hudson Bay, D.....2000
11—12. To Rent Unfurnished, D.....1000
11—15. The Substituted Minister, D.....2000
11—19. Drifting, D.....1000
11—22. The Key to the Past, D.....2000
11—26. The Bluffers, D.....1000
11—29. The Silver Lining.....2000
12— 3. Spider Barlow Cuts In, C.-D.....1000

RELEASE DATES FOR READY REFERENCE

BEAUTY

11— 2. One to the Minute, C.....1000
11— 6. Billy Van Deusen's Campaign, C....1000
11— 9. Her Adopted Father, C.....1000
11—13. Almost a Widow, C.....1000
11—16. Johnny the Barber, C.....1000
11—20. Anito's Butterfly, C.....1000
11—23. The Drummer's Trunk, C.....1000
11—27. Cupid Beats Father, C.....1000
11—30. Billy Van Deusen and the Merry Widow, C. 1000
12— 4. Making Over Father, C.....1000

CASINO

11—14. Beauty in Distress, C.....1000
11—21. The House Party, C.....1000
11—28. The Widow Wins, C.....1000
12— 5. A Tangle in Hearts, C.....1000

CENTAUR

11— 4. When Avarice Rules, D.....2000
11—11. Stanley in Starvation Camp, D.....2000
11—18. A Polar Romance, D.....2000
11—24. Could a Man Do More, D.....3000
11—25. Stanley and the Slave Traders, D....2000
12— 2. Stanley Among the Voodoo Worshippers, D. 2000

CLIPPER

10—30. The Idol, D.....3000
11—20. The Winning Hand, D.....3000

CUB

11— 5. Twin Brides, C.....1000
11—12. The Double Cross, C.....1000
11—19. The Fighting Four, C.....1000
11—26. A Deal in Indians, C.....1000
12— 3. A Shot Gun Romance, C.....1000

FALSTAFF

11— 1. Freddie, the Fake Fisherman, C.....1000
11— 4. "Clarissa's" Charming Calf, C.....1000
11— 8. Lulu's Lost Lotharios, C.....1000
11—11. The Film Favorite's Finish, C.....1000
11—15. Hannah's Henpecked Husband, C....1000
11—18. A Cunning Canal-Boat Cupid, C.....1000
11—22. The Postmaster of Pineapple Plains, C. 1000
11—25. The Villainous Vegetable Vender, C..1000
12— 9. Clarence Cheats at Croquet, C.....1000

GAUMONT

11— 9. Seeing America First, No. 9, and Keeping Up with the Joneses.....Split reel
11—16. See America First, No. 10, and Keeping Up with the Joneses, Cartoon. Split Reel
11—23. See America First, No. 11, and Keeping Up with the Joneses, Sc. and Cart. .....Split reel
11—30. See America First, No. 12, and Keeping Up with theJoneses, Sc. and Cart. .....Split reel

MUSTANG

11—12. Man to Man, D.....2000
11—13. This Is the Life, D.....3000
11—19. The Warning, D.....2000
11—26. The Valley Feud, D.....2000
12— 3. Broadcloth and Buckskin, C.-D.....2000
12— 4. Film Tempo, C.-D.....3000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

11— 8. Something in Her Eye, C.....1000
11—10. Love and Bitters, C.....1000
11—15. The World's Championship Baseball Series of 1915, Boston vs. Philadelphia 2000
11—22. Spring Onions, C.....1000
11—24. Taming a Grouch, C.....1000
11—29. Charlie's Twin Sister, C.....1000
12— 1. Betty Burton, M.D., C.....1000

RELIANCE

11— 7. The Law of Duty, D.....2000
11—10. Father and Son, D.....3000
11—14. The Crest of Von Endhein, D.....2000
11—21. A Romance of the Alps, D.....2000
11—28. The Friends of the Sea, D.....2000
12— 5. The Stab, D.....2000

RIALTO

11— 3. The Devil's Darling, D.....3000
11—17. The New Adam and Eve, D.....3000
12— 1. Lessons in Love, C.....3000

THANHOUSER

11— 2. The Commuted Sentence, D.....2000
11— 7. Mistake of Mammy Lou, D.....1000
11— 9. The Little Captain of the Scouts, D..2000
11—14. In Baby's Garden, D.....1000
11—16. In the Hands of the Enemy, D.....2000
11—21. Beneath the Coat of a Butler, D.....1000
11—23. The Baby and the Boss, C.-D.....2000
11—28. All Aboard, C.....1000
11—30. The Crimson Sabre, D.....2000
12— 5. The House Party at Carson Manor, D. 1000

THANOPLAY

11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of November 15, 1915.

New Adventures of Wallingford, No. 7, C., 2000 .....Pathé
Bamboo and Its Uses, Ed., and Our Feathered Friends at Dinner, Ed., Split Reel. Photocolor and Globe
Whiffles' Busted Date, C., 1000.....Punch
His Conquered Self, D., 3000.....Balboa
Tinkering with Trouble, C., 1000.....Phunphilms
Neal of the Navy, No. 12, D., 2000.....Panama
Mary's Lamb, C., 5000.....G. R. Play
All Dolled Up, C., 1000.....Starlight

Week of November 22, 1915.

New Adventures of Wallingford, No. 8, C., 2000 .....Pathé
Nannie Laurie, Cart., and An Intimate Study of Birds, No. 11, Ed., Split Reel...Pathé
A Gentleman's Agreement, D., 3000.....Balboa
Great While It Lasted, C., 1000.....Phunphilms
Neal of the Navy, No. 13, D., 2000.....Panama
At Bay, D., 5000.....G. R. Play
A Squabble for a Squab, C., 1000.....Starlight

Week of November 29, 1915.

New Adventures of Wallingford, No. 9, C., 2000 .....Pathé
The Gold Cobra, D., 3000.....Victory
Ragtime Snap Shots, C., 1000.....Phunphilms
Neal of the Navy, No. 14, D., 2000.....Panama
The House of Fear, D., 5000.....G. R. Play
Hot Heads and Cold Feet, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

10— 7. The $50,000 Jewel Theft, D.....2000
10—14. No release this day.
10—21. The Greater Courage, W. D.....2000
10—28. The Flag of Fortune, D.....2000
11— 4. The Markswoman, D.....1000
11—11. Hearts That Are Human, D.....3000
11—24. The Trap that Failed, D.....1000

BISON

10—16. The Yellow Star, D.....3000
10—23. A Fight to a Finish, D.....3000
10—30. The Superior Claim, W. D.....3000
11— 6. The Mettle of Jerry, D.....2000
11—13. What the River Foretold, D.....3000
11—20. The Heart of a Tigress, D.....3000
11—27. A Desperate Leap, D.....2000
12— 4. The Connecting Link, West.-D.....2000

BROADWAY UNIVERSAL FEATURES

10—25. The College Orphan, D.....6000
11— 1. The Long Chance, D.....6000
11— 8. The Frame-Up, D. 5000
11—15. Colorado, D. 5000
11—22. My Old Dutch, D.....5000
11—29. The Supreme Test, D.....1000

GOLD SEAL

10—12. The Kiss of Dishonor, D.....2000
10—19. The Fair God of Sun Island, D.....3000
11— 2. The Measure of Leon Dubray, D.....3000
11— 9. On the Level, D.....2000
11—16. Manna, D. 2000
11—23. In Search of a Wife, D.....2000
11—30. The Phantom Fortune, D.....3000

IMP

10—22. The Meddler, D.....2000
10—26. By Return Male, C.....1000
10—29. The Craters of Fire, D.....3000
11— 2. When Beauty Butts In, C.....1000
11— 5. The Reward, D.....3000
11— 9. Getting His Goat, C.....1000
11—16. Bill's Plumber and Plumber's Bill, C..1000
11—19. Blood Heritage, D. 3000
11—23. When Willie Went Wild, C.....1000
11—26. Man or Money? D.....3000
11—30. Safety First and Last, C.....1000

JOKER

10— 2. An Innocent Villain, C.....1000
10— 9. No Babies Allowed, C.....1000
10—16. A Millionaire for a Minute, C.....1000
10—23. Pete's Awful Crime, C.....1000
10—30. A Day at Midland Beach, C.....1000
11— 6. His 20th Century Susie, C.....1000
11—20. Chills and Chicken, C.....1000
11—27. Dad's Awful Crime, C.....1000
12— 4. Title Not Yet Decided.

LAEMMLE

10— 3. Her Three Mothers, D.....3000
10—10. Marianna, D. 1000
10—14. The Girl of the Dance Hall, W. D...3000
11— 4. A White Feather Volunteer, D.....2000
11—14. The Masked Substitute, D.....2000
11—25. The Mayor's Decision, D.....3000
11—28. Inside Facts, D.....1000
12— 2. Gilded Youth, D.....3000
12— 3. The Devil and Idle Hands, D.....1000
12— 5. Does It End Right? D.....1000

L-KO

10—24. Poor But Dishonest, C.....1000
10—27. Tears and Sunshine, C.....1000
10—31. Father's First Murder, C.....1000
11— 3. The Idle Rich, C.....2000
11— 7. Cupid and the Scrub Lady, C.....1000
11—10. Silk Hose and High Pressure, C....3000
11—17. Disguised but Discovered, C.....1000
11—21. Ready for Reno, C.....1000
11—24. Stolen Hearts and Nickels, C.....2000
12— 1. Lizzie's Watery Grave, C.....1000
12— 5. A Saphead's Revenge, C.....1000

NESTOR

10—15. And the Best Man Won, C.....1000
10—18. A One Cylinder Courtship, C.....1000
10—22. Almost a Knockout, C.....1000
10—25. An Heiress for Two, C.....1000
10—29. The Frame-Up on Dad, C.....1000
11— 1. A Circumstantial Scandal, C.....1000
11— 5. Father's Helping Hand, C.....1000
11— 8. Those Kids and Cupid, C.....1000
11—12. Father's Lucky Escape, C.....1000
11—15. A Looney Love Affair, C.....1000
11—19. Wanted, A Leading Lady, C.....1000
11—22. When Father Was the Goat, C.....1000
11—26. Saved by a Skirt, C.....1000
11—29. Operating on Cupid, C.....1000

POWERS

10—23. A Pure Gold Partner, D.....1000
10—28. Lady Baffles and Detective Duck in The Lost Roll, C.....1000
10—31. The Man from Argentine, D.....2000
11— 4. The Thinking Cockatoos, Vaud., and Insect Celebrities, Ed.....Split Reel
11—11. Actors from the Jungle, Animal D...1000
11—12. Honor Thy Husband, D.....2000
11—18. Muscles and Merriment (Vaud.), and Ditmar's Educational .....Split Reel
11—25. Kidnapping the King's Kids, C.....1000
11—27. The Mirror of Justice, D.....1000
12— 2. The Three Jeanettes, Vaud., and The Life of the Salamander, Ed..Split reel
12— 3. His Good Name, D.....2000

REX

10—10. Alas and Alack, D.....1000
10—17. A Mother's Atonement, D.....3000
10—19. Lon of Lone Mountain, D.....1000
10—24. The Springtime of the Spirit, D.....3000
10—26. The Millionaire Paupers, D.....3000
11— 7. Such a Princess, Juv. D.....3000
11— 9. The Parson of Pine Mountain, D.....1000
11—13. The Circus, C.....1000
11—14. Liquid Dynamite, D.....1000
11—18. The Ring of Destiny, West.-D.....2000
11—21. The Mystery of the Locked Room, D.3000
11—28. The Kingdom of Nosey Land, D.....3000
12— 5. Under a Shadow, D.....2000

VICTOR

10— 6 The Woman Who Lied.....4000
10—15. A Kentucky Idyll, D.....2000
10—22. The Magic Bon-Bon, C.....1000
10—27. A Life at Stake, W. D.....2000
11—12. Promissory Notes, D (A Story of Real Life, No. 1).....1000
11—17. Lil' Nor' Wester, Sea Coast, D.....3000
12— 1. He Was Only a Bathing Suit Salesman, C. 3000

TO BE RELEASED DECEMBER 18th, THROUGH THE PATHÉ EXCHANGE

A WONDERFUL DETECTIVE SERIAL OF HEREDITY, ROMANCE AND HUMANITY

"THE RED CIRCLE"

In Fourteen Episodes of Two Reels Each

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H. M. HORKHEIMER,
President and General Manager.

E. D. HORKHEIMER,
Secretary and Treasurer

New York Office: 1600 Broadway.

FEATURE RELEASES—CURRENT AND COMING

FOX FILM CORPORATION

9— 6. The Two Orphans.....5 reels
9—13. The Song of Hate.....5 reels
9—20. Regeneration .....5 reels
9—27. The Wonderful Adventure.....5 reels
10— 4. Sin .....5 reels
10—11. The Little Gipsy.....5 reels
10—18. The Soul of Broadway.....5 reels
10—25. The Family Stain.....5 reels
11— 1. Carmen .....6 reels
11— 8. The Blindness of Devotion.....5 reels
11—15. A Woman's Past.....5 reels
11—22. Her Mother's Secret.....5 reels
11—29. The Galley Slave.....5 reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE

10—20. The Green Cloak.....5 reels
11— 3. The Sentimental Lady.....5 reels
11—17. The Politicians .....5 reels
12— 1. Canavan .....5 reels
12—15. Bondwomen .....5 reels

EDISON

10— 6. Vanity Fair .....7 reels
10—13. The Magic Skin.....5 reels
11—10. Children of Eve.....5 reels
12—8. The Destroying Angel.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

8—16. A Royal Family.....5 reels
9—27. An Enemy to Society.....5 reels

POPULAR PLAYS & PLAYERS

8—30. Her Great Match.....5 reels
10— 4. The Song of the Wage Slave.....5 reels
10—25. My Madonna .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

8—23. When a Woman Loves.....5 reels
9— 6. The Soul of a Woman.....5 reels
9—20. The Bridge or The Bigger Man...5 reels
10—11. Emmy of Stork's Nest.....5 reels
10—18. The Final Judgment.....5 reels
11— 1. Tables Turned .....5 reels
11—15. The Woman Pays.....5 reels
11—22. One Million Dollars.....5 reels

QUALITY PICTURES

9—13. The Silent Voice.....5 reels
11— 8. Pennington's Choice .....5 reels

MUTUAL MASTERPICTURES

38. The Man from Oregon (*American*)....5 reels
39. The House of a Thousand Scandals (*American*) .....4 reels
40. The Price of Her Silence (*Thanhouser*) .....4 reels
41. Bred in the Bone (*Reliance*).....4 reels
42. The Brink (*N. Y. Motion*).....4 reels
43. The Miracle of Life (*American*).....4 reels
44. His Wife (*Thanhouser*).....4 reels
45. The Seventh Noon (*Mutual*).....4 reels
46. The End of the Road (*American*).....5 reels
47. Inspiration (*Thanhouser*).....5 reels
48. The Strife Eternal (*Mutual*).....5 reels
49. The Forbidden Adventure (*Mutual*)...5 reels
50. The Buzzard's Shadow (*American*).....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

10—28. The Masqueraders .....5 reels
11— 4. Still Waters, C.-D.....5 reels
11— 8. Madame Butterfly, D.....5 reels
11—11. The Mummy and the Humming Bird, D.....5 reels
11—15. Bella Donna, D.....5 reels
11—29. The Prince and the Pauper.....5 reels
12—23. The Red Widow.....5 reels
12—27. The Foundling .....5 reels
12—30. Denman Thompson's Old Homestead .....5 reels

BOSWORTH

9—23. 'Twas Ever Thus.....5 reels

JESSE LASKY COMPANY

11— 1. Carmen, D.....5 reels
11—18. Armstrong's Wife .....5 reels
11—22. Chimmie Fadden Out West, C.....4 reels
12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown .....5 reels
12—13. The Cheat .....5 reels
12—20. The Immigrant .....5 reels

MOROSCO PHOTOPLAY COMPANY

10—25. The Yankee Girl.....5 reels
12— 6. "Jane" .....5 reels

PALLAS

11—25. A Gentleman from Indiana, D.....5 reels
12—16. The Reform Candidate.....5 reels

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KAY-BEE-INCE PRODUCTIONS

11—21. The Disciple (Wm. S. Hart).....5 reels
11—28. Matrimony (Julia Dean).....5 reels
12— 5. The Golden Claw (Bessie Barriscale) .....5 reels
12—12. Aloha Joe (Willard Mack).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

11—21. Martyrs of the Alamo.....5 reels
11—28. The Sable Lorcha (Tully Marshall and Thomas Jefferson).....5 reels
12— 5. Double Trouble (Douglas Fairbanks).5 reels
12—12. The Lily and the Rose (Lillian Gish) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

11—21. Her Painted Hero (Hale Hamilton).2 reels
11—21. Saved by Wireless.....2 reels
11—28. Stolen Magic (Raymond Hitchcock).2 reels
11—28. His Father's Footsteps (Ford Sterling) .....5 reels
12— 5. The Best of Enemies (Weber & Fields) .....2 reels
12— 5. A Janitor's Wife's Temptation....2 reels
12—12. The Village Scandal (Raymond Hitchock and Roscoe Arbuckle..2 reels
12—12. The Great Vacuum Robbery.....2 reels

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11— 1. The Turn of the Road.....5 parts
11—15. Heights of Hazard.....5 parts
11—29. The Caveman .....5 parts
12—13. The Price for Folly.....5 parts
12—27. What Happened to Father.....5 parts

LUBIN

10—25. The Rights of Man.....5 parts
11—22. The Nation's Peril.....5 parts
12— 6. The Man's Making.....5 parts
12—20. The Great Divide.....5 parts

SELIG

10—18. A Black Sheep.....5 parts
11—15. Sweet Alyssum .....5 parts
12—13. I'm Glad My Boy Grew Up to Be a Soldier .....5 parts

ESSANAY

10—11. In the Palace of the King.....6 parts
11— 1. The Crimson Wing.....6 parts
11— 8. The Raven .....5 parts
12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts

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BLANEY

11—22. Little Church Around the Corner..5 reels

BRADY

10—11. The Family Cupboard.....5 reels
11—29. The Sins of Society.....5 reels
12—20. Over Night .....5 reels
12—27. The Rack .....5 reels

CALIFORNIA

10—25. Salvation Nell .....5 reels

EQUITABLE

10—11. Blue Grass .....5 reels
10—18. The Bludgeon .....5 reels
10—25. Divorced .....5 reels
11— 1. The Better Woman.....5 reels
11— 8. Should a Wife Forgive.....5 reels
11—15. The Cowardly Way.....5 reels

HARRIS

11— 8. Hearts of Men.....5 reels

SHUBERT

10—18. The Heart of the Blue Ridge.....5 reels
11— 1. Bought .....5 reels
11—15. A Butterfly on the Wheel.....5 reels
11—22. The Code of the Mountains.....5 reels
12— 6. A Modern Camille .....5 reels
12—13. The Gray Mask.....5 reels

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Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

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The Whirl of Life (The Castles)...6 parts

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Liberty Hall .....3 parts
The Black Spot.....4 reels
Victoria Cross .....4 reels
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Aug.—York State Folks.....5 reels

GREAT NORTHERN FILM COMPANY

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Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels
A Woman's Honor.....4 reels

ITALA FILM COMPANY

Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts
The Strong Arm of Maciste.....

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Nov.—The Concealed Truth .....5 reels

K. & R. COMPANY

July—Silver Threads Among the Gold.....5 reels

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Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
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F. O. NIELSEN

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Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl.....5 reels

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Two-Part Drama.. .TUESDAY, NOV. 30

After spending the night in a lovely inn, a girl awakes to find her father missing and his room empty. The solution of the mystery is a startling one. An all-star cast.

"A SCANDAL IN HICKVILLE"

Comedy.....WEDNESDAY, DEC. 1

A small-town rumpus and the apparent fight-to-the-finish of a couple of rustics starts a scandal which develops into a surprise and a huge laugh. Presenting an all-star cast.

"THE CONQUEST OF CONSTANTIA"

Comedy-Drama....THURSDAY, DEC. 2

She is an old maid of very prim and precise habits, but the charming innocence of a child wins her heart and leads to great happiness. FLORA FINCH, KATE PRICE, ROSE TAPLEY and FLORENCE NATOL.

"THE HOME CURE"

Comedy.....FRIDAY, DEC. 3

Henry has a great liking for liquor, but his wife cures him by a new method—"The Home Cure." Amusing and effective. MR. AND MRS. SIDNEY DREW.

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SATURDAY, DEC. 4

After a terrible fall from a high cliff, Cal Marvin's wife is miraculously saved and restored to love and happiness. Presenting MARY ANDERSON, ANNE SCHAEFER, WILLIAM DUNCAN, OTTO LEDERER, CARLETON WEATHERBY and GEO. KUNKEL.

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MONDAY, DEC. 6
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"SAM'S SWEETHEART"—Drama
THURSDAY, DEC. 9
"ROONEY'S PIPE DREAM"—Comedy
FRIDAY, DEC. 10
"HUGHEY OF THE CIRCUS"—Two-Part Comedy
SATURDAY, DEC. 11

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A burly Westerner,
Her infidelity and
The manner in which she is brought back
To the path of virtue.
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Is bubbling over with
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Is another reason
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COAST ARTILLERY CORPS,
NATIONAL GUARD, N.Y.

New York, October 26, 1915.

The American Correspondent Film Co., Inc.,
220 West 42nd Street, N. Y. City, N.Y.

Gentlemen:-

The pictures from the War zone on the Austrian and Polish fronts, as shown at the Eighth Coast Defence Armory on the evening of October 22nd, at the meeting of the Officers of the Command were, by the consensus of opinion, the best and most instructive war pictures that any of us have as yet seen. To Military men, as well as to the general public, they are bound to be of great value.

I beg to express my deep appreciation of your courtesy in permitting us to view them.

Very respectfully,

C. F. Austin

Colonel, C. A. C.

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Grace Williams and Curtis Cooksey

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Margaret Prussing and Carlton King in the pretty drama, "Mary." 1,000 feet. Wednesday, December 8.

"The Lone Game," a drama produced in co-operation with the National Association for the Prevention of Tuberculosis. A touching drama. Featuring Bessie Learn and Bob Walker. 1,000 feet. Wednesday, December 11.

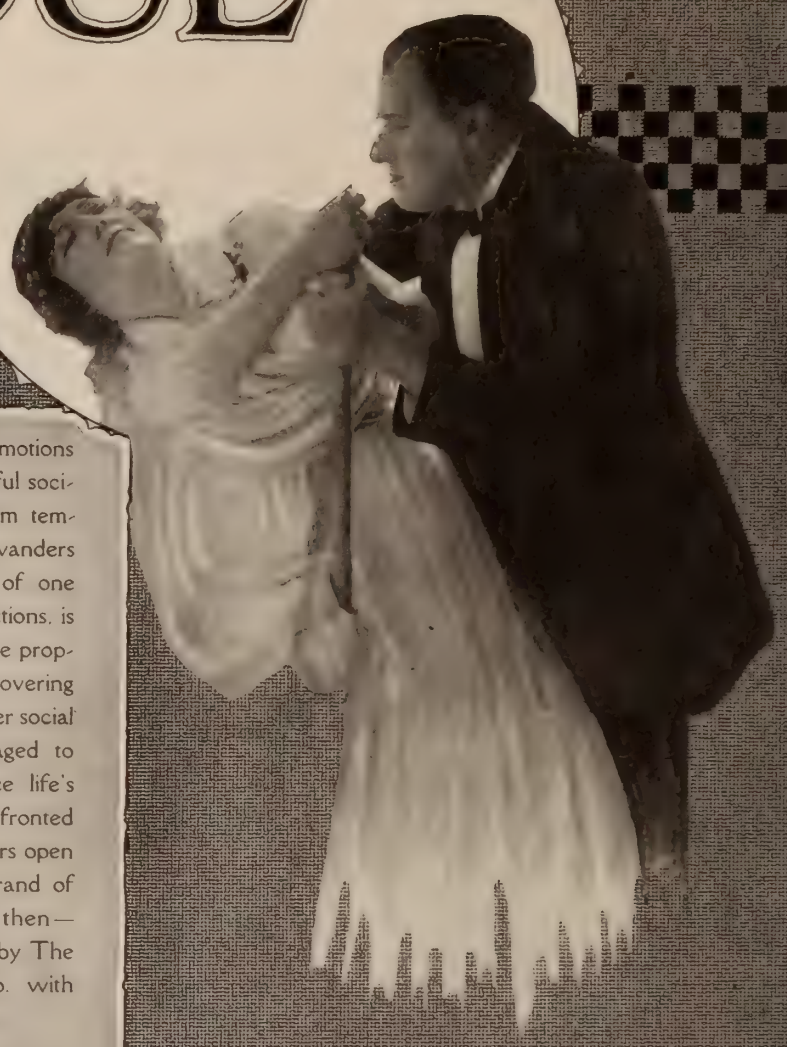
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EQUITABLE



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CYRIL SCOTT made his first appearance on the stage in 1883 at Paterson, N.J. in "The Girl I Love" For some time he was with Minnie Maddern Fiske. 1886 he joined Richard Mansfield at Madison Square Theatre. 1887 he appeared with Lotta in "The Little Detective" From 1888 until 1910 he appeared in the principal roles in :— "Irene", "Lord Chumley", "Beauty Abroad", "The Highest Bidder", "Old Heads and Young Hearts", "Lost Paradise", "Girl I Left Behind Me", "Liberty Hall", "The Younger Son", "Councillor's Wife", "The Luck of Roaring Camp", "Sowing the Wind", "Dr. Syntax", "The Heart of Maryland", "The Circus Girl", "Number Nine", "A Stranger in A Strange Land", "Papa's Wife", "The Casino Girl", "Royal Mounted", "The Prince Chap", "The Intruder" and in 1911

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Triangle Film Corporation,
New York City.

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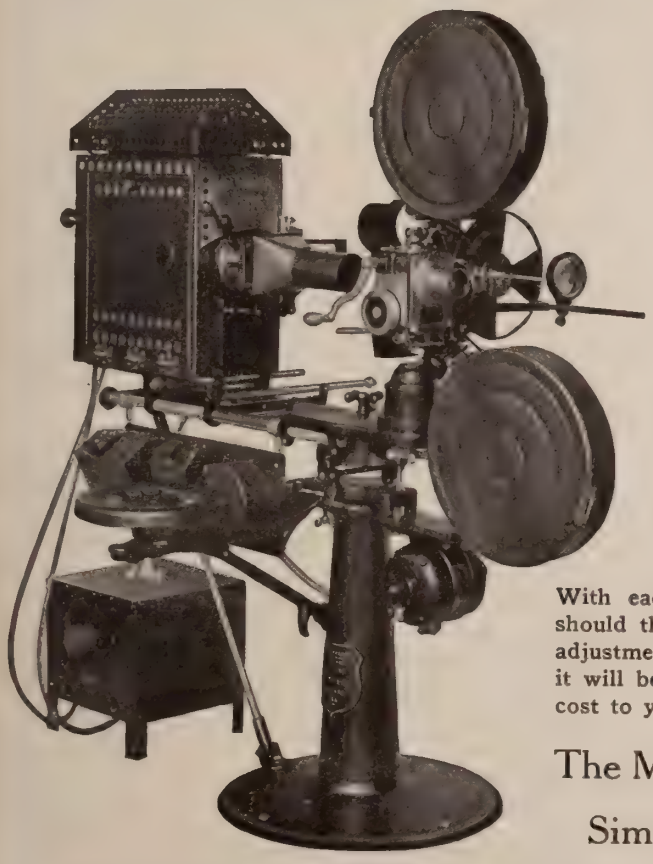
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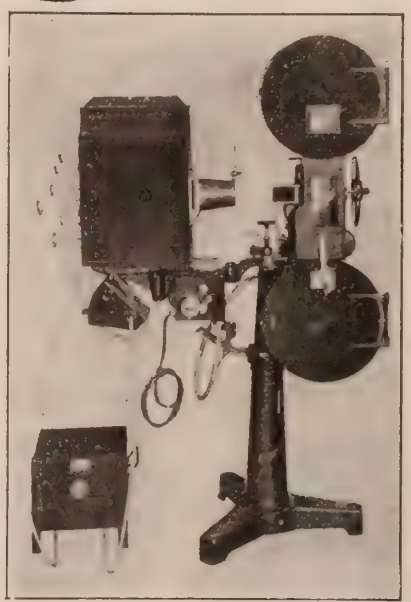
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Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

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Continuation of answer to question No. 36.

Keeping in mind the description and illustrations, Figs. 26 and 27, it will be noted that the pressure and flow of the current is constant and continuous and in one direction. The system operates smoothly, everything revolving and traveling one way, out through the distribution system and translating devices back to the generator.

One might ask why should any system but the direct current generator and distribution system ever be considered. The answer is that for commercial reasons and for certain classes of work a different system, known as the alternating current generating and distribution system is preferable and more economical.

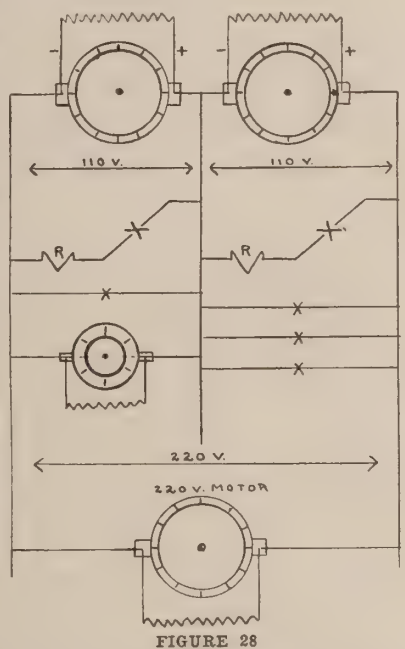


FIGURE 28

When it is desired to distribute direct current one has first to determine the voltage or pressure which is to be maintained. For reasons of safety, the voltage to be maintained on a direct current system is limited to about a maximum of 250 volts. Beyond this voltage the handling of the current becomes dangerous.

Considering that 250 volts is the limit, the generator at the power house must be constructed and designed to deliver this voltage over the distribution system throughout the city. 250 volts is too high a potential in many instances for incandescent lamps and for small motors; therefore, what is known as the Edison three-wire system of distribution was invented and applied by Mr. Edison.

With the Edison three-wire system, two electric generators, each one of 125 volt potential, are driven by an engine in the power station, and the armatures of these generators are connected in series which will give twice 125 volts, or 250 volts, on the two outside wires.

In order to make use of this generator installation, a third wire is run from the connection in the centre between the two armatures to the middle or neutral wire of the Edison three-wire system of distribution. It is evident that on account of each generator delivering 125 volts there will be a potential of 125 volts between the middle or neutral wire and either one of the outside wires.

I have stated that the generators were wound for 125 volts. As a matter of fact, when the power reaches the centre of distribution in the town or city, due to line losses, the voltage has by that time been reduced about 10 per cent, or maybe slightly less, giving approximately 110 volts on each side of the neutral wire, or 220 volts across the outside wires.

You know that these are the usual voltages maintained on the Edison three-wire system.

Fig. 28 illustrates in diagrammatic form the Edison three-wire system.

On this system there may be operated 110 volt incandescent lamps or motors or 220 volt incandescent lamps or motors. You may also operate a projector arc on 110 volt service with rheostat in series or you may operate on 220 volt wires a projector arc with a larger rheostat in series with the arc and the line.

In every instance with the direct current system you note that the motor may be wound for the line voltage without a rheostat in series. So may also the incandescent lamps be constructed for either 110 or 220 volts, but there are some of the very small lamps which cannot be constructed to operate on 110 volts and in this respect there is a disadvantage with the direct current system.

With the projector arc, however, which requires only about 50 volts, it is necessary to introduce a rheostat in series to reduce the voltage from the line to the arc voltage. The rheostat is wasteful; it uses up more than half of the energy used, and wastes it unnecessarily.

In simple words, the statement may be made that when it is necessary to reduce the direct current voltage on any direct current system it is necessary to use a

rheostat in series with the load, which wastes a great deal of energy, depending upon the amount of voltage reduction required.

If special means are introduced for reducing the voltage, such as the installation of a motor and a generator, the expense of installing these devices for incandescent lamps, for instance, is considerable, and besides there is a certain amount of loss in motors and generators in accomplishing this work and the loss is as a general rule never less than 30 per cent., and in many instances as much as 50 per cent., excepting in cases where specially made electric economizers for D. C. to D. C. are employed for special purposes, such as projector arcs, where it is possible to accomplish the voltage reduction with a loss of only about 10 to 15 per cent.

It will also be observed that all direct current generators and motors must have commutators and brushes. No matter how well made these may be, they require attention and renewal and are in some instances the cause of sparking, which is detrimental in certain classes of manufacture. Therefore, the alternating current system of generation and distribution was invented to do away with the defects of the direct current system for certain purposes and conditions.

Family Theatre, Davenport, Iowa, Has Unique Features

Small "Set Back," Instead of Customary Stage, Makes Front Seats of Actual Value, While Sunken Garden, with Playing Fountain and Window Boxes, Make Interior Unusually Attractive—Lighting and Ventilating Systems Arranged Neatly and Artistically

ONE of the most unique houses which has been brought to our attention for some time is the Family theatre, of Davenport, Ia.

From the accompanying photograph, the following features are worthy of particular attention.

Instead of having a stage, as is customary when the screen is not placed directly upon the rear wall, a small "set-back" has been devised which gives depth and makes the front seats of actual value, which is not the case when they are crowded up close to the screen. In front of this "set-back," a sunken formal garden has been arranged, surrounded by a balustrade, in which are festooned artificial vines and flowers and around the outer edge of which are placed artistically-clipped box trees.



INTERIOR OF FAMILY THEATRE, DAVENPORT, IOWA

In the center is a fountain which is kept playing continuously, around the inner bowl of which there are series of electric bulbs which shine through the water and give a dim but effective light to the immediate stage surroundings.

On the side walls within the painted panel effects are window boxes filled with flowers, plants and vines. Emerging from these boxes and fastened as part of the wall are the lighting fixtures, from which the rays of light are thrown against the side wall and ceiling, all glare being kept from the audience, so that during the actual performance a dim light may be used which will in no way interfere with the picture but which will allow the auditorium to remain partly illuminated.

The ventilating system is arranged very neatly and artistically, there being two vents, one on either side of the "set-back." Beyond this are the fans which keep the house well supplied with fresh air.

This house is a model of neatness and is unique in its many new and novel arrangements. It is this attractive appearance which draws the people and, together with good pictures and proper projection, insures not only continued success for the house itself, but for the industry as a whole.

The house is equipped with a Bartola, an automatic ticker and cash register. Triangle and Metro features are shown, the program being run continuously from one to eleven p. m., at ten and fifteen cents.

PEARCE ENTERPRISES COMPANY GIVES MINUSA TWENTY-FIFTH ORDER FOR SCREENS IN THE SOUTH

THE Minusa Cine Products Company, at St. Louis is working overtime to make several important installations for large theatrical interests, according to contract.

The company is in receipt of orders from the Saenger Amusement Company for two large screens, one to be shipped to the Hippodrome at Texarkana, and the other to the New Saenger Theatre, Alexandria, La.

Minusa has recently shipped three new screens to the Pearce Amusement Enterprises, New Orleans, La. Gene Pearce has recently given Mr. Anderson, treasurer of the Minusa Company, his twenty-fifth order for his circuit of theatres, and it is quite an important capture for Minusa, as the Pearce Amusement Enterprises are one of the biggest circuits in the South.

The Smith Amusement Company, with headquarters at Alliance, Ohio, has adopted the Minusa as its standard for projection screens and has already placed orders for four of its most important houses.

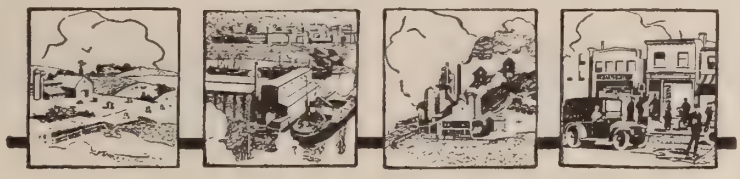
Likewise the Casino Amusement Company, with headquarters at Davenport, Ia., has equipped three of its principal theatres with Minusa screens and is going to install them in the balance of its chain of theatres as fast as it can make arrangements.

OPENING OF THE NEW CAMBRIDGE THEATRE OCCASION FOR COMMUNITY CELEBRATION

THE new Inman Square theatre in Cambridge, Mass., opened recently. W. Fred Bossner came on from New York to assist at the opening. "Carmen," the Lasky production, featured the first bill.

The beautiful house, well equipped with all modern appliances of the motion picture house, was filled to overflowing. The Governor and Mayor were among those present. Outside the square was decorated with colored lights and the business houses were illuminated especially for the occasion.

It is not often that the opening of a film house is made the occasion for a community celebration. This was. Paramount will be the feature service used at this theatre.



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Dayton, Ohio.

Merchants everywhere tell our 800 salesmen that business is booming.

Farmers have had two record crops, at big prices, with big demand at home and abroad.

Stocks of manufactured material are short, and labor is in great demand.

Exports largely exceed imports.

Factories are busy, many working overtime.

More freight cars are needed, and steamers are taxed to capacity.

People are living better, and spending their money more freely.

This country has the best money in the world, and more of it than ever before.

Such a combination of favorable circumstances never has occurred before, and probably will never occur again.

Billions of dollars are passing over the merchants' counters.

The people who spend this money want the best service.

They demand it in all kinds of stores, from the smallest to the largest.

They get it in stores which use our up-to-date Cash Registers, which quicken service, stop mistakes, satisfy customers, and increase profits.

Over a million merchants have proved our Cash Registers to be a business necessity.

[*Signed*]

John H Patterson

Write for booklet to
The National Cash Register Co.
Dayton, Ohio.

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

PROPER USE OF RHEOSTATS AND RESISTANCE WITH CONVERTERS

F. J. P., Chelan, Wash.:—*There are a dozen things I would like to say but I haven't time. One thing I want to ask Mr. Hallberg, what is the proper size carbons for 30 to 35 Amp. D. C. (Wagner)? Also, why is resistance necessary with D. C.? Why not generate at the proper arc voltage and save juice? I understand, of course, that resistance is necessary at the start to avoid a heavy short in striking the arc. I have a Wagner Converter and pull about 35 amperes off the line at 110 volts, but I use only 35 amperes at 50 volts. I cannot get a smooth light without dissipating about 25 volts in resistance. My outfit gives a perfect light, but the efficiency is very low, it seems to me. I have some good stunts for the operator. When I get the time to draw them out I'll send them in. One is a revolving slide holder and the other is a device to enable the manager to focus the picture while standing down in front close to the screen.*

Ans.—For 35 ampere D. C. operation I recommend the smallest carbon combination, ⅝-inch cored top, and ½-inch solid bottom.

A better combination, if you run at 35 amperes full continuously, would be ¾-inch cored top and 9/16-inch solid bottom.

In some instances better results are obtained with a cored carbon in the bottom as well, but the old practice has been to use a solid carbon in the lower holder where the amperage is not over 35.

A complete discussion, or rather list, of the size carbons used for both direct and alternating current for amperages ranging from the lowest to the highest will be found in "Hallberg Helps," on page 148 of Accessory News section, issue October 9, 1915.

A resistance in series with the arc is always required with rotary converters and with all makes of constant potential motor generators.

Motor generators are now, however, made which deliver constant current to the arc, which are so designed that the voltage is automatically regulated by the generator itself, making it unnecessary to use a rheostat in series with the arc when such specially constructed motor generators are installed.

It would not be possible to operate an arc on a Wagner Rotary Converter without the rheostat in series with the arc because the machine is a constant potential device, which will deliver an unlimited amount of amperes up to the capacity of the rotary, if a rheostat or similar regulating device is not connected in series with the arc.

The arc itself is of such nature that it will pass or allow all the amperage which the feed wires can supply to pass over it, and it is a fact that the resistance of the arc decreases with the flow of current. Therefore, you will understand that it is impossible to run an arc on a constant voltage circuit without the rheostat, which is of such nature that the more current you pass through it, the greater its resistance becomes, and this is a happy condition because through this means, as the resistance of the arc decreases, the drop across the rheostat increases, with increased flow of amperes. Therefore, an equilibrium is obtained which gives a balance to the current flow through the arc and prevents a rush of current.

It would be impossible to cut out the resistance even after the arc is started because you would get a practical short circuit through the arc unless the resistance is in between to put a check on the current flow.

The drop of 25 volts in the resistance is plenty to allow for this regulating quality which is required, and if you wish to study this proposition further, there is a book entitled "Motion Picture Electricity," which gives complete information on this particular subject.

You are right in saying that the efficiency is considerably lower in machines where rheostats have to be used in series with the arc. In fact, the loss on your Wagner of 25 volts at 35 amperes represents a waste of 875 watts, in the rheostat, which is absolutely unnecessary with the more modern motor generators which dispense with the rheostat, and still regulate the arc.

The loss of 875 watts per hour on an average run of six hours per day makes a total loss of over 5 K. W. per day, which at the ten-cent rate means to the exhibitor 52 cents per day, or $156 per year.

I am pleased to note that you have a few new stunts for operators. I am much interested in the revolving slide holder, and that scheme of yours for focusing the picture at a distance, making it possible for the manager to focus the picture while observing it at a close range, is very interesting. I will look forward to your description of this device.

MODERN CALCIUM GAS-MAKING EQUIPMENTS

M. H. G., Long Beach, Cal.—*Kindly explain how the danger of explosion was eliminated years ago when calcium light was produced with retort for exygen chemicals and dilute sulhpuric acid on zinc for hydrogen, bearing in mind that neither gas bag or tank were used for storing the gas. As I understand it, the gas was used as made. A thorough explanation of this procedure would be appreciated by traveling exhibitors who sometime arrive in a town where electricity is not to be had, and who do not care to be burdened with a cumbersome oxone outfit, the chemicals for which are rather expensive, considering the quality of light obtained. A small retort could be thrown into a trunk and forgotten until such time that it was needed.*

Ans.—In the early days of stereopticon exhibits, something over twenty-five years ago, the customary, in fact, the only satisfactory light to be had was the ox-hydrogen. During that period the traveling exhibitor was put to considerable hardship by having to manufacture oxygen and hydrogen gas during the day for use during the evening performance.

As near as I can remember, the exhibitor was equipped with two large gas bags which were constructed on the type of bellows. The air was carefully excluded from these and then each bag was filled, one with oxygen and the other with hydrogen gas.

The hydrogen was produced in the regular way by putting zinc in a solution of water and sulphuric acid.

The making of the hydrogen was usually done in a specially designed glass or earthenware bottle in which the sulphuric acid solution was put with the zinc scraps. The gas was then, if I recollect correctly, run directly into the exhausted gas bag which was slowly filled by the pressure generated.

The oxygen gas was in those days produced by heating chlorate of potassium in a retort. Between the retort and gas bag there was usually introduced a water bottle through which the gas was forced to be washed before entering the oxygen gas bag.

It is hard to realize the difficulties experienced in those days, and it is a remarkable fact that very few if any explosions were heard of. To my knowledge the gas was never stored but always manufactured as required, the day before or during the day of the performance, and as long as one was sure of the absence of all air

THERE IS NO LET UP IN THE DEMAND FOR

SPEER CARBONS

We expected that after sample orders had been filled it would take the operator some time to make tests and to report to his boss—no such thing—We get the orders right away—As a result our factory works night and day to get out your orders—And our plant will soon be doubled.

WHO SAID UNCLE SAM CAN'T MAKE M. P. CARBONS?

BROWN & DION AMUSEMENT ENTERPRISES.

Kane, Penn'a, October 26, 1915.

Dear Sir:—

After having thoroughly tested your Projector Carbons, we are fully convinced that they are superior to anything on the market. They have given better satisfaction as to intensity of light, consumption of current and burn longer than any carbon we have ever used. Also a noticeable fact is that all the carbons are uniform. You can select any one out of a bundle and get the same results, without the annoying difference found in so many different makes of Projector Carbons.

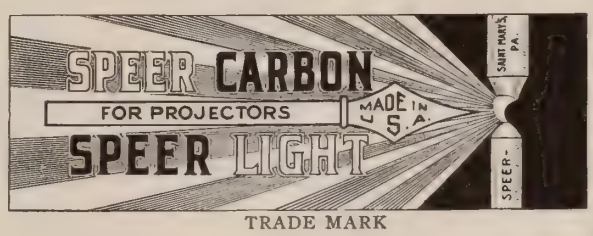
Hoping that Speer Projector Carbons meet with big success in the future and thanking you for your past favors and personal attention to us, we remain Very truly yours,

STAR THEATRE.
H. E. Brown.

NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
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We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices if Cash Comes with Your Order—First Come, First Served!



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Our Speer Carbons are absolutely guaranteed to give satisfaction or money back

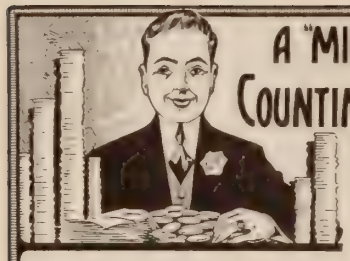
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A "MINUSA" SCREEN OWNER COUNTING ANY DAYS' RECEIPTS

Yes, we admit, this looks too good to be true, but an enthusiastic screen owner in central Ohio wrote us the other day that he could have bought THREE SCREENS out of the profits of the FIRST DAY with a "Minusa Gold Fibre Screen."

If you want to "make a killing" every day, you had better get the screen that will show up in their "true light" the reels you pay good money for.

As time goes on the public are becoming more and more critical, and it is up to you to "stem the tide" of criticism by putting in a screen that "Holds your Patronage."

The "Minusa Gold Fibre Screen" is "BUILT BY BRAINS" to fit your own theatre, so send in your specifications today and start a campaign to "KILL COMPETITION."

The "ORIGINAL GOLD FIBRE SCREEN"-Perfected

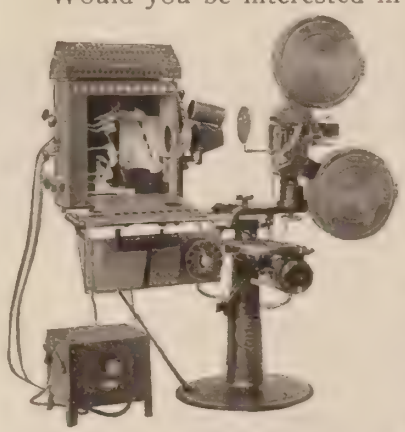
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We Sell You What You Want, Not What Will Pay a Bigger Profit

We carry a large stock of POWERS, NEW MODEL 1916 MOTIOGRAPHS, and SIMPLEX MACHINES at all times and can fill your requirements immediately.

Would you be interested in a new machine, if you could buy it on the instalment plan at less than $1.00 PER DAY? Write us today and we will tell you all about our plan.



We carry a full line of the best grade of Moving Picture Theatre Supplies and can equip your Theatre complete with the exception of the films and the posters.

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from the hydrogen gas bag and fittings, there was really no danger in lighting the hydrogen gas at the jet which would then light like any other gas burner.

A more modern way to make oxygen gas is to apply water to sodium peroxide, but any of the home-made gas-making outfits are expensive, troublesome and risky; therefore, I would recommend the more modern calcium gas-making equipments such as the model "B" which uses specially-prepared cakes of "oxone" with water for making oxygen gas, and ether for producing the hydrogen. With these gas-making outfits there is absolutely no danger, and the gas is made only as required and when required, and while they are expensive to operate, costing as much as 90 cents to $1 per hour for a standard size flame, they are by far the cheaper in the long run. The model "B" gas-making outfit weighs only about 35 pounds, and comes in a carrying case, and the chemicals do not weigh excessively.

I would much rather carry a small gasoline engine driven electric plant for road work which can be had, weighing less than 400 pounds, or one of the model "B" gas-making outfits if the calcium light would be of sufficient strength, than I would consider carrying any form of gas-producing apparatus, for ox-hydrogen lighting.

HOW OPERATORS CAN AVOID EYE "SUNBURN" FROM THE ARC

THE composition of the light of the arc has been investigated by scientists, and stated to be as follows: Taking the intensity of the yellow rays at unity, the red rays are 2:09; green rays, 0.99; blue, 0.87; indigo, 1.03, and violet, 1.21.

Comparing the analysis of the arc light with direct sunlight and giving the red rays a value of unity the green rays are 193, violet 228, and for the arc light with the red rays at unity value, green is 203 and violet 250.

The composition of the light of the arc may be changed by the hardness of the carbon, the material of the core, and by the current and voltage. Hardness usually determines the maximum temperature of the crater, while the current and voltage alter the proportions of the light fluxes coming from the yellow crater and from the violet arc stream. The vapor of the core acts to color the light, as well as to determine the volatilization point of the crater.

The color of the arc light approximates very closely to sunlight and it has the quality of producing a similar sunburn. Extreme care is necessary on this account in avoiding exposure of the eyes to the arc at close range, otherwise a painful sunburn of the eye is apt to result. The eyes should never be used to look directly at the arc light. Some protecting device should be used at all times over the eyes when looking at the arc. Operators should make more use of pinhole projection of the image of the arc on the wall or ceiling and make less use of the colored glass ports.

DIFFERENCES BETWEEN BALTIMORE OWNERS AND OPERATORS ABOUT HEALED

THE differences between the exhibitors and the motion picture operators in Baltimore have been practically straightened out. Following a meeting held last week it looked very much as if a number of the operators would walk out, but by the early part of this week developments caused a decided change in the situation and the skies cleared.

Most all of the leading exhibitors in the city have signed an agreement presented by the operators, which has been somewhat modified from the original program. Others are now holding out and are employing independent operators, but the latter class are a very small minority.

SPEED CONTROLLER REPORTS INSTALLATIONS

THE Speed Controller Company, Inc., New York, report installations of the Speedco arc controller in the following theatres:

Proctor's Broad Street theatre, Elizabeth, N. J.; Idle Hour, Baltimore, Md.; Gertrude McCoy, Baltimore, Md.; Auditorium, Baltimore, Md.; Plaza, New York City; Park, New York City; Loew's Columbia, Washington, D. C.; Triangle, Brooklyn, N. Y.; Cambria, Johnstown, Pa.; Bijou, New Haven, Conn.; New York Motion Picture Corporation, Ft. Lee, N. J.; Swanson & Nolan, Denver, Colo.; Lysle Color Projection Corporation, New York City.

BRIEF REVIEW OF PRINCIPLES INVOLVED IN PROJECTING RAYS OF LIGHT ON THE SCREEN

By Herbert W. Andem.

THE following are the principles involved when projecting rays of light. These will be reviewed briefly for the reader who, having no knowledge of the science of optics, wishes to understand something of the nature of optical projection apparatus.

First, there must be a source of light. It may be an oil lamp, a lime-light, an incandescent lamp filament, an electric arc-light and daylight. The last named source of light—daylight—was the first light used in optical projection. An apparatus for using this course of light was term the port lumiere. This apparatus was invented, early in the eighteenth century, by a Dutch professor of natural philosophy, named Gravesand.

The definition of projection, in the optical sense, is the production of a picture or image—usually a magnified image—upon some kind of a screen or visible plane, by means of light and lenses.

It is manifest that the excellence of the projected picture, that is, the brightness and definition in the picture on the screen, must depend upon many practical conditions. Hence the many confused questions received by manufacturers of optical apparatus from users not being acquainted in the principles involved governing the use of the light, the condensing lenses and the objective lens.

The most startling property to be set forth, is, that the image on the screen is not formed by the objective lens. The popular idea is that this lens does form the image, that is, the magnified image seen on the screen.

A first and cardinal truth to grasp is this fact, that all power of really forming an image resides in those rays of light themselves by which any object is visible to us.

From the self-evident fact, it must be accepted that objects are visible by means of rays of light which they either emit of themselves (as the arc-light) or reflect back from some other luminous source (as the screen). All one need assume is that these rays are sent out in straight lines in all directions and continue to travel in straight lines so long as they travel the same medium, as the air, for instance.

Rays of Light Really Form Images

It is a fact that every ray which thus proceeds from any point of an object, really forms an image of that point of the object upon any surface on which it falls. It should be clearly understood that if the mere bare rays of light, by themselves alone, had not this power of forming images, all the lenses in the world could never do it.

To prove this fact, remove the objective lens. Then cover its place with a piece of tin-foil. In the centre of this tin-foil pierce a hole the size of a pin-point. A projected picture appears on the screen, but it is very poorly illuminated according to the distance of the screen from the tin-foil. This is because only one ray from each point of the object is allowed to pass to form the image on the screen. Pierce another, or several, pin-holes around this centre hole. Each hole allows another image to be formed and it may be seen how they confuse each other from studying the diagram representing a single hole in the tin-foil. Also it will be seen why a slide, or film, has to be placed upside-down and from right to left to have the projected picture on the screen appear in its correct form. Thus will be understood at once how the rays crossing at the pin-hole go from the bottom of the slide to the top of the screen, and from the right to the left, so that the slide must be inverted to make the image come right on the screen. And also, it will be seen, how and why the relative size of the image on the screen depends upon the ratio between the distance of the object, O, from the pin-hole, A, and that of the screen-image I.

Remove the tin-foil. A flood of rays can now proceed from every point of the object alike to any one point on the screen. The screen is now lighted up well enough from the superposed images of all the points in the slide, from which no one stands out particularly, resulting in no one image being formed, but a jumble of many images.

The objective lens is necessary then, not to form the image, but, to control, as it were, the large number of rays forming the

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
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Single or Double Arc

Single, two or three phase circuit

110, 220, 440 Volts

A. C. to Controlled D. C.

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Better pictures, bigger profit and perfect automatic arc regulation.

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Let us figure with you on those machines that you are going to buy. We have a proposition that will interest you both in Theatre equipment and supplies. Write for our special price list of supplies.

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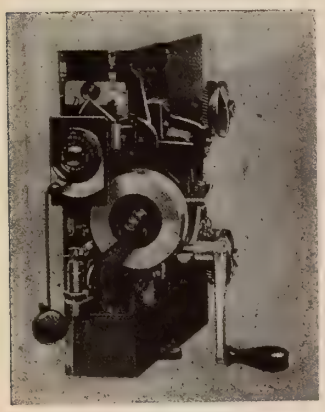
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Tear out this advertisement, write your name on the margin, mail it to us today, and you will receive particulars by return mail.



THE UNIVERSAL CAMERA

For Motion Photography

The mechanism is as carefully and scientifically constructed as the movement of a standard watch.

The Universal assembled without the case. Front view showing the lens, flywheel, shutter and aperture adjustment, and the one-to-one crank shaft.

Demonstrational Catalogue on request

The Universal Camera Company
24 N. Wabash Ave., Chicago, U. S. A.
1209 Times Bldg., New York

Represented by
Atlas Educational Film Company
821 Market Street, San Francisco, Cal.

projected picture—to bend into one point all the rays from any one point in the slide to a relatively one point in the magnified picture on the screen or other reflecting medium.

The third factor in the projection of light is the condenser. The sole purpose for making this a part of an optical projection apparatus is to bend as many of the rays of light, emanating from whatever source if used as named above, to pass through the slide. In the cheaper toy apparatus a single lens is used, generally of a plano-convex shape. The better class of instruments use two plano-convex lenses mounted with their curved surfaces facing and almost touching each other. This style of mounting has given satisfaction and is hard to be improved upon. Many attempts have been made to use a greater number of single lenses and of different shapes, the object being to collect a great number of the rays coming from the source of light.

17 DETROIT THEATRES REPORTED WITHOUT ADEQUATE FIRE PROTECTION

BECAUSE the department of buildings, Detroit, Mich., of which Henry A. Upont is chief inspector, has granted permits for the erection of moving picture theatre buildings in violation of the building code, directly contrary to the advice of the corporation counsel, there are said to be about 17 such establishments operating illegally in Detroit, having no adequate fire protection, and the building commission has been advised to halt the erection of another theatre at 1499 Michigan avenue, now partially completed.

This advice was contained in a letter to the building commission from Assistant Corporation Counsel James H. Lee, in which he said: "The entire action in this matter has been contrary to the legal opinion given you and C. Howard Crane, the architect."

The permit for the theatre in question was issued to William Burnstein and Jacob Cohn. It seems some of the theatres erected during the past year and seating 400 have been avoiding certain stringent installations for fire protection under the guise of assembly halls.

G. A. METCALFE, SAN FRANCISCO, PREPARES TO BRANCH OUT

G. A. METCALFE, whose supply establishment on Golden Gate avenue, San Francisco, is one of the largest on the Pacific Coast, is branching out and will shortly have the territory well covered. He is now preparing to open a branch at Los Angeles and left recently to look over the field there and secure a suitable location.

Plans are also under way to open at Seattle, Wash., and this branch would have been established before this but for the slide in the Panama Canal, which has interfered with the arrival of stock.



Niagara Gems, this or any other sample, 10c. Send for list. Our motto, Quality, Price and Service. Everything a Theatre can use. Niagara Slide Company, Lockport, N. Y. Agent wanted in every city.

Have you ordered a set of those artistic Holiday Slides shown on page 151 of the Motion Picture News for November 6th?

50c. If not, BETTER DO IT NOW 50c.

TROY SLIDE & SIGN CO.
TROY, OHIO

WE ARE HEADQUARTERS FOR

Hallberg's 20th Century Motor Generator

Changes A. C. to D. C. at less cost, yet greater efficiency than any other.
Ask for descriptive circular

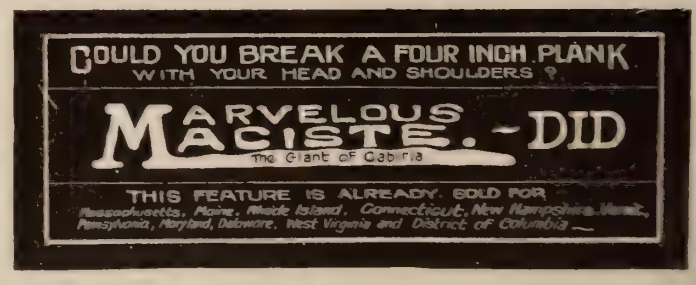
Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

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1329 VINE STREET, PHILADELPHIA, PA.

LANG'S FILM REELS

THE BEST MADE
14 in. $1.50 12 in. $1.25 10 in. $1.00
CATALOGUE
LANG MFG. WORKS. Olean, N. Y.

MENGER & RING, Inc.
Manufacturers of
POSTER and LOBBY DISPLAY FRAMES
304 W. 42nd Street New York





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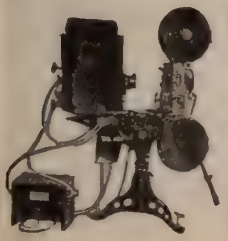
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Building and Furnishings

Edited by Nathan Myers

NEED OF SPECIALIZING IN CONSTRUCTION AND ORNAMENTATION OF THEATRES

By A. F. Powers, Designers for Decorators' Supply Co.

NEVER in the history of building construction has there been such necessity for specializing as in the motion picture theatre of today. The rapid development of this industry has been unparalleled, and the necessity of keeping pace with this development has been felt not only by the master producer of the highest type of motion pictures, but equally by the exhibitors in even the smallest towns in the country.



THE ORPHEUM, ST. JOE, MO., AFTER REMODELING

While the producer would not attempt the staging of a picture without an organization of experts in every branch of the work from the scenario writing to the final printing of the film, the exhibitor has had to entrust the designing and building of his theatre in the majority of cases to those inexperienced in this class of buildings.

The success of the moving picture theatre is due not alone to the location and the class of entertainment given, but largely also to the convenience and comfort afforded its patrons by proper arrangement of seating, aisles, stairways and by the atmosphere of refinement in appointments and decorations.

The writer in his many years of experience in this class of building designing has attempted to solve the many problems which confront the exhibitor by careful study and close observation of not only the ornamentation of the front and interior, but in the general arrangement and appointments of the theatre, the proper elevation or slope of the auditorium and balcony floors and the convenient arrangement of stairways, entrances and exits; in fact, a general consideration of the various features necessary to the construction of the modern picture palace.



THE SAME THEATRE BEFORE REMODELING

While space does not permit a thorough consideration of the different angles of this problem in one article, the writer will attempt in following issues to take up one by one different points in theatre construction which he hopes will be of some value to the readers.

In the selection of materials for the different parts of construction of the fronts the exhibitor considers not only the cost and durability of the material to be used, but its power of attraction to the passerby; it must be attractive and the cost must be within his means; the up-to-date exhibitor knows that with the constant changes in the moving picture industry he cannot build in many instances a building which will meet the requirements for years to come, especially in the smaller type of theatres and in buildings in which he has only a leasehold interest.

The use of ornamental plaster composition decorations lends itself especially to this type of building both in view of its attractive appearance and its reasonable cost. In the use of this material again is shown the necessity of specializing as the cost would be increased greatly if it were necessary to make special models for each ornament used in the decoration of each theatre.

To meet this demand The Decorators' Supply Company issue a catalog containing half-tone illustrations of many different styles of theatre decoration and showing the possibilities of the use of this material when artistically designed to suit the requirements.

The above illustrations show how the entire character of the building can be changed without a great expense by properly designing the front so that it still retains the proper relation to the rest of the building.

In a later issue the writer will show the proper method of obtaining the correct pitch of the auditorium floor so that every seat will have the proper elevation in relation to its distance from the screen.

McMAHAN LEASES THE FOREST, CINCINNATI, LOCATED IN EXCLUSIVE RESIDENCE DISTRICT OF CITY

Special to MOTION PICTURE NEWS

Cincinnati, O., Nov. 20.

I. W. McMAHAN, of McMahan & Jackson, and Charles Schaengold have completed a deal whereby they have leased for a period of eleven years with the privilege of purchase, the Forest theatre on Forest avenue near Reading road, Avondale. The Forest theatre is practically a new house, and was built less than two years ago by the Auditorium Theatre Company at a cost of $60,000. The theatre has very modern equipment, including a Wurlitzer unit organ, is fireproof and one of the prettiest playhouses in Ohio. Its seating capacity if 800, and that of an airdome adjoining it, which was included in the lease, will seat 1,000 persons.

There is a story of poor judgment against expert advice in the operation of a picture house, back of this lease. Owners of the theatre represented some of the wealthiest business men in Cincinnati, including Lee Ach and George W. Harris.

Until several weeks ago the theatre was a big money maker. William K. Howard, formerly connected with the World Film Corporation in this city, had been at the head of its management for about eight months. A program of excellent photoplay features was presented during the period of his management at 10 cents, with a reduction of 5 cents for children. The business was so good, indeed, that the board of directors discussed the advisability of raising this price. The scheme seemed feasible, inasmuch as the theatre is located in the center of the wealthiest and most exclusive residence district of Cincinnati. Howard and Lee Ach, the president, warned against this policy of increased prices.

"It would be all right," said Howard, "if the first-run theatres in Cincinnati would increase their admission prices accordingly. We would then have little trouble. But, it is suicidal for us to increase our prices on second and third-run pictures, when the down-town houses are only charging ten cents. Even if our patrons can well afford to pay the increased charges, they will feel that we are unfair and refuse to come to our theatre."

Against this advice, however, the directors increased the admission price from 10 to 15 cents for adults and from 5 to 10 cents for children. Almost instantly, the patronage dropped until the house was no longer making a profit. Rather than acknowledge themselves beaten by public opinion, the directors of the company decided that it would be better to turn over the control to other parties.

Howard, who is one of the youngest and most popular motion picture men in the city, resigned, as McMahan announced that he will take over the active management of the house himself.

Howard is considering a number of offers, some of which will take him away from Cincinnati, if he accepts.

The first thing that McMahan did in assuming the control of the house was to reduce the admission prices to their former amounts. He also arranged to place a canopy over the sidewalk, place powerful lights in front of the lobby and improve the house in a number of ways. He has announced that he will show big features, having entered into agreements for the V-L-S-E, Fox, Paramount, Triangle, World and other large feature exchanges.

NEW IDEAS CARRIED OUT IN BUILDING OF THE STRAND, BIRMINGHAM

ONE of the largest and prettiest picture houses in the South is the Strand, Birmingham, Ala., seating nearly 1,000 persons. The Strand cost $35,000; but this does not represent all that has been expended, for the amount merely represents the alterations and enlargement of two buildings, from which was evolved the theatre. Absolutely new ideas have been carried out by the owners. For one thing, the arrangement of the opera chairs is such as to give every one an uninterrupted view of the screen, no columns being used for the support of the roof, steel beams being employed instead.

Alabama is on record as being one of the best motion picture states in the South; and so T. S. Abernathy, president and general manager of The Strand, and his associates, inaugurated more than a year ago an idea which was expected to give Birmingham one of



INTERIOR OF STRAND THEATRE, BIRMINGHAM, ALA.

the finest theatres in the Gulf states. That they have succeeded far beyond even their expectations is borne out by the public's verdict.

The Strand is absolutely fireproof, constructed almost entirely of concrete. The Italian renaissance style of architecture has been followed throughout. In comforts and conveniences for its patrons, The Strand of Birmingham is said to closely approximate The Strand of New York City.

An immense pipe organ has been installed. Prof. Rienzi Thomas, known as an artist of exceptional ability, has been engaged. An eight-piece orchestra will be maintained permanently in addition to the pipe organ. Triangle, Paramount, D. W. Griffith and other releases will be the principal source of feature productions for The Strand.

NEW ORCHESTRA DIRECTOR FOR PARK, BOSTON

TO take the place of Charles Frank, who has joined Harry Lauder's company, William D. Dodge, formerly concert master at the Boston Opera house, has been engaged as director of the orchestra at the Park theatre in Boston.



Ornamental Theatres

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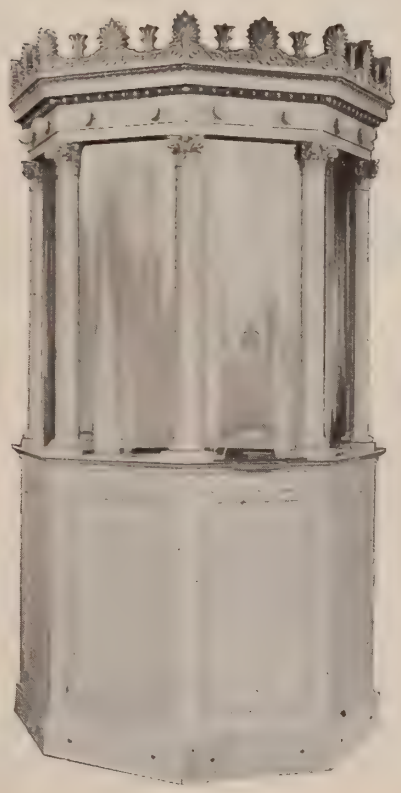
Send for our 1916 catalog. It contains forty beautiful full-page illustrations—some in colors—of theatres we have designed and decorated. It shows several styles of ticket booths, lighting fixtures and ornaments; it will give you many valuable ideas for decorating your new theatre or improving the looks of your present one.

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VANCOUVER TO READJUST SYSTEM OF TAXING PICTURE THEATRES

AS the result of a complaint made to the finance committee of the city of Vancouver by H. A. Keswick, of the Fairmount theatre, G. Corriveau, Jr., of the Grandview, and W. W. Armstrong of the Fairview (all in the residential districts of the city) Alderman Gale recommended a re-adjustment of the present system of taxing moving picture theatres, with a view to making the burden of the smaller houses somewhat lighter.

The present tax is $150 per year, irrespective of seating capacity, but it is now proposed to have this reduced to $100 for theatres seating 375 or less, and add a tax of twenty cents per seat for all seats over that number. It was pointed out by the complaining managers that with a flat rate their yearly tax per seat figures out at from 40 to 60 cents, while in some of the large downtown houses the average is from 16 to 18 cents per seat.

After some discussion the matter was turned over to City License Inspector Jones for further consideration. Mr. Jones is contending for a retention of the present rate, and cites the fact that the proprietors of downtown houses are under much greater expense in every way than are those doing business further out. He also calls attention to the fact that Vancouver's tax is lower than that of any other Canadian city except Toronto.

LARGE ORDERS FOR AMERICAN SEATING CO. BRANCH IN ST. LOUIS

THE St. Louis branch of the American Seating Company, at 927 Syndicate Trust Building, through their branch manager, E. T. Oftelie, have placed seats within the past few weeks in the following theatres: New Lindell theatre, at North Grand avenue W. E., Olympia, at 1400 Market street, and Casino, at 1600 Market street.

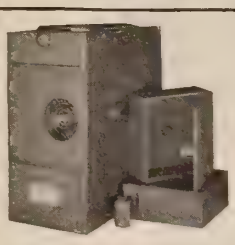
Also they have recently seated the Kingbee at Jefferson and Howard streets.; the Corona, at McNair and Pestalozzi avenue; Mobile, Ninth and Breman; Iola, Lafayette avenue; The Mutoscope, on Olive avenue, and many others.

NEW SLIDE CONCERN ENTERS FIELD

DANIEL & STARK, formerly with the Art Slide Company of San Francisco, have severed connections with this firm to enter the business field on their own account and have opened offices and work rooms at 1028 Market street as the Alta Slide Company.



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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

MESSRS. Ed. Millard and Barney Cavanaugh have sold the Isis theatre, Los Angeles, to J. C. Quinn, who was formerly an exhibitor in that city and managed the Garrick, Bijou, Banner, Ideal and other houses. The policy of a regular program at five cents admission is to continue. A number of changes has been made at the theatre.

Frederick Miller, owner of Miller's theatre at the junction of Spring, Main and Ninth street, Los Angeles, has leased the Alhambra theatre at 731 South Hill street, and has taken possession.

The Laughlin theatre at Long Beach, owned by Homer Laughlin, real estate broker and capitalist of Los Angeles, was opened recently under the management of Archie Levi. This theatre, which occupies the rear portion of a fire-proof concrete and steel constructed building, has a seating capacity of eight hundred. A feature of the theatre is the decidedly new decorating scheme which consists of eight oil paintings each 8 x 12, which are lighted at all times. The opening program consisted of "In the Palace of the King." The policy will be a feature program with three or four changes weekly. Music is furnished by a five-piece orchestra. The advent of this theatre in the Long Beach field has caused much speculation in that it is the first to be built in the city section of this beach town, all of the other motion picture and legitimate theatres being located on the "Pike" which faces the ocean.

Walker & Son, is the name of the firm building a new suburban theatre at the corner of Washington Boulevard and Fifth avenue in the residential section of Los Angeles.

The old Family theatre at Fruitvale is now being conducted under the management of Charles E. Muns.

The G. & G. theatre at St. Helena, was recently taken over by Hollingsworth.

A. R. Moore, of Porterville, is planning to erect a new moving picture house in that city.

The McCloud River Lumber Company has taken over the opera house at McCloud, and has placed it in charge of D. S. Painter.

The management of the Sequoia theatre at Eureka, has been taken over by R. Kerby.

The Majestic theatre at Tulare is being remodeled and the seating capacity increased from three to six hundred by the new owner, H. Lester.

J. L. Davis has purchased the Angeles theatre at Angels Camp.

The Mosswood theatre, Telegraph avenue and Broadway, Oakland, has been reopened by a Mr. Matthews, after having been closed for some time.

The York theatre at Twenty-fourth and York streets, San Francisco, has been reopened after having been dark for weeks.

The Theatre Richmond has been opened at Richmond. This house was formerly conducted under another name but has been closed for some time.

G. Johnson has taken over the Star theatre at Newman, formerly conducted under the direction of H. Levy.

CANADA

Plans have been perfected for the erection of a motion picture theatre at the corner of St. Catherine street, east of St. Timothy street, Montreal, Quebec.

The Connaught theatre, Montreal, formerly the Colonial, is being redecorated. A new entrance has been put up, a new proscenium built and the theatre will open shortly with a varied program.

The St. Denis theatre, building in one of the best parts of the City of Montreal, is nearing completion. This theatre is expected to open with the arrival of the new year and will be under the direct supervision of H. Conover as managing director of the company. Mr. Conover is also manager of the Imperial theatre.

The Regent theatre, of Montreal, the $100,000 motion picture playhouse, one of the ventures of the Independent Amusement Company, headed by Geo. Nicholas, is slated to be opened the first of the year. The theatre will have a seating capacity of 1,200.

Mr. Browse, general manager for the Mark Brock Enterprises, was a recent visitor to Montreal and closed for an exclusive first and second run in Ottawa of the Fox Film products.

Mr. Applegath, owner and proprietor of a number of varied interests in Toronto, Ontario, has been spending considerable money on the renovation and redecoration of his two moving picture theatres in that city. The Red Mill, completely redesigned, is now running first run Paramount films, while the former Crystal Palace, now known as His Majesty's theatre, is showing features.

The King George theatre is the latest addition to the amusement facilities of St. Catherines, Ontario. This new house opened the 22nd of November.

The Strand theatre, Ottawa, situated in Hintonburg, a residential suburb, is about to be opened, by reputable and well-known business men in Ottawa.

The equipment of the Gem theatre, North Vancouver, B. C., was disposed of recently at a bailiff's sale, and was bought by A. McLaren, the landlord, who had levied a distress warrant for overdue rent. P. A. Allen was formerly in charge of the Gem, but had not been running for some time.

Brown & Guerrard have opened the Empress theatre at Kamloops, B. C., which has recently been dark. A seven-piece orchestra has been installed, and so far good business has been done at ten and fifteen cents.

ILLINOIS

The Hippodrome theatre at Peoria has booked the Triangle program.

The new Castle motion picture theatre, Bloomington, which is to be conducted by Lyons and Schnepp, will be completed shortly and the managers expect to open on December 15. They have secured the exclusive use of Triangle pictures in Bloomington.

A number of citizens of Milford plan to open a motion picture theatre there within a short time.

The motion picture theatre of Diacomo and Donna at Coal City, was recently destroyed by fire.

INDIANA

Mrs. Annie E. Denoe is now sole owner of the Hamilton theatre, at 2116 East Tenth street, Indianapolis. She intends opening an airdome in the coming spring.

The Majestic theatre, at Monticello, which was formerly known as the Arc theatre, is to reopen under the management of H. H. Hornbeck. New red plush opera chairs, and a new curtain have been installed and the ceilings, walls and woodwork has been painted in pleasing colors. A rectifier also has been installed to do away with the flicker, so common when the alternating current is used. Five and ten cents admission will be charged.

An orchestra composed of a pianist, violinist, clarinet, cornet, bass viol and trap drummer has been added to the new Victoria theatre, at Peru.

A Seeburg orchestral has been installed at the Crystal theatre at Madison. A new mirror screen also has been added. The orchestra is being operated by Manager Maurer's wife.

The Palace theatre, at Peru, owned by James Chandler, was destroyed by fire November 15. The loss was estimated at $4,000, with no insurance. The building, owned by John J. Kretuzer, was damaged to the extent of $1,000. The origin of the fire is unknown.

Fire, which originated in the operating booth of the Royal theatre, at Frankfort, November 12, destroyed seven reels of film, "Damaged Goods," and damaged the playhouse and equipment to the extent of $3,000. An audience filled the house to the doors when a spark from an electric wire struck the film. A flash followed and all seven reels of the picture were consumed and the flames leaped from the air vents in the booth into the auditorium. The management of the theatre succeeded in getting the audience out of the theatre without an injury. Ray Thayer, the operator, was seriously burned before he could leap from the booth. James H. Staley operates the theatre. The loss on the building is covered by insurance.

KANSAS

The Steel theatre at Buffalo has a new manager, R. C. Martin, who has managed shows in many parts of the State.

A modern picture show theatre is to be erected in Mankato, by J. P. Fair.

John Wendell is now the manager of the Bonham Opera House, in Clay Center. The name of the theatre will be changed to the Royal. Mr. Wendell has managed shows for a number of years in Holton.

Plans have been completed for the erection of an $8,000 moving picture house in Augusta. G. M. Smith will manage it.

A new house has been opened at Ellis, by Robert Maxwell.

Harris Brothers are erecting a new building at Princeton, the second floor of which will be opened as a picture show.

J. T. Peters has leased the Empire theatre at Sterling and it will be opened under his management in the near future.

A new theatre has been opened at Armourdale, Kansas City, Kansas, by R. R. Biechle.

George Smith and Frank Yates are erecting a new theatre at Agenta that is to cost $7,000.

The new Beeson theatre at Dodge City is rapidly nearing completion and will be opened within the next thirty days.

W. S. Shively has opened the new Princess theatre at Eureka.

KENTUCKY

After being closed for several days during which time the house had been renovated and redecorated, the Walnut theatre opened November 14 with the first of its offerings to Louisville of Triangle films. One of the attractive innovations at the Walnut is the replacing of boy ushers with girls tastefully gowned and wearing jaunty tri-cornered caps decorated with a tri-colored cockade. An orchestra of eighteen pieces furnished music under the direction of Edward R. Day.

A. B. Arnett, manager of the Majestic theatre, at Midway, has leased a motion picture theatre at Winchester and will take charge of it December 1. Mr. Arnett will continue to operate the Majestic theatre and will reside in Midway for the present.

C. W. Metcalf has bought the Lyric theatre at Pineville, Ky. The purchase price was $16,000. It is understood that Mr. Metcalf made the purchase for Dr. J. H. Hendron of Cary. Alex Tinley who previously had charge of the theatre, will manage the house.

The new Dixie theatre opened November 12 at Glasgow. Shows will be given each afternoon and evening with admission five and ten cents.

MARYLAND

Permit has been issued to Hornstein Amusement Company to erect a moving picture parlor at 1627-29 Pennsylvania avenue, Baltimore.

Harrison L. Stiles will build an $18,000 one-story moving picture theatre at North avenue and Rosedale street, Baltimore, 50 x 122 feet, after plans by J. E. Laferty.

MASSACHUSETTS

Max Black has opened the Strand in Broad Brook.

H. A. Appleton, of Boston, who conducts picture houses in Quincy, Woburn and Marblehead, has bought the New theatre

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building, on the Richardson lot at Wakefield, from Brooker & Glazer.

The Ward street theatre, Brockton, reopened November 15, under the management of McCue & Co. John W. McCue announces a policy of moving pictures with afternoon and evening performances.

Remodeled throughout, the Star theatre, one of Lawrence's most popular playhouses, reopened November 12.

MICHIGAN

M. L. Gay is building another picture theatre in Morenci. It will occupy a lot on Main street, 20 x 120 feet. C. F. Matthes & Son, of Adrian, are the contractors.

A theatre is being erected at Caro for Charles Montague. Work on the foundation is now under way but the theatre itself will not start before spring. Plans call for a structure 48 by 103 feet in size, two stories high, fireproof construction, and costing under $30,000.

Plans are now completed on the new Ferry Field theatre. West Grand River avenue and the Boulevard, Detroit. This theatre will cost about $50,000 and will seat over 1,000. A. Arthur Caille, president of the Majestic theatre company, is also at the head of this new enterprise.

It is reported that a man named Seebalt, who owns considerable property on Grand River avenue, in the neighborhood of the Grand Boulevard, Detroit, also contemplates the erection of a photoplay theatre in that district.

If plans outlined by Elwyn M. Simons, of Adrian, are carried out that city will have a new photoplay house on East Maumee street that will be 45 by 150 feet in size.

Fuller Claflin, architect in the Elks Temple building, Detroit, has under consideration the construction of a chain of moving picture houses throughout the country. It is reported that he is now negotiating with New York capitalists for a mammoth duplex theatre to be erected in that city. Mr. Claflin designed the new Duplex theatre which is nearing completion in Detroit and which will open soon.

E. N. Brown has opened a vaudette at 634 Stocking avenue, Grand Rapids, at a cost of $5,000.

P. F. Marquette and P. C. Schram have purchased the Orpheum theatre, Kalamazoo, from the Kalamazoo Amusement Co. The latter concern will continue to operate the Elite, Lyric and Colonial theatres. The new owners will make extensive alterations and improvements at once.

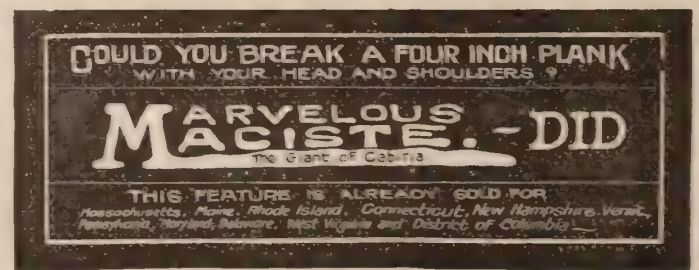
The Grand Theatre, Menominee, has been sold to A. T. Campbell, formerly of New York, who will make many improvements.

The new $50,000 Majestic theatre and the Marx theatre in Wyandotte have been sold to The Majestic Theatre Co., of Detroit. The new Majestic is now in course of erection and was promoted by the Harris & Warren Amusement Company. Mr. Caille and Mr. Guthard, the receivers, already control the Majestic, Mexine, Fine Arts and the proposed Ferry Field theatre in Detroit.

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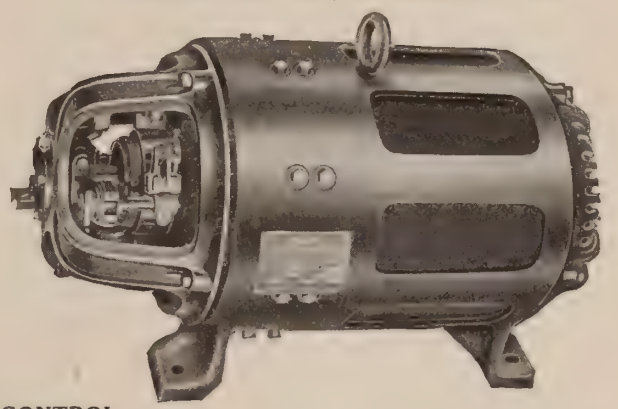
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

HIGH CLASS PICTURE THEATRE OFFERS GOLDEN OPPORTUNITIES TO MUSICIAN WHO STUDIES HIS ART

FROM every source you hear of the great success of "The Birth of a Nation" on tour. There are quite a few companies on the road all doing well, and it should be interesting to the musician to know that twelve or more musicians tour with each company. How long since a so-called legitimate production has been able to carry as many musicians? This is only a forerunner of what can be expected in the future, for there have been other picture productions during the year that would have met with the same success, had they been handled in the same manner. Musicians of renown are awaiting favorable opportunities for entering the field of picture music. It is no longer a question of time when picture music will rank third.

As musicians, it is our sacred duty to allot positions one and two to "Grand Opera" and "The Symphony Orchestra," where it rightfully belongs.

The gold fields of Alaska never offered better opportunities to the prospector, than the high class picture theatre offers to the musician today. Knowing the above as facts, it is hard to believe that there should be any musicians with an aversion to playing pictures. A few years ago few capable musicians were playing in picture theatres, only because they refused to synchronize their music. The theatre therefore prospered with those musicians who overcame their lack of musical knowledge, by playing their limited repertoire at the proper times, exerting their intelligence more than their musical capabilities. The limited repertoire, made necessary a lot of changes in picture players, for the audience demanded something new. This is entirely changed.

The exhibitor of today is looking for the capable musician, for he has learned that musical results are more surely and easily attained by changing the music and not the player. There are still some who think that a picture cannot be played as well with music than improvisation, but those that I have come in contact with, while active in the picture industry, do not come in frequent contact with the picture theatre audience. Picture music has made great strides in the last two years, still it is only the beginning of what will be in the near future. It behooves every ambitious musician to exert himself and help in the work of picture music perfection, by making a thematic study of the music she or he uses and let brother musicians know what picture results they have been able to illustrate with the numbers they employ.

I should be pleased to reserve a space each week for the giving of my reader's suggestions as to certain musical numbers and what they will musically illustrate in picture playing. Suggestions for musical or other effects will also be welcome. The Music Plots, which appear in each issue are primarily meant to give the reader, as well as the player, the thematic picture value of the number suggested. The ultimate success of picture music depends upon the concentrative thought of many, not the individual.

SUPPLIES ORCHESTRAS AND SOLOISTS

MEN and women orchestras, as well as instrumental soloists, singers, and organists are supplied for motion picture theatres by George W. Smith, 1493 Broadway, New York.

Mr. Smith has had several years' experience as a representative of musical organizations and several of his orchestras are now playing in principal cities.

PHILADELPHIA WILL SEE TRIANGLE FIRST RUNS AT POPULAR PRICES

ALTHOUGH rumors of all sorts had been rife, much surprise was expressed at the announcement that a change of policy would be inaugurated at the Chestnut Street Opera House, Philadelphia, beginning next Monday. As the NEWS prophesied, a conservative Philadelphia with its merely negligible floating population could not support for any length of time, two-dollar photoplays or any other form of two-dollar amusement for that matter.

However, the Triangle corporation felt the experiment lasted long enough to give its new program proper prestige and under the new regime, Triangle first releases will not be lost to Quaker City audiences.

The house will be taken over by the Chestnut Street Opera House Company, which put on last year many successful photoplays, amongst them "Cabiria," "The Eternal City," "The Spoilers" and "The Christian."

Just who will be house manager has not been decided. The present manager, J. S. McSween, will retire and devote his time to his exchange, which operates under the name of McCarthy & McSween.

Triangle features will be retained, two of the week's current releases being shown the first part of the week, the other two occupying the last three days. The present fine symphony orchestra of twenty pieces will be retained. The performance will be continuous from twelve o'clock noon to eleven p. m. The prices will be from fifteen to twenty-five cents.

With the Triangle first runs at popular prices, combined with all the other advantages of the Opera House, a successful season should be now enjoyed by the new management.

The first program announced is "A Winged Idol" with Katherine Kaelred and House Peters, along with Syd Chaplin in "A Submarine Pirate."

BARTOLA SALES FOR THE WEEK IN ILLINOIS AND OHIO

THE Bartola Musical Instrument Company, Chicago, announces that the following sales have been made this week:

A Bartola Grand has been installed in the Rose theatre, 2800 Milwaukee avenue. Another orchestra of the same type was sold to the Casimir theatre, 4750 Milwaukee avenue; a Special to the South Park theatre, Sixty-first street and South Park avenue. All these theatres are in Chicago.

A Style 1 was sold to Carl Durkin, of the Comet theatre, Cleveland, Ohio. Another Style 1 was purchased by the Palm theatre in St. Paul, Minn.

A Bartola Junior has been shipped to James Burr, Tabor theatre, Cleveland, Ohio.

GENERAL SALES OFFICES FOR TRANSVERTER OPENED

GENERAL sales offices for the Transverter arc were opened November 15 in the Citizens' building, Cleveland, Ohio, by the manufacturers, The Hertner Electric and Manufacturing Company.

The sales of the company will be represented in the East by J. H. Chambers, and in the Middle West by H. W. Dickerman, it is announced.

The Advertising Listed Below APPEARED EXCLUSIVELY IN November 27th Issue of THE "NEWS"

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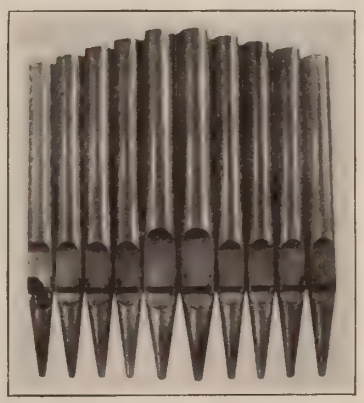
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The Leader Theatre's new organ is in two chambers on the stage, with separate Echo Organ.

The Globe Theatre organ (building) will be on the stage, and the Photo-Play Theatre organ (building) elevated and divided on both sides of the screen.

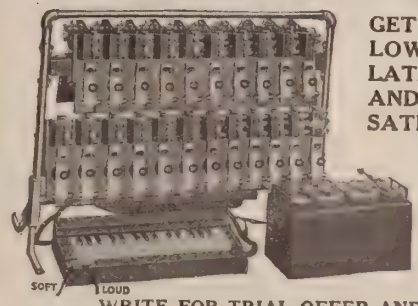
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Music Plot for Famous Players Feature, "Bella Donna," Five Reels

By Ernst Luz. Projection Time Seventy-Six Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

PART 1.

	Description of Music.	*Number Suggested.*	*Cue to Stop Number.*
1.	Inter.. (Light Fr.)	"Scattering of Roses" (Remick)	Bella Donna in her room.
2.	Rom. Intro & Waltz	"My Lady Love" (Jos. W. Stern)	"That Night."
3.	Desc. (Rom.)	"Salut D'Amour" by Elgar	"Bella Donna loses no time, etc."
4.	Inter (Light Desc)	"Galant Badinage" (Ricordi & Company)	Connects 1 & 2.

PART 2.

			"Bella Donna in her room dressed in street clothes."
5.	Desc. (Rom.)	"Serenade" by Mowskowski	"An Unpleasant Situation develops, etc."
6.	Desc. (Hy.-Rom.)	"Rose Blushes" (M. Witmark)	"Arriving in the Harbor of Alexandria."
7.	Inter (Light Arab)	"Araby" (M. Witmark)	"The trip has aged me ten years, etc."
8.	Desc.. (Hy.-Rom.-Arab)	"Garden of Allah" (Shapiro-Bernstein)	Connects 2 & 3.

PART 3.

			"Disappointing News."
9.	Waltz Lento (Hy.-Leg)	"Thais" (Jos. W. Stern)	"Baroudi makes his promised call, etc."
10.	Inter. (Light Orient)	"Amina" (Jos. W. Stern)	"The Moonlight excursion."
11.	"Egyptian Ballet"	by Luigini. (G. Schirmer. Inc.)	Connects 3 & 4.

PART 4.

12.	Desc. (Hy)	"Itala" (Ricordi & Company)	Connects 4 & 5.

PART 5.

			"Bella Donna puts poison in coffee."
13.	Waltz Lente (Very Hy.-Leg)	"Vision of Salome" (E. Ascher)	"An Unwelcome Guest."
14.	Desc. (Hy.)	"Barcarolle-June"—by Tschaikowski	"Back at the Villa."
15.	Waltz Lento (Hy.-Leg)	"Marsinah" (Jos. W. Stern & Company)	Connects 5 & 6.

PART 6.

			"I told him he lied."
16.	Agitato.	"A. B. C. Dramatic Set No. 4"—A. 1 (Photo Play Music Co.)	"I'm going to Baroudi."
17.	Desc. (Hy.-Path)	"Romance in F." by Tschaikowski	
18.	Desc. (Plaintive)	"Berceuse" from Jocelyn	To End.

Note.—This picture affords excellent opportunities for the use of high-class oriental music. The character tone should be obtained in the second reel and maintained throughout. Cheap music with oriental titles should be avoided, for the picture requires serious music. The latter part of the third reel and the greater part of the fourth reel can be excellently adapted to the "Ballet Egyptian" by Luigini, which plays twelve or more minutes according to tempo. The third reel closes with a short dance which should occur while you are playing No. 1 of the Ballet Suite. If the reel is run slow repeat No. 1 until after dance, then play Nos. 2, 3 and 4 as written. This is a beautiful oriental suite and every ambitious picture player should be acquainted with it.

In reels 3, 4, 5 and 6 the minor tone can be held throughout, as the action is very heavy.

Nos. 1 and 4 should be light 2/4 intermezzos, with a French suggestion. No. 2 a concert waltz with a slow romantic introduction. Nos. 3 and 5 should be romantic numbers of moderate tempo. No. 6 should be a slow number, played legato, with a minor and romantic suggestion. Nos. 7 and 10 should be 2/4 intermezzos suggesting the orient.

Nos. 8, 12, 14, 17 and 18 must be slow numbers with minor keys predominant. Your music must be very appealing at end of picture, where you can drop the oriental and obtain an appealing plaintive. Nos. 9, 13 and 15 must be slow lento oriental waltzes. Must be played legato and be in minor key. When the "Egyptian Ballet" is not used for No. 11, other music with oriental color, illustrating passion and intrigue should be used. The music substituted must play twelve minutes.

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SET NO. 4 is a light agitato and Dr. andante movement, a musical illustration for domestic quarrels or agitation, with a romantic or pathetic aftermath. SET NO. 5 is 4 numbers, a pizz. mysterioso, agitato, hurry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath. SET NO. 6 is 2 numbers, a heavy mysterioso and allegro-hurry. An excellent illustration for threatening action or plotting, ending in confusion or excitement. Prices; Piano, 10c. a set. Small orchestra, incl. Cello, Organ, 25c. a set. Full orchestra, 35c.
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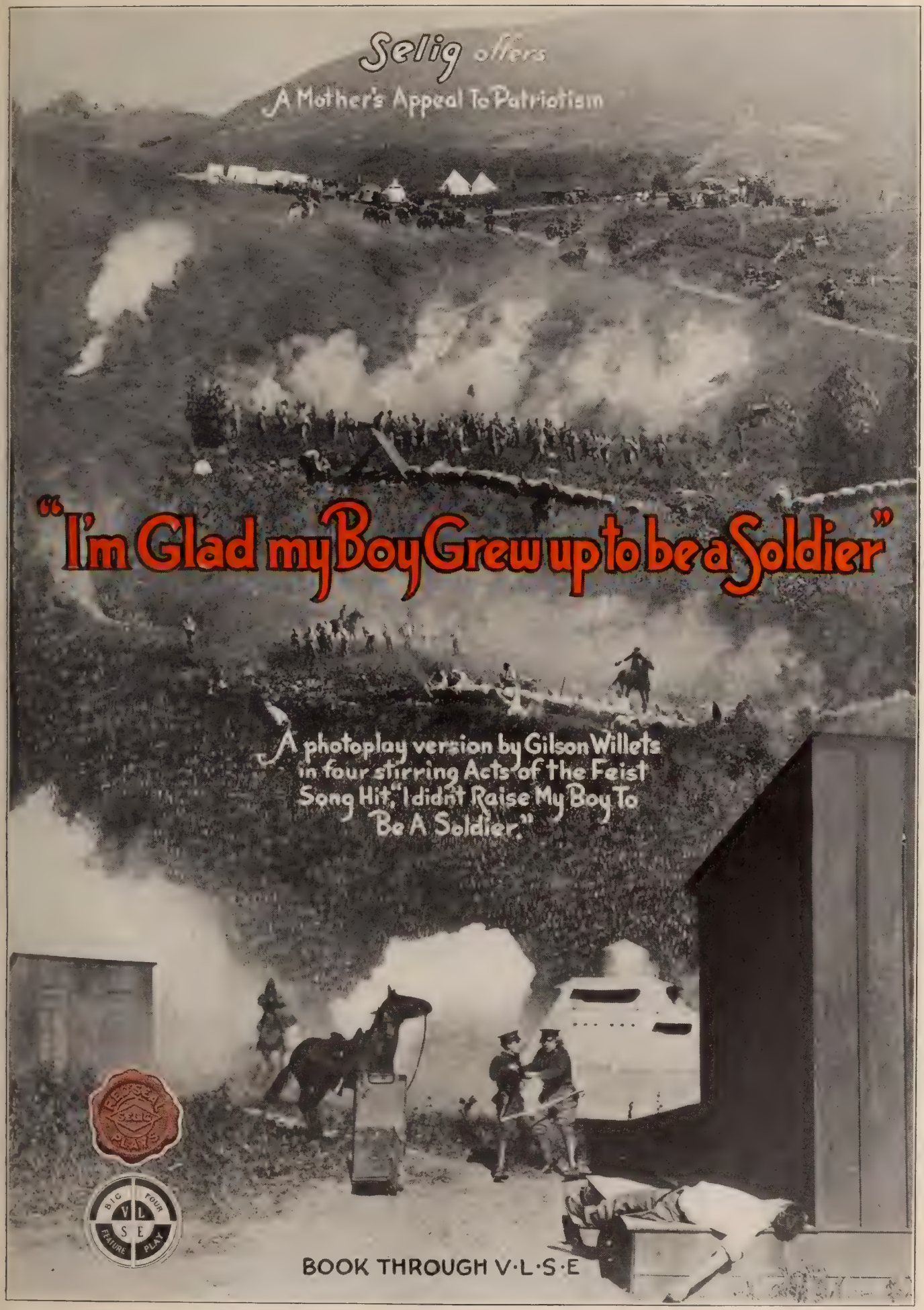
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Titles

Standard
Filmprint
Corporation

120 School Street
Yonkers, N. Y.

Telephone
4600 Yonkers


Selig offers
A Mother's Appeal To Patriotism
"I'm Glad my Boy Grew up to be a Soldier"
A photoplay version by Gilson Willets in four stirring Acts of the Feist Song Hit, "I didn't Raise My Boy To Be A Soldier."
BOOK THROUGH V·L·S·E

Paramount Pictures

Oliver Morosco

PRESENTS

CHARLOTTE GREENWOOD

AND

SYDNEY GRANT



IN

"JANE"



THE INTERNATIONALLY FAMOUS CHAS. FROHMAN COMEDY

PRODUCED BY

The Oliver Morosco Photoplay Co.

SPECIAL MUSIC CAN BE OBTAINED FOR THIS PRODUCTION FROM YOUR PARAMOUNT EXCHANGE.

RELEASED DEC. 6th ON THE PARAMOUNT PROGRAM

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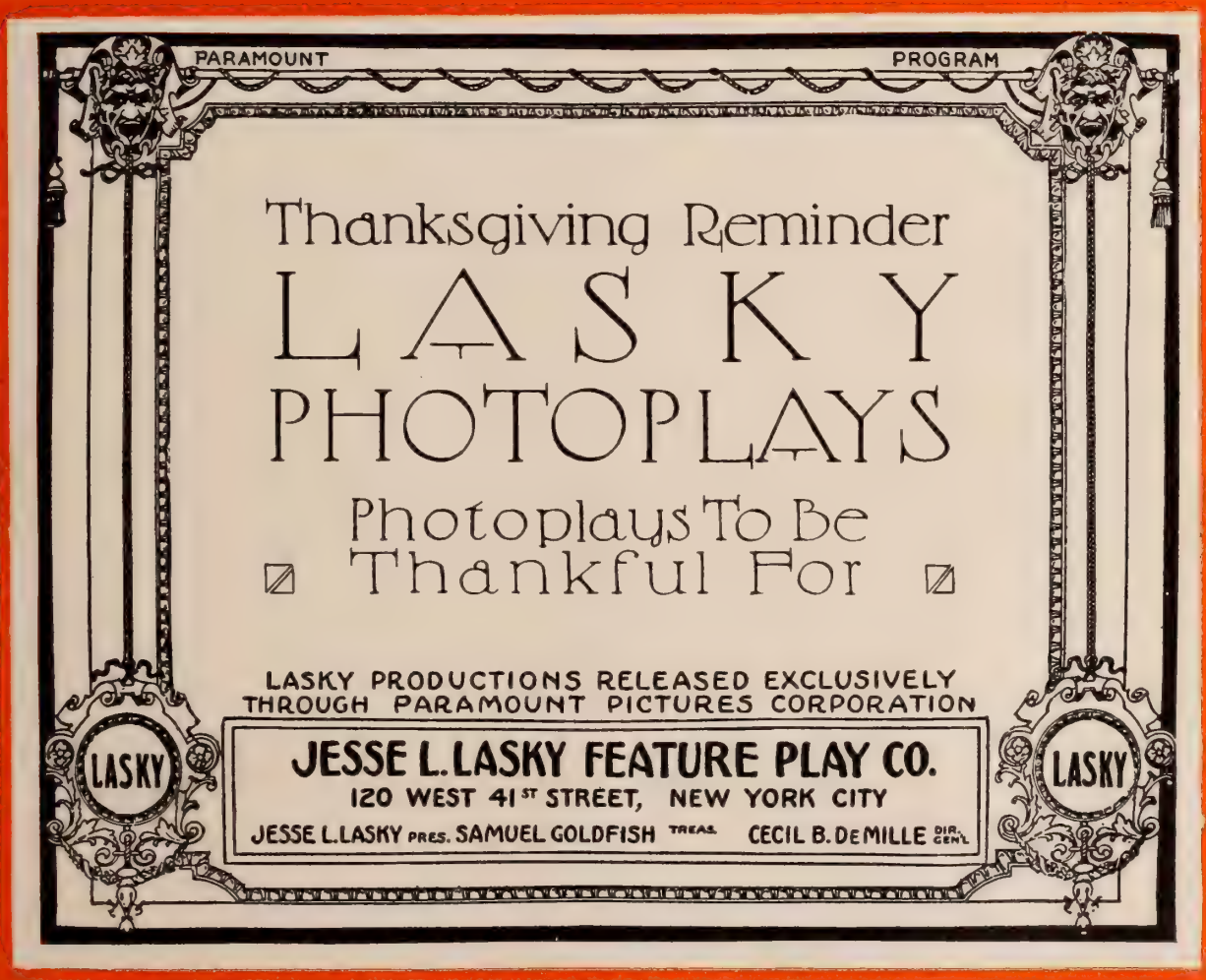
CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE LTD.
MONTREAL, TORONTO, CALGARY.

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201 NORTH OCCIDENTAL B'V'D.
LOS ANGELES, CALIF.

DECEMBER 11, 1915

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



VOLUME XII NUMBER 23 PRICE 10 CTS



Announcement Extraordinary—The UNIVERSAL Presents

DIGBY BELL

Favorite Broadway Musical Comedy Star in

"Father and the Boys" By America's Foremost Humorist GEO. ADE

Here is a grand chance to doll up your house front and spread the glad tidings. This kind of a treat comes to the fans only once in so often. You share in the good news. This beautiful production lavishly staged, perfectly acted by one of America's best known and best loved actors, with a cast of Universal Screen favorites, WOULD BE OUT OF YOUR REACH IF RELEASED BY ANY OTHER CONCERN.

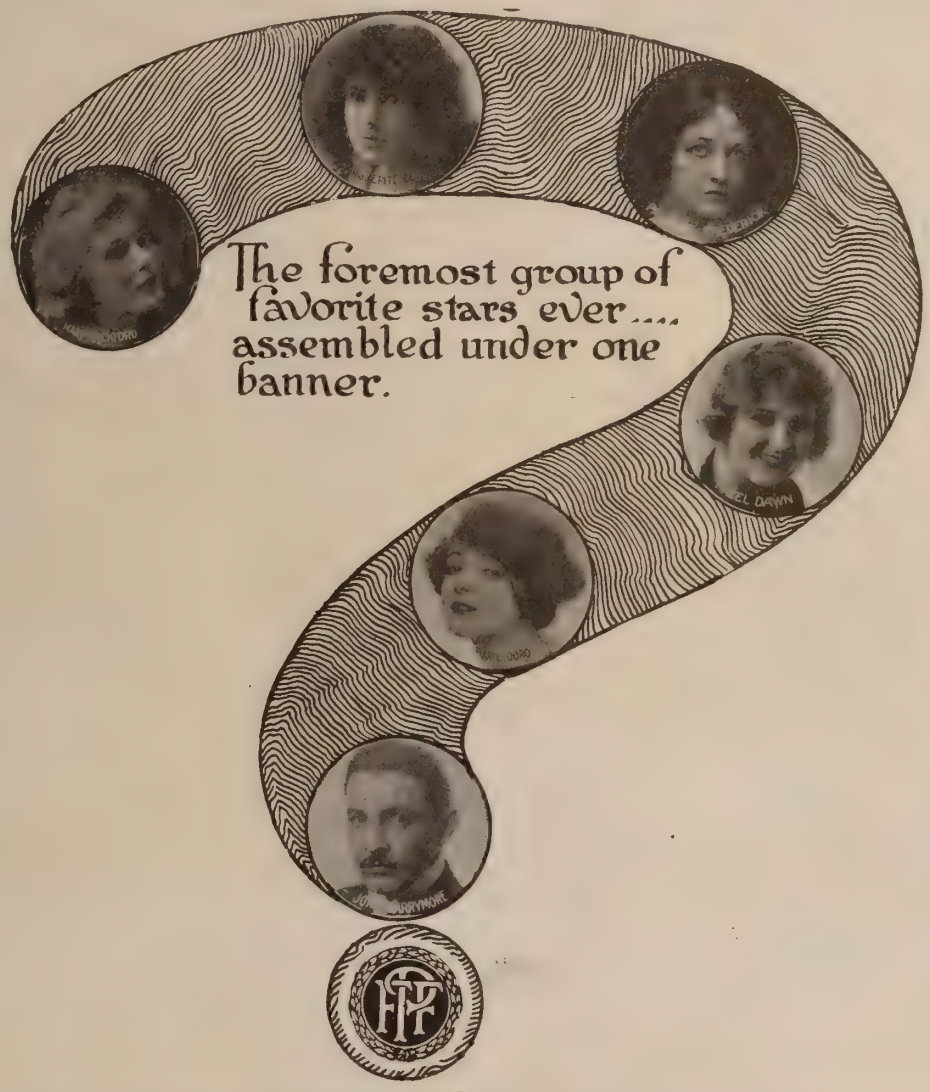
Wise Exhibitors, who book Universal Broadway Features, are getting such supreme productions as "FATHER AND THE BOYS" at a price that is fair and reasonable and which permits them to make a good profit. If you want a real picture that will jam your house full to the doors at every performance write or wire your Exchange at once for booking and release date.

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, Pres. "Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

PARAMOUNT PICTURES

WITHOUT A QUESTION



appearing in productions of the highest and most consistent artistic merit.

produced by the

FAMOUS PLAYERS FILM Co

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507 FIFTH AVE., NEW YORK

Canadian distributors—FAMOUS PLAYERS FILM SERVICE, Ltd.
Calgary—Montreal—Toronto

48 FAMOUS FEATURES A YEAR

48 FAMOUS FEATURES A YEAR

Robert Warwick
in
The Sins of Society
Feelingly depicts the heroic sacrifices of the man who loves with all his soul Beset with a mad passion for gambling and lured by the glitter of high society his sweetheart and her sister are brought to the verge of disgrace There is a terrifying moment of doubt and suspense when the hero seems lost as the gigantic liner is blown up at sea, but—See it yourself It's beyond description
WORLD FILM CORPORATION
LEWIS J. SELZNICK VICE-PRES. & GEN'L MGR.
130 WEST 46TH ST., NEW YORK CITY. BRANCHES EVERYWHERE CANADIAN DISTRIBUTERS, WORLD FEATURES LIMITED
The terrific explosion of the ocean liner in "Sins of Society" is but a sample of the element of suspense and punch and action now being put in each World feature in addition to its natural appeal in strength of story and star.
For instance in "The Gray Mask" an auto leaps from a ferry boat carrying its passengers into the swirling waters.
There's a punch in every reel of "The Siren's Song." At the start a maddened mob destroys a bank. In the second after a reveler is rescued from a raging fire equaled fight a man is thrown off a steamer in midocean while the climax is reached in the meeting of the two men in bedroom at midnight
As for "Camille," it is sufficient to say that it is Clara Kimball Young's best
They all come in December. Did you ever see such a lineup? Have you secured your contract?
This cut is a reproduction of the "Sins of Society" six-sheet a good sample of the marvelous drawing power of World Film advertising

EQUITABLE



OFFERS

THE FAVORITE STAGE STAR

HENRY KOLKER

IN

THE MOST
STARTLING
SENSATIONAL
DRAMATIC DOCUMENT
EVER FILMED



THE WARNING

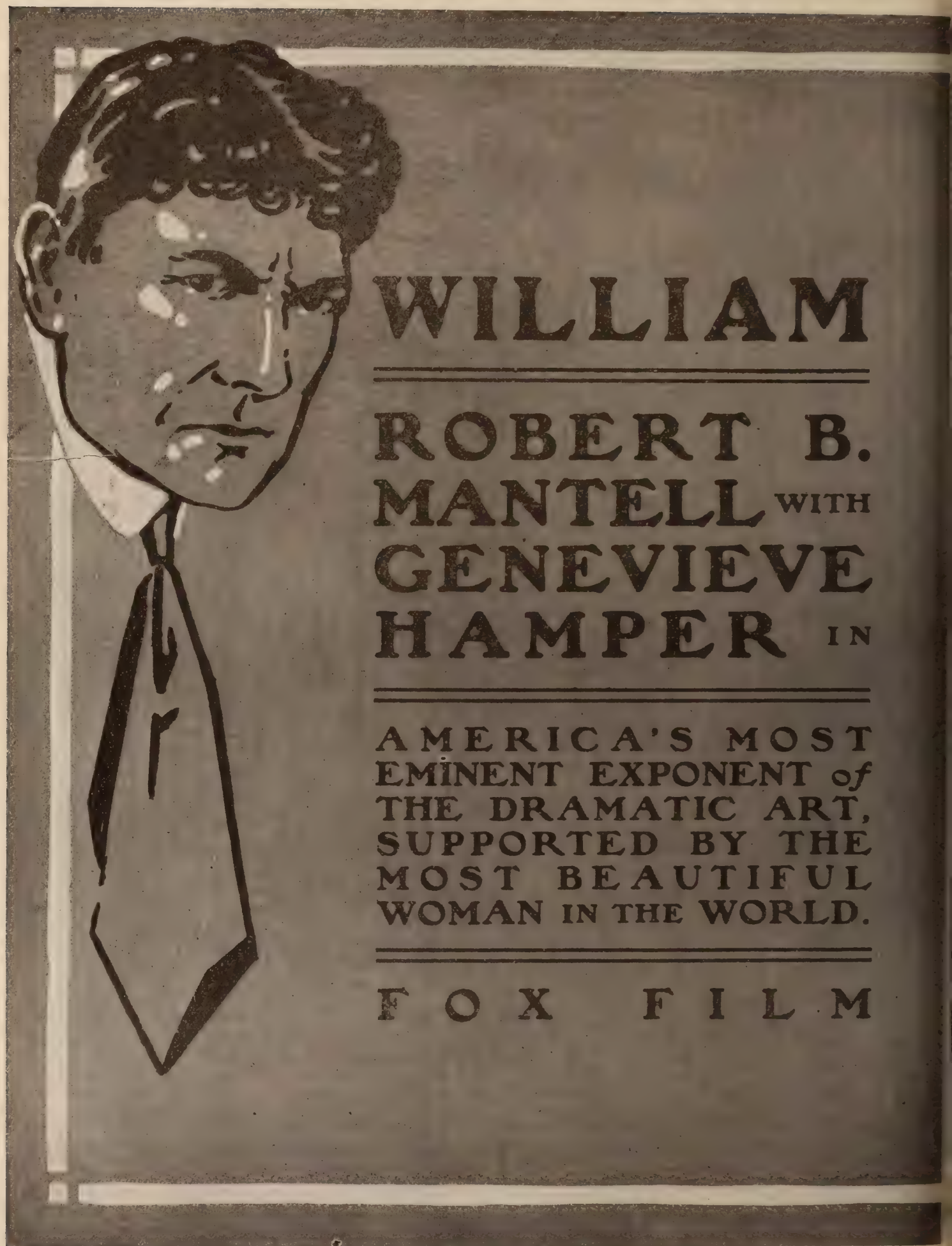
IN WHICH A SUPERB CAST OF PLAYERS, THROUGHOUT FIVE STIRRING ACTS, ARE CARRIED THROUGH THE GAMUT OF HUMAN EMOTIONS, WHICH REACH OUT IN FASCINATING MANNER AND VISUALLY CAPTIVATE.

CLIMAXES, SITUATIONS AND DRAMATIC VIVIDNESS THAT ENTHRALLS --- AND TELLS A STORY OF POWERFUL INTEREST.

PRODUCED BY
TRIUMPH
FILM CORP.

RELEASED DEC. 6

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION


WILLIAM
ROBERT B. MANTELL WITH GENEVIEVE HAMPER IN
AMERICA'S MOST EMINENT EXPONENT of THE DRAMATIC ART, SUPPORTED BY THE MOST BEAUTIFUL WOMAN IN THE WORLD.
FOX FILM

FOX PRESENTS

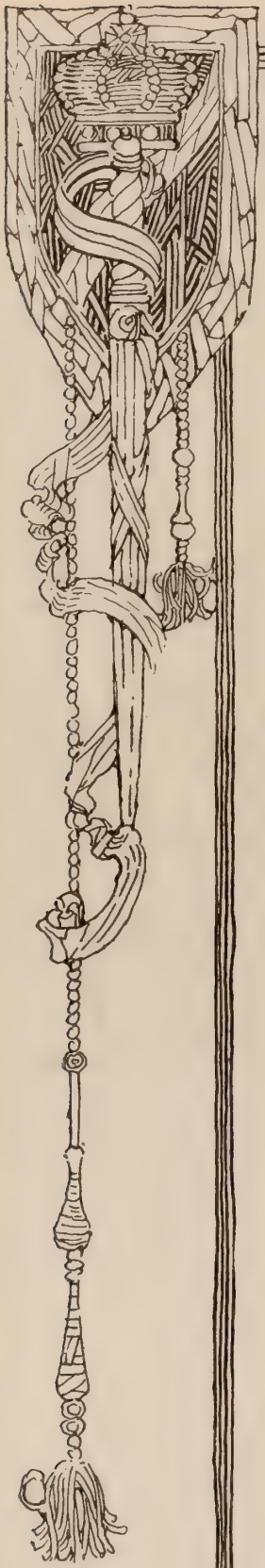


THE UNFAITHFUL WIFE

SCENARIO BY MARY MURILLO
DIRECTION-J. GORDON EDWARDS

A DRAMA OF INTENSE EMOTIONAL APPEAL. A MASTERLY EXPOSITION OF THE EVILS AND INTRIGUES OF MODERN SOCIETY.

CORPORATION





KRITERION PROGRAM

It is hard for many of our film friends to understand our method of reasoning.

Film principles and business principles are so often at cris-cross that the application of business principles to film has an air of strangeness.

Kriterion is building slowly, carefully, with a definite need in view and a definite plan to fill it with.

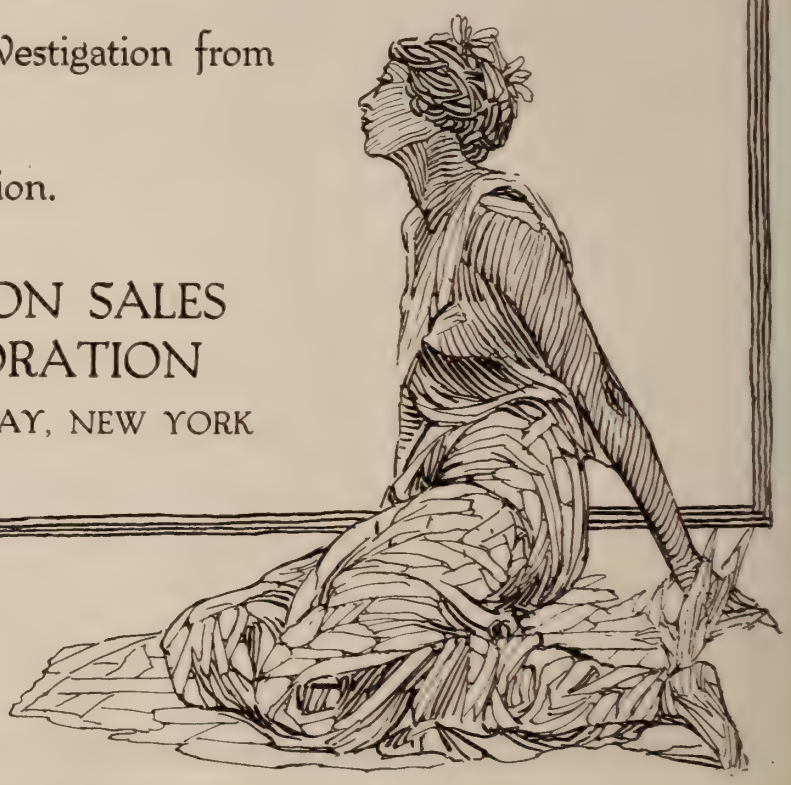
And it is being safeguarded, as we safeguard any other business move, so that what is built, stays built—permanently.

We invite investigation from every angle.

Watch Kriterion.

KRITERION SALES CORPORATION

1600 BROADWAY, NEW YORK



WALLINGFORD never misses any opportunity to

MAKE MONEY!



Follow his example and show

The New Adventures of

J·RUFUS WALLINGFORD

Featuring the inimitable

MAX FIGMAN and BURR MCINTOSH

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

Pathé

ARNOLD

Supported by

Sheldon Lewis — Jeanne Eagels
Ina Hammer — Martin Sabine
William Bechtel and Charles Laite

in

THE HOUSE OF FEAR

Adapted from the "Ashton-Kirk" stories, written by John T. McIntyre and produced by Ashley Miller

A five part GOLD ROOSTER play

Released December 3d

A remarkable cast in a strong picture

The PATHÉ EXECUTIVE
25 WEST 45th ST.

Presents

DALY



EXCHANGE inc.

OFFICES
NEW YORK

Pathé

The RED

A serial of romance,
heredity and humanity

Featuring the popular favorite

Ruth Roland

Heroine of "WHO PAYS?"

supported by FRANK MAYO
Produced by Balboa
from scenarios by Will M. Ritchey
Novelized by Albert Payson Terhune
Complete in 14 two part episodes

TO BE RELEASED DECEMBER 18th

"THE RED CIRCLE" will be
published in a multitude of newspapers.

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Announces

CIRCLE



EXCHANGE inc.

OFFICES

NEW YORK

The Exhibitor's Success

Depends upon a large average daily attendance at fair admission prices.

Only a small percent of the people in your town has been attending motion pictures during the past six months. **You** must bring a greater percent of them into **your** theatre **as regular patrons** if **your** average receipts are to be permanently increased.

Paramount Pictures

Enable exhibitors to do this. **Paramount productions** possess such quality, distinction and prestige that exclusive people are rapidly becoming patrons of the **Paramount Photoplay.**

The **Paramount franchise** secures these superior pictures **exclusively** for the exhibitor. A patronage once acquired remains with him by reason of his excellent program.

Write our nearest Exchange to tell you more about it.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

BIG BOX OFFICE ATTRACTION

Read What the Daily Papers of the Country Say:

PITTSBURGH, The Sun: "An Alien" is an intensely appealing play with humor, pathos and real thrills following so closely that there is not a dull moment in the entire production.

MILWAUKEE, Free-Press: "An Alien" is what might be called a "superfeature" in that it is in eight reels and has an exceptionally good story, is splendidly acted, and produced by Thomas H. Ince with more than usual care to details.

MILWAUKEE, Sentinel: No photo drama ever offered has proven its worth as a promoter of sobbing, tears and smiles, as does "An Alien" in which George Beban is starred.

CHICAGO, The Tribune: Alfred Hamberger seems to have hit upon another winner in the production of "An Alien" which is destined for a long time engagement.

TOLEDO, The News: "An Alien" is one of the greatest productions that has been filmed. The picture ran for weeks at the Astor Theatre in New York, and was secured by the Alhambra at considerable expense.

CINCINNATI Times-Star: "An Alien" with the celebrated Italian actor, George Beban in the leading role, has scored a hit throughout the East.

SAN FRANCISCO, The Bulletin: "An Alien" is at the Tivoli where hundreds of theatre-goers are being turned away this week. Many requests have been made for a second week of Beban in his massive film production.

CHICAGO, The Examiner: Together Beban and Ince have given the motion-picture world in "An Alien" a production of human interest, filled with absorbing situations, gripping and eloquently told, which establishes a high standard in motion picture art.

YOUNGSTOWN, Ohio, Vindicator: Owing to the tremendous success of "An Alien" the picture was booked for the entire week at the Park Theatre, as it was considered that the customary three days would be too short to accommodate the crowds wishing to witness this powerful and appealing story of human emotions. Wherever "An Alien" has been shown it has broken all attendance records.

In all parts of the country exhibitors are pleasing their public

with

GEORGE BEBAN

in

"An Alien"

Produced by Thos. H. Ince.

Beautiful paper and handsome window cards have been made for this picture.

Write your nearest Paramount Exchange about Bookings.

SELECT FILM BOOKING AGENCY

Times Building, New York

STINGAREE

EACH EPISODE COMPLETE IN ITSELF

Trackless Desert Sand — A Terrifying Storm — Such Is the Vivid Setting of

To the Vile Dust



Fourth of the Twelve Weekly Two Act Episodes in the $10,000 E. W. Hornung Series Released Wednesday, December 15

1200 NEWSPAPERS

Value these stories, by the author of "Raffles," so highly they are running them in their columns. Drop a postal and learn how easily this valuable publicity may be linked to YOUR box-office.

You can get this series hit of the year without extra cost—in your regular service—from any General Film Company office or the Greater New York Film Rental Company.

Stirring Scenes on the 1, 3 and 6-sheet 4-color Lithographs with each issue; Other Exhibitors' Helps, Too

KALEM COMPANY 235-39 West 23rd Street New York City, N. Y.

MUTUAL PROGRAM

HARVEST TIME

may be yours always, Mr. Exhibitor, simply by making your business grow with pictures of drawing power and quality.

CUB COMEDIES CENTAUR STAR FEATURES
CENTAUR FEATURES

are powerful magnets in that they present such cards as

GEORGE OVEY CRANE WILBUR
BOSTOCK ANIMALS

Meritorious because in these pictures the highest point of producing efficiency is realized.

Book from your Mutual exchange distributing these

DAVID HORSLEY PRODUCTIONS



Our advertisers tell us when we give YOU the best magazine.

MUTUAL PROGRAM



MUTUAL FILM CORPORATION *Announces*

A RIALTO STAR FEATURE

The Secret Agent

A Melodramatic Story of the Secret Service. Written by the Noted Author, Arthur Stringer

featuring the Broadway Star

ROBERT T. HAINES

THREE REELS
RELEASED DEC. 15TH
IN THE REGULAR
MUTUAL PROGRAM

MUTUAL MASTERPICTURES

MUTUAL FILM CORPORATION *Announces*

A MASTERPICTURE EXTRAORDINARY

THE MILL ON THE FLOSS

A Stupenduous Film Dramatization of George Eliot's Famous Novel. Interpreted with remarkable skill by an All-Star Cast

featuring the Popular Screen Star

MIGNON ANDERSON

FIVE REELS
RELEASED DEC. 16TH
THROUGH SIXTY-EIGHT
MUTUAL EXCHANGES



A magazine's success is measured by its advertising. Look over the "News."

MUTUAL PROGRAM

Another Mutual Triumph!

Mutual Film Corporation *Offers*

THE EXCLUSIVE MOTION PICTURES *of the*

ARMY AND NAVY FOOTBALL GAME

At the New York Polo Grounds Sat. Nov. 27th

RELEASED DEC. 8TH

ON THE MUTUAL PROGRAM



The Mutual Film Corporation does *big* things for Exhibitors—ALWAYS. Presenting the only motion pictures of the great Army and Navy Football Game in the regular Mutual Program throughout the country so quickly is merely a demonstration of "Mutual Service." Book this big feature at any of the 68 Mutual Exchanges. Wire!

· MUTUAL PROGRAM

The Solution of the Mystery



IT'S a real mystery! The strange story of a series of miraculous happenings that terrorize a household. A masterful "Flying A" drama in two parts.

Vivian Rich and Alfred Vosburgh
Play the Leading Roles *Director Reaves Eason*
Released December 13th

Spider Barlow's Soft Spot

A single reel "Flying A" drama in which a burglar is a Santa Claus.
Winifred Greenwood — George Field
Director Charles Bartlett
Released December 17th

A Girl, a Guard and a Garret

An American "Beauty" comedy featuring
Carol Holloway and John Sheehan
Director Archer McMackin
Released December 14th

Two Hearts and a Thief

A "Beauty" comedy with the popular
Neva Gerber and Frank Borzage
Director Jack Dillon
Released December 18th

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

MUTUAL SPE

All Aboard!



The Great Railroad Film Novel, in 15 chapters, featuring

Helen Holmes

The Fearless Film Star



Here is the most stupendous sensation of the world of moving pictures. Think of it! Fearless Helen Holmes, the foremost film favorite of the world in a railroad screen novel, coming to *your* theatre! A new, two-act chapter each week.

$500,000 to Make This Picture a Success!

The vast sum of half a million dollars is being spent to make "The Girl and the Game" the greatest and most-talked-about film attraction ever produced.

Gigantic Newspaper advertising campaigns will be carried on in leading papers everywhere. Newspaper advertising begins December 9th! Think what this means to you.

CIAL FEATURE

Big Profits!



Biggest Newspapers to Print the Story

These are just a few of the great newspapers which will publish the wonderful story of "The Girl and the Game" week by week, as the film is released.

New York World	*Chicago Evening Post*	*Philadelphia North American*
Pittsburgh Press	*Detroit Journal*	*Memphis Commercial Appeal*
Atlanta Constitution	*Baltimore American*	*Milwaukee Sentinel*
Omaha Bee	*San Francisco Chronicle*	*New Orleans Times-Picayune*
Buffalo Courier	*St. Louis Globe-Democrat*	*Los Angeles Tribune*
Indianapolis Star	*Cleveland Leader*	*Dallas Journal*

A thousand other leading newspapers will print this great story, written by Frank H. Spearman, the greatest writer of railroad life who ever lived.

DATE OF RELEASE DECEMBER 27TH

You must act at once if you want this great crowd-getting feature! Don't wait to write! WIRE!! Get in touch with "The Girl and the Game" department of your nearest Mutual exchange **TODAY for full particulars, prices, etc.**

SPECIAL NOTICE: Bookings for Helen Holmes in "The Girl and the Game" already are pouring in. Exhibitors realize the tremendous box-office drawing power of "the fearless film star" in this railroad film novel. Before your competitor beats you to it, wire in your reservation.



Distributed throughout the United States and Canada exclusively by Mutual Film Corporatian.

SIGNAL FILM CORPORATION
SAMUEL S. HUTCHINSON, President
Studios: Los Angeles, Calif.

MUTUAL SPECIAL FEATURE

The Silent Witness

HERE'S a red-hot tip to you exhibitors who are seeking a real money-making attraction. Start now! Book "The Diamond From The Sky." It has proved its tremendous dollar getting qualities. Don't take our word for it—

You Can See for Yourself!

Go to your nearest Mutual Exchange. Ask to see "The Silent Witness"—that's the title of Chapter III of this great continued photoplay in chapters. See Chapter III, or any other chapter. You'll stand aghast at the stupendous thrills! Each chapter is in itself a strong two-reel feature. Adventure and romance—these are the big outstanding elements of this photoplay masterpiece.



THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell

For booking information apply to North American representatives at any Mutual Exchange in America.

North American Film Corporation

John R. Freuler, President

Executive Offices:
71 W. 23rd Street
New York City

Produced by American Film Co. Inc.

MUTUAL PROGRAM

Giggling Comedy with a laugh every Ten Giggles

CASINO STAR COMEDY

featuring

Mr. John Daly Murphy

"A TANGLE IN HEARTS"



RELEASED DEC. 5th

DIRECTOR
RICHARD GARRICK

MADE IN AMERICA

The Gaumont Company

Flushing, New York — Jacksonville, Florida

Distributed by Mutual Film Corporation in U. S. A. and Canada

MUTUAL PROGRAM

EDWIN THANHOUSER

PRESENTS



"His Vocation"

A drama of quick situations. The cast includes Grace De Carlton, Bert Delaney and Helen Badgley.

Two Reels. Tuesday, December 7th

"Her Confession"

Here's another one of those real short length features. Look at this cast: Florence La Badie, Thomas A. Curran, Ernest Warde, Kathryn Adams and Carey Hastings. You can play this in feature style.

One Reel. Sunday, December 12th



MINNIE, the MEAN MANICURIST

A timely comedy with new wrinkles and sure fire fun. Claude Cooper and Arthur Cunningham as comedy barbers —Frances Keyes and Louise Emerald Bates as tricky suffragettes.

One Reel. Monday, December 6th

CLARENCE CHEATS at CROQUET

Here's Riley Chamberlin as the wicked wicket wonder, and Barbara Gilroy and Charlie Emerson fan the fun flame.

One Reel. Thursday, December 9th

THANHOUSER FILM CORP. NEW ROCHELLE N. Y.

MUTUAL FILM CORP., SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

Bessie Love and Edward Earle

in a feature worth while

"The Hand of the Law"

This feature is not one of those that have a thrill **spot** about which yards and yards of film are strung, with lots of waiting for the one interesting spot. It is humanly real and convincing and —best of all—it contains a genuine mystery—the real kind of suspense, as to who actually did the crime. Skilfully scenarioized. Tinctured with bright moments, rippled with smiles. A good attraction, with such favorites, in every sense of the word. Direction, E. C. Taylor. Friday, December 17. 3000 feet.

Something different in Christmas stories—a delightful comedy-drama, with Christmas fun and cheer in it, "Santa Claus versus Cupid." Featuring Ray McKee and Grace Morrisey. Saturday, December 18th. Direction, Will Louis.

One of Raoul Barre's absurdly funny cartoons, "The Animated Grouch Chaser" series, on the same reel with the educational, "The History of the Big Trees." Wednesday, December 15th. 1,000 feet in all.

Thomas A Edison Inc. **General Film Company's** Regular Program



THE WARRING MILLIONS

(Featured by TOM BRET)

Magnificent Real War Spectacle, showing all the brilliant bravery of battle—the woe and want of women and children—the genius of strategy—and the actual, fearful clash of Europe's fighting legions.

Sensational Success!

at Olympic Theatre, Chicago, beginning November 28 (four weeks). Opening also at Teck Theatre, Buffalo, December 12.

Presented by
BUFFALO TIMES
Motion Picture Syndicate.
N. Y. Office—
Times Bldg.

Produced by
THE AMERICAN CORRESPONDENT FILM CO., INC.—220 West 42nd Street, New York.

JUST READ THAT LAST PARAGRAPH!

MOTION PICTURE MAIL—SATURDAY, NOVEMBER 20, 1915.

Feature Photoplay Reviews

"THE DANGER SIGNAL."

Edison-Kleine. Produced by Kleine.
Five Parts. Released December 1.
Cast:

Danny Canavan.....Arthur Hoops
Dennis Canavan, his father.....Arthur Hoops
Beatrice Newnes.....Ruby Hoffman
Rodman Cadbury.....John Davidson
"Boss" Havens.....Frank Belcher
Roscoe Newnes.....Tom Walsh
Henry Cadbury.....Billy Sherwood
Amy Carroll.....Della Connor

"The Danger Signal" opens with something which remains in the memory—a splash of red in a black-and-white picture. After that come scenes where there is no startling color, nothing but plain, honest acting and picture making, which stand out just as boldly in the mind. The Kleine company seems to have nerved itself for a supreme effort in this particular picture. Every slightest trick of acting and production that can add power to the showing of a strong story is used; there are no momentary lapses, no petty carelessnesses, no shirkings of difficult work. It is rarely a picture is produced of which we can honestly say: "This is extraordinary among the pictures of to-day," but of this feature we say it with all the emphasis at our command.

Danny Canavan is the principal figure, and the roles both of him and his father, Dennis, are played by Arthur Hoops.

Canavan the younger is a coward, lazy and without backbone. It is by the merest chance that he is aroused from this state. Working on subway construction, he is given a red flag and the authority to stop traffic, and from the moment he first tastes authority he is a changed man. Opportunities arise for him to show his mettle. Rapidly, by sheer force of character, he rises to be a power in politics. Nothing can stand against the force of his will. By willing it he marries a poor stenographer, in whom he happens to be interested, into a family of the Four Hundred. Everything he desires falls to him, and finally he marries a society lady with whom he falls in love. After marriage his self-made crudities of manner make her despise him, but again, with his invincible character, Canavan wins her back.

That, as nearly as it can be given in a synopsis, is the plot of "The Danger Signal," if a plot it can be called. A more exact description of the picture version would be that it is a study; a study of fascinating kind. The story needed the pen of a Rupert Hughes to tell it in the "Saturday Evening Post." One leaves with a feeling that the man responsible for its excellence as a film must be rather remarkable in his profession, too.

To the actors, of course, must belong much of the honor for those finer touches—the subtleties of effect which have, unnoticed in themselves, more power than many of the broader strokes. Arthur Hoops plays magnificently throughout; so does Ruby Hoffman in the opposite lead. Their work and that, indeed, of the whole cast does more than stereoscopic photography could effect. It does more than make the figures on the screen stand out. It makes them live.

The artist of the camera came through an ordeal of difficult straight work, and still more difficult double exposure, very creditably; the direction is practically faultless.

One idea which is worked out with conspicuous success can be commended to the notice of other directors—the elimination by means of a black drop, of everything save the bare essentials, in flash backs and vision scenes. It is difficult to estimate how much extra force was added by this method to scenes which had an important part in the development of climax in this play.

New effects were sought even in the titles. Everything was used to one single end; and—the effect is gained.

We recommend this picture as a strong feature for any class of show. To very few films can such a recommendation be given; but this, as we have said, is an extraordinary picture.

F. R. B.

"THIS IS EXTRA-ORDINARY AMONG PICTURES OF TO-DAY!"

JUST HONEST PICTURE-MAKING!

REMAINS IN THE MEMORY—A SPLASH OF RED....!

"IT IS A STUDY:—A STUDY OF FASCINATING KIND!"

"ARTHUR HOOPS PLAYS MAGNIFICENTLY: ...THEIR WORK MAKES THE FIGURES...LIVE!"

"THE DIRECTION IS PRACTICALLY FAULTLESS!"

NEW EFFECTS WERE SOUGHT EVEN IN THE TITLES

JUST READ THAT LAST PARAGRAPH OVER AGAIN!

IT'S UP TO YOU!!!

Booking Every Minute Through

THE KLEINE-EDISON FEATURE SERVICE

GEORGE KLEINE

805 E. 175th St., New York

NEW YORK
226 W. 42nd St.

PITTSBURGH
123 Fourth Ave.

DENVER
405 Railroad Bldg.

ATLANTA
71 Walton St.

MINNEAPOLIS
708 First Ave., N.

BOSTON
14 Piedmont St.

SEATTLE
204 Orpheum Theatre Bldg.

CINCINNATI
138 W. 7th St.

DALLAS
1812½ Commerce St.

TORONTO
96 Bay St.

KANSAS CITY
209-12 Ozark Bldg.

CHICAGO
166 N. State St.

PHILADELPHIA
1309 Vine St.

LOS ANGELES
514 W. 8th St.

NEW ORLEANS
103 Nola Bldg.

MONTREAL
204 St. Catherine St., W

SAN FRANCISCO
234 Eddy St.

The more YOU read these advertisements the more useful to YOU we can make the "News."



"THE OTHER GIRL"

PROMISES NOVELTY

WILLIAM MULDOON, ex-champion wrestler of the world, and his famous Health Farm at White Plains are part of "The Other Girl" story.

JAMES J. CORBETT, another ex-champion of the world, is also an important character.

His early life, from the back-yard fights at school and his first bare-knuckle combat at twenty-two is told in the famous *Thomas* play. How Corbett, as physical instructor to a clergyman, meets the famous characters of Augustus Thomas' grand old play is told in two hundred-odd, interesting scenes.

"REV. BRADFORD," whose sense of humor keeps him in constant hot water.

"REGINALD LUMLEY," social fop and chorus girls' playmate.

"OLD JUDGE BATES," who tries in vain to save Lumley from his fate.

"THE WATERMANS," worth millions, but thoroughly human.

"CATHERINE," roguish and dimpled, who casts off society for an Ex-Champ.

"ESTELLE," quiet, sedate social beauty, who becomes involved in an altercation with the police on crowded Broadway.

"TAYLOR," keen-eyed reporter whose nose for news works havoc with the minister and the peace of his flock.

"MYRTLE," queen of the dance, and typical heart breaker, who comes to the rescue at a critical moment.

"THE OTHER GIRL" is a production for the Great Masses, bubbling with bright, snappy humor and exciting in no small degree. Like all the Great Dramatist's plays its story is thoroughly American, clean and wholesome.

DISTRIBUTORS ARE BEING SELECTED WITH GREAT CARE

IN THE FIRST INSTANCE ADDRESS

RAVER FILM CORPORATION

WORLDS TOWER BLD. NEW YORK.

ASSOCIATED

FILM SALES CORPORATION

Presents

THE BIG "A" FEATURE

THE TURNING POINT

FIVE PARTS

Featuring

LEATRICE JOY ZEIDLER and ANDREW A. ROGERS

The production is full of heart gripping, human interest and thrills—the sort of a picture that robs you of your heart and tears your soul with pity.

Apply For Your Territory Now

Associated Releases, Week of December 6, 1915

2 Reel Drama	Santa Barbara	A Slave of Mammon		1 Reel Comedy	Atla	The Mishap
2 " "	Ramona	Cleansing Waters		1 " "	Federal	Ike Captures a Fort?
2 " "	Alhambra	When a Man Is Married		1 " "	Banner	His Middle Name Was Trouble
2 " "	Empire	The Rider of the Plains		1 " "	Deer	Silk Stocking Romance

Associated Film Sales Corporation

ARTHUR BARD, Gen'l Mgr. 110-112 West 40th St., New York

Wait!

Before booking any other series watch for the announcement of

"The Strange Case of Mary Page"

It will be produced by

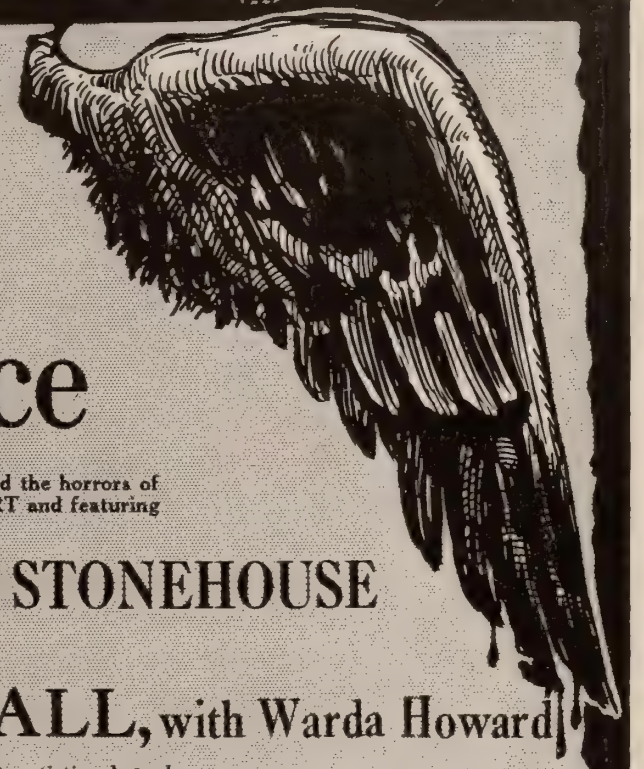
ESSANAY

and will be backed by the most unique and overwhelming flood of publicity ever seen in America.

Watch for later details

"THE CRIMSON WING"

is the ominous war cloud that casts its lurid shadow over all Europe. It is ESSANAY'S great 6-act



War Romance

with its touching story of love and devotion amid the horrors of the present conflict. Directed by E. H. CALVERT and featuring

E. H. CALVERT and RUTH STONEHOUSE

HENRY B. WALTHALL, with Warda Howard

is presented in the year's most artistic photoplay,

"THE RAVEN"

in 6 acts; a romance of the life of Edgar Allan Poe, founded on George C. Hazelton's widely known novel and play. Directed by Charles J. Brabin.

"IN THE PALACE OF THE KING"
(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL"
(In 6 acts)
By Henry Oyen. Directed by E. H. Calvert.
Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS"
(In 5 acts)
By Charles Hoyt. Directed by Richard Foster Baker.
Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

"THE BLINDNESS OF VIRTUE"
(In 6 acts)
By Cosmo Hamilton. Directed by Joseph Byron Totten.
Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER"
(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS"
(In 4 acts)
By George Ade. Directed by E. H. Calvert.
Featuring RUTH STONEHOUSE.

"GRAUSTARK"
(In 6 acts)
By George Barr McCutcheon. Directed by Fred E. Wright.



Trademark Reg. U. S. Pat. Off.

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 ARGYLE STREET, CHICAGO
George K. Spoor, President

BIG FOUR FILMS PLAY

WHO KILLED CORNELIA ALSTER?

A rich woman is shot down in her home.
The murderer leaves no trail, but the grim finger of suspicion points at five persons.
Only one is guilty. Which?
A detective is put on the trail. He follows many blind clews before he hits the right one.
This baffling mystery is revealed in Essanay's five-act photoplay,

"THE ALSTER CASE"

Taken from the Thrilling Novel by Rufus Gillmore

The slayer is not discovered until the denouement.
Can you guess who it is?
This problem keeps every spectator keyed up to such a pitch of excitement he cannot rest until he knows the outcome.
The play features Bryant Washburn, John Cossar, Ruth Stonehouse and Anne Leigh. Directed by J. Charles Haydon.



Trademark Reg.
U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

BIG FOUR FEATURE PLAY

1333 Argyle Street, Chicago

George K. Spoor, President

COMING METRO EVENTS

METRO PICTURES

We Have Been Talking of Consistency

PRESENTING ONLY THAT WHICH IS BEST
FREMONT'S
ONLY ALL FEATURE
THEATRE
HOME PHONE 217

Strand Theatre.
THE HOME OF THE
BIG PIPE ORGAN

A. H. JACKSON, OWNER
CARL F. MILLER MANAGER

Fremont, Ohio, Nov. 20, 1915. 191

Metro Pictures Corporation,
302 Heidelberg Bldg.,
Broadway at Forty-second St.,
New York, N. Y.

Gentlemen:

We desire to state that we had the pleasure of running your feature "My Madonna" and the writer, who by the way, has been eleven years in the picture show business, considers this feature next to "Destiny", as the greatest picture he has ever had the pleasure of running. The nice part about using Metro service is the fact that an exhibitor can always have positive assurance that on Metro days he is going to more than please his patrons and that, you know, means a whole lot to a manager. We are never afraid to boost Metro because we know that the picture will be as good as all the good things that we may, or can say about it.

Yours very truly,
Carl F. Miller
Manager.

CFM/MM

METRO PICTURES CORPORATION



Rolfe Photo Plays Inc.
presents

THE HOUSE OF TEARS

A Metro Wonderplay in Five Acts by Frank Dazey with

EMILY STEVENS

Directed by
Edwin Carewe

Henri Bergman in the Supporting Cast

Released on the
METRO Program
December 13 *th*


METRO
PICTURES

COMING METRO EVENTS

METRO PICTURES

Metro Pictures are being imitated and Metro advertising is being imitated, but the real thing is, oh, so different!



YOU CAN BOOK THEM

WITHOUT

LOOKING AT THEM



WHY?
ASK ANY EXHIBITOR WHO KNOWS ESSANAY.
HE WILL TELL YOU.

★ ★ ★ ★

HENRY B. WALTHALL

will appear in a soul-stirring emotional drama

"Blind Justice"

In 3 Acts. *Dec. 11.*

★ ★ ★ ★

THE NEXT **ESSANAY-CHAPLIN**

FUN MAKER IS

"Charlie Chaplin's Burlesque on Carmen"

2 Acts. *You can't afford to miss it.*

★ ★ ★ ★

For a Thrilling Western Drama, see

G. M. ANDERSON

—IN—

"The Escape of Broncho Billy"

Released Dec. 10.

★ ★ ★

ESSANAY

1333 ARGYLE STREET, CHICAGO

"ON THE PRIVATE WIRE"
2 act drama—Dec 4
Featuring Joseph Byron Totten.

"THE POWER OF PUBLICITY"
2 act drama—Dec. 7.
Featuring John Lorenz and Marie Bussey.
Produced in conjunction with the Baltimore Sun—
Essanay prize scenario and beauty contest

"DREAMY DUD IN LOVE"
Cartoon—Dec. 8.
By Wallace A. Carlson

"THE MERRY MODELS"
Western Comedy
Dec. 9.

Book Through the General Film Co.

The "News" advertisers believe YOU worth while; justify them.

THE LITTLE GIRL IN THE BIG MOON



She sat all alone in the big moon and she was very, very lonely.
Her mother had forbidden her to see the only playmate she had.
She looked at the blinking lights of the far away city where her mother promised her some day she would find wealth and position.
But her heart was sad, for it was cold in the moon and she longed for the warmth of love.
Then the rich man her mother was seeking asked her to come and play.
She didn't know he wouldn't play fair, but her playmate did. He was watching and when the rich man hurt her so that she cried out with pain, he came and drove him away.
Then he whispered:
"I love you."
And she was very happy at last.
This beautiful story of a girl's love, so nearly wrecked by a vampire of society, is found in Essanay's five act photoplay —
"A DAUGHTER OF THE CITY"

Featuring
MARGUERITE CLAYTON
and E. H. CALVERT
Directed by E. H. Calvert
Written by H. S. Sheldon

Trademark Reg. U. S. Pat. Off.

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President

BIG FOUR FEATURE PLAY V L S E

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII DECEMBER 11, 1915 No. 23

Masses of Pictures

A NEWSPAPER editor takes a lively exception to the title of last week's editorial: "Pictures and the Masses." Why not, he advises, say: "Masses of Pictures?"

This editor—he has charge of the motion picture department of a daily in a good-sized Middle West city—has evidently been using his pencil and pad to good advantage.

He figures that about 230 reels of pictures were released last week.

Two hundred and thirty reels a week!

* * *

RIGHT at this point he stops further calculations and puts himself in the place of the layman, in an effort to gauge the effect upon the picture patron of this weekly "mass" of pictures.

"My wife and I like pictures," he writes. "We like them altogether aside from my dutiful interest in them. We would like to go regularly—almost every evening. They have in fact become our regular means of entertainment; and in this respect, I imagine, we represent some millions of people throughout the country who have only taken up pictures in this way within the past year. Representing these millions, as I know we must, our experience is certainly worth consideration by the producer.

* * *

"WELL, what is this experience?

"We approach each new week with open mind and considerable optimism. We pick up the Saturday or Sunday papers and scan the theatre announcements for the coming week.

"A few—a very few—names catch our eye. I mean the names of picture concerns, the people who make or put out the pictures. Stars' names don't mean much to us any more. It's the way they are handled, by the maker, that counts. If poorly handled, stars mean no more than the nameless performer.

"A few of these names of picture concerns mean something definite to us. They have trademark value, like the goods of standard quality we buy in stores. They haven't the same *absolute* standard. Some productions are much better than others. But they are *consistent*—of a certain kind. Their makers are, and for some time have been, evidently aiming at something definite, as you said in your recent editorial. They don't wobble all over the map in character and quality.

* * *

"SO we go to these pictures—naturally. We select them as unerringly as we used to choose between drama and vaudeville. And after that, we hesitate. The other names mean nothing. The pictures may be very good or very bad. They may be one thing or another. We don't know. So one or two nights suffice for the week's entertainment. Then we are at a loss where to go.

"The other evening we started out to canvass the theatrical district, to look at the lobby displays, and see if we could find something *different*. Something appealing, which the newspaper did not tell us about.

"Of the dozen and more theatres we stopped before every single one was running features—all features and all about the same kind of features, played up in about the same way. Every theatre seemed to be imitating the other, just as each feature producer seemed to be imitating the other—with stage stars and stage plays, etc., etc.

* * *

"WE were hungry for something different. We would have appreciated a theatre that ran only news pictures, or scientific pictures—anything to escape the sameness. We finally did—to our delight—find a regular program; and we came out disgusted because the pictures were just the same old program pictures—*just sameness again.*

"Then I went home and figured. Two hundred and thirty reels a week! Twelve thousand reels a year! Masses of pictures! *Water, water, everywhere and not enough to drink!*"

* * *

IT hardly seems necessary to moralize over this letter. It seems to put the matter pretty succinctly.

There is this to be said, however, and it cannot be said too pointedly: the exhibitor who is an imitator—and many of them are only that—is just as much to blame as is the producer for the fact that the two hundred and thirty reels of pictures put out each week are too largely duplicative in character.

He is encouraging the producers to imitate each other. If he wants specialization in production it is up to him to encourage it, by the conduct of his own business.

* * *

IT is up to him to *specialize* his own house, make it distinctive, make its name stand for something in the public mind; make it a cheap house or a good house, an educational house, a comedy house, a sensational house—but at least *some* kind of a house.

The obvious way to do this is to study your own house more and the other fellow's less. Don't imitate his methods; don't imitate his pictures; don't try to wreck him. Concentrate upon your own affairs, your selection of pictures, your advertising, your house comforts.

* * *

THE most ruinous exhibitor policy of all is the current one of sewing up a number of feature services simply so the other exhibitor can't get them. With what result?

(*Continued on page* 42.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

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Vol. XII December 11, 1915 No. 23

Masses of Pictures

(*Continued from page* 41.)

The cream of the market is hurried through your city so fast that the public can't view it, and imitation features must be produced to fill the void made at the other theatres. *Quality is thereby wasted and quantity production is thereby encouraged.*

One big reason—and there are more—for "Masses of Pictures."

WILLIAM A. JOHNSTON.

The New Gospel of Exhibiting

"LET the fellow down the street run his show the way he wants to. You run yours your own way without paying any attention to him.

"You are selling entertainment and you have to know what entertainment is, and deliver it without waiting to hear from anybody else.

"Build a reputation for serving up good entertainment, not necessarily feeling your way along in the path of that worn-out phrase, 'Give the people what they want,' *but giving them something that you can make them want.* Your patrons do not know what they want. They want entertainment and the more original and striking you can make that entertainment when you present it to them, the better the impression you make.

"Raise the business of showing pictures to an art plane. Increase admissions to a price commensurate with the quality of your picture offering."

* * *

THIS is the pith and marrow of S. L. Rothapfel's talk to exhibitors, as he has repeated it all across the country. In this particular form he delivered his gospel of exhibiting to the managers of Cleveland. If there is any better or more successful set of policies we do not know what they are.

As usual, most of the exhibitors and film men who came to hear Rothapfel were those who had been intelligent enough to try to conduct their business along some such lines. Many of those who most needed the Rothapfel brand of success stayed away—or couldn't come. Nevertheless, the tour was a pronounced success, and its effects will be visible for a long time to come.

* * *

HOW straight from the shoulder "S. L." talked, no matter who was hit, is exemplified by the following pungent remarks, delivered in, and *at,* Indianapolis, on November 20:

"Four years ago when I was here, Indianapolis ranked as one of the best cities in the United States. But, today, for a city of its size, it ranks last. It depressed me today. Instead of coming here and finding the motion picture industry more advanced and things better, I found mechanical pianos in some of the best five-and-ten-cent theatres in the downtown district.

"Theatres were covered with all kinds of posters, ones, threes, sixes. The exhibitors here are in a rut, and they haven't done a single thing to try and get out of that rut. They have all tried to rush through the same door and at the same time, when there are thousands of doors.

* * *

"THE manufacturer and distributor as well as every branch of the industry has progressed *but the exhibitor, which is holding back the whole industry. 'Wake up!'*

"One reason for the lack of advancement is due to the *fact that the exhibitors lack individuality and do not use their heads. If every exhibitor paid half as much attention to his own business as he does to his competitor, he would put a lot more money in the box office at the end of the week.*

"The day of the exhibitor is past. You have got to get away from the exhibitor's name. The side-show methods and mechanical junk and store-room methods have got to go.

* * *

"THE cashier with fancy combs in her hair, chewing gum in her mouth, books and novels in the booth, and an expression on her face when you buy a ticket like, she hates to be bothered, must go. I visited three theatres in Indianapolis today. One girl had a soda, one had coffee and the other had something else, I won't say what it was.

"The cheapest thing in the world but the hardest thing to get is 'Thank You.' I haven't heard 'thank you' three times in my trip around the country.

* * *

"ANOTHER thing, I found no newspaper co-operation. I haven't seen much newspaper picture advertising. You can't expect the newspapers of this city, or any other city, write you up if you don't deserve it. They will meet you half way. You will first have to make good.

"Clean up your theaters. *Use your head. God knows you need to do it. You can do the same things with your theatres that I did in New York.* You can imagine your lighting system into an indirect lighting effect, doing away with the glare of unprotected lights, and a lighted theatre, which detracts from the picture on the screen."

* * *

THIS is matter every exhibitor should paste inside his hat and learn to carry in his head. He can't afford to be without it any longer. He can't hold back the industry any longer. The business has acquired the momentum now which will result in the stand-pat exhibitor being left hopelessly in the rear.

Wake up!

Pennsylvania Institutes Censor "Standards"

State Board Makes Long List of "Dont's" with Such Latitude of Interpretation Permitted That Fate of a Picture Is at Mercy of the Personal Feelings of Members—Because Some Rules Are Specific Their Obnoxiousness Is Not Lessened—Others Utterly Ridiculous

Special to Motion Picture News.

Harrisburg, Pa., Nov. 28.

THE "Soul Kiss," deep, clinging and prolonged, is barred from motion picture films to be displayed hereafter in the state of Pennsylvania, though short and less amorous osculatory demonstrations, presumably, are to be permitted. This conclusion is drawn from a clause in the new set of "standards" under which the State Board of Censors have begun to operate governing the nature of films that may be thrown on the screen.

"If love scenes are treated truthfully, sympathetically and artistically in plays no objection will be made to their being shown," says the clause referred to, "provided that they be not lengthened or otherwise cheapened to the extent of losing their significance."

This is one of several confusing and not-very-specific regulations containing among the new "standards." It leaves it for the film men to guess just how long a "love scene" or a kiss may be. Whether a kiss, in order not to be "prolonged" must be limited to a mere "peck" on the lips of the yielding maiden or may extend through 20 or 50 or 100 feet of film, is a question upon which film men are no more enlightened now than before the schedule of "standards" was issued.

Breitinger's Standards

Some of the "standards," however' are specific, and taken as a whole the list of far more capable of definite interpretation than the old list which it supercedes. The new standards were prepared by J. Louis Breitinger, chairman of the Board of Censors, and his two assistants, Mrs. E. C. Niver and Ellis P. Oberholtzer. They were passed upon in the office of Attorney General Brown and are understood to have met with the approval of Governor Brumbaugh.

The new list of standards is made in order to conform with provisions of the new censorship law, passed in this year's session of the Legislature, which law repealed the original censorship act passed in 1911, and provided some material changes in the methods of operation of the censors.

In the new set of standards manufacturers and producers are cautioned against showing the following "scenes of a debasing and corrupting character:"

"The rough treatment of persons by kicking, the use of pins, clubs, etc.

"Suggestive rolling on women in slapstick and other farces and comedies.

"Prolonged bedroom scenes in night dress.

"Drunken foolishness as a sustained theme running through a comedy.

"Excessive and suggestive wriggling of the body, whether of a man or a woman.

"Loose clothing not properly fastened or ready to fall.

"Making comedy of a woman's form and her clothing.

"Taking hold of a woman's limbs in a suggestive manner.

"Men looking lustfully at a woman's form in a way to attract attention.

"Spitting in another's face.

"Persons of the opposite sex, though they may be man and wife, lying in bed together.

"Suggestive action, while a woman sits on the lap of a man or vice versa, or similar conduct."

The Board says the general objects of censorship are "to establish standards on progressive lines and to keep motion pictures attuned to public opinion, and not necessarily in harmony with productions of the stage or newspapers, but rather to restrict the motion pictures to such as promise to afford clean, wholesome entertainment or amusement, and to eliminate everything which shall tend to debase morals or inflame the mind to improper adventures or to establish false standards of conduct.

"The feeling of reverence for certain things or forces counted sacred is deep-seated and it should be carefully respected. Death and other depressing scenes unduly emphasized may be objectionable. Grewsome subjects in general should be avoided.

Hitting John Barleycorn

"Bar room scenes, drinking and drunkedness have a legitimate place in the motion picture drama. Objection to them may be found in the large proportion which they may bear to all other scenes. If a photoplay requires such scenes to give it realism and color, and if these scenes are not of undue length and are used with discretion, they may be approved."

In discussion of costuming, fleshings and insufficient clothing, the Board says: "Frank exposure of the person may be less objectionable than partial exposure. To adolescent, as well as adult minds of arrested development, this may awaken the imagination and become suggestive of immorality and indecency. Disrobing and bedroom scenes should be avoided as much as possible. The dress of comedy characters must also comply with existing standards of propriety and must not be used for purposes of suggestion. In such matters the Board will lean toward the conservative side.

"Plays which make light of, or cast discredit on the marriage vow may lead to dangerous results. This is *not* considered by the Board a legitimate subject for motion pictures. The Board will insist that problems of sex shall be treated with seriousness and reserve. Plays which hold up to ridicule any sect (religious or otherwise), will not be approved. Slap-stick comedies if produced must be free from suggestiveness or vulgarity. Plays which indicate loose morals must be avoided.

"The Board disapproves of showing a good woman doing that which would be considered a bad thing in the society of which she forms a part. The place the incident occupies in the picture and the final total effect will be the determining factors in the judgment of the subject by the Board."

"The Board says it may condemn plays depicting, underworld scenes, opium dens, objectionable dances, flirtations, questionable resorts, etc., "and will require when scenes of this kind are produced that it be in such manner that no one may be stimulated by the example to similar adventure or conduct. When the portrayal of scenes of this type is necessary to the development of a story the Board will require that it be truthful and complete and that it be given no false glamour with the effect of leading anyone to misapprehend their true character, but rather know the essential sordidness and shallowness, discontent and commercialism on which these scenes rest.

Producers are cautioned against attempting such scenes in pictures, which of necessity are shown to both adults and children. If such scenes are introduced they should be made as far as possible unintelligible to children.

"The use and effect of habit forming drugs is *not* considered by the Board a legitimate subject for motion pictures. When the whole story runs along this line it will be condemned and scenes of a like character in films will be eliminated.

Deeds of Violence

"The Board will require that deeds of violence be not degrading and the constant and undue use of weapons such as guns, revolvers, knives, clubs, etc., tending to a debasement of morals will be discouraged."

Evidently the Board does not approve of policemen being made the butts of comedies of the slap-stick variety, for it says: "The Board will require respect for the law in the action as well as the spirit of pictures, and the work should be approached in a spirit of seriousness more than amusement or entertainment.

"The Board will not object to crime as such, but it will object to the display of crime being objective, instructive and grewsome. It will insist upon a sane balancing of the picture as a whole so that the final effect will be good or in any event harmless.

"Suggestive, instructive and ingenious criminal methods should not be exploited, nor should there be introduced in films attempts at burning or wrecking; or torture scenes or suicide (unless the same is necessary to the logical course of the play); or murder or assassination or hanging or other execution.

"The exhibition of the methods of using poison, drugs 'knock out drops,' sleeping potions, hypodermic needles, etc., is prohibited. Reproductions on films of the names on labels of poisons or drugs used in committing murder, or suicide must not be made. This rule will be strictly enforced.

"Obscenity, immorality or indecency in a picture are prohibited. Actions by the characters of a suggestive nature will be eliminated."

TRIANGLE FURNISHES EXHIBITORS COMPLETE PUBLICITY AIDS

Publicity aids to the exhibitor from the Triangle Film Corporation include *The Triangle*, a weekly illustrated magazine packed with news (the second number has just appeared); weekly illustrated press sheets, containing notices of all the plays; electros showing the stars and stills of each picture; program copy, including the model theatre programs furnished at cost if the exhibitors wish them; poster and lobby display drawn and executed by Flagg, Sarg, Covey, Falls, Townsend and other poster artists of international note.

Another excellent feature is the furnishing to exhibitors, when desired, of the complete music scores of the plays as prepared by William Furst and published by the corporation.

Metro Boosters Release Weekly Food Feature

Thirty-Five Lively Members of the Family Meet at Healy's and Eat Beefsteak Broiled on Woodfire with Feeling That "Home Was Never Like This"

THE Metro Boosters Club released another weekly food feature at Healy's gustable projecting room Tuesday night, November 23, in which thirty-five of the liveliest members of the Metro family appeared.

The principal interior set used was the Jungle Room, where a practical grill was operated by emotional chefs and waiters, who dispensed real beefsteak and other things.

Richard A. Rowland and Joseph Engel were the directors of the gripping feature production, which teemed with action, and ran for five hours straight, without a cold screen.

Mr. Engel furnished the copy of the spoken inserts and captions introducing the principals as they appeared. With a shout of "Lights!" from Mr. Engel, B. A. Rolfe flashed his ump-teenth carat diamond ring, and the battery of cameras started to click.

If any criticism could be made at all the story of the food feature did not contain suspense. But what it lacked in suspense, it more than offset with continuity and thrilling moments. Every member of the all-star Metro cast was provided with an adequate role, and met the occasion with the proper tempo.

Summed up, the fireside gathering of the happy Metro family, was a unique and notable event in the history of the young giant of the motion picture field. Numbered "among those present" were members of the executive staff, producers, exchange heads, directors, assistant directors, cameramen, and the staff of the publicity and scenario department of Metro. Everyone was invited to "speak right out," and as a result a spade was called some very hard names.

The demand for the high class feature, the need of good stories, the importance of expert photography and direction, the importance of capable players, the value of honest and clean publicity, these, and many kindred subjects were discussed and threshed out at length.

Following is the score card, containing most of the names in the line-up:

METRO BOOSTERS CLUB
Second Food Feature
Released November 23, 1915, at
HEALY'S HALL OF HAPPINESS
Sixty-sixth Street and Columbus Avenue
Consisting mostly of rich, juicy succulent
METRO BEEFSTEAK
Broiled on a wood fire and served hot according to Hoyle and Healy
STEAK MASTERS
Richard A. Rowland Joseph Engel
BEER BULLIES
Messrs. Carewe, Noble, Horan, Jones, Nigh, Blache
CELERY PRINCES
Messrs. Karger, Atkinson, Stern, Balshofer, Wiley
COCKTAILLEURS
Messrs. Rolfe, Weber, Maddock, Saunders, Riley
And all other Metrophites present and away

Eat, sleep and drink Metro
Walk, think and talk Metro
Ride, drive and rest Metro
See, breathe and live Metro

ALL FOR METRO—METRO FOR ALL.

"Finishing Touch" Process for Edison Features

Bronx Studios Hum with Activity on Photoplays for Late Winter and Early Spring Release Through the Kleine-Edison Feature Service

THE Bronx Studios of the Edison Company resound to the hum of the husky voices of hard working producers and the hammer of scene crews in the "finishing touch" process now being given the Edison output scheduled for release during the late wnter and early spring through the Kleine-Edison Feature Service.

"The Destroying Angel," a five-part drama featuring Mabel Trunnelle and Marc MacDermott, scheduled for release December 8, was completed last week and is now being shipped to Kleine-Edison branches. Incidentally, this is the first feature in which these popular players appear together.

Work is progressing on a number of other Edisons which will feature Viola Dana, Marc MacDermott, Miriam Nesbit und Mabel Trunnelle. "The Catspaw," founded on William Hamilton Osborne's novel of that name, is almost ready for preliminary screening. The theme of Osborne's "The Catspaw" is too well known to require comment. The leads have been placed in the able hands of Miriam Nesbit and Marc MacDermott.

Viola Dana is busily engaged in the filming of a five-reel story entitled "The Innocence of Ruth," by William Addison Lathrop. Edward Earle, a newcomer in the Edison ranks, will play opposite Miss Dana.

One of the recent scenario acquisitions on which Edison producers place great faith, is a recently purchased script called "The Crucifixion of Philip Strong." It is founded on the well known novel of that name by Rev. Charles M. Sheldon, author of "In His Steps," "His Brother's Keeper," "Born to Save," etc.

"The Crucifixion of Philip Strong" will feature Mabel Trunnelle and Robert Conness.

It is adapted for the screen by Francis M. Neilson.

"Prince and Pauper" and "Homestead" for Holidays

The Adaptation from Mark Twain, with Marguerite Clark, Released November 29, and Denman Thompson Rural Classic Appropriate to the Season

THE Famous Players Film Company pays a tribute to the holiday season by contributing to the Paramount Program two productions—an adaptation of Mark Twain's "The Prince and the Pauper," released November 29, with Marguerite Clark in the dual role, and Denman's Thompson's "The Old Homestead," released December 30.

Last year the company gave the public "Cinderella," featuring Mary Pickford "The Prince and the Pauper," the first of the humorist's works to become a photoplay, has been one of the most popular "children's stories" ever since it was penned.

The popularity of Miss Clark and the reputation of the author make the selection a happy one for the holiday time, particularly as it is a story of good, old-fashioned generosity, full of the spirit of the season, with two irrepressible boys as the center of the story.

"The Old Homestead," which reaches the public just before New Year's Day, centers about the joys and sorrows of a New England homestead.

JOHNNY POWERS AND EDNA PENDLETON MARRIED

Johnny Powers, assistant director to Stewart Paton, of the Imp-Universal studio, and who accompanied the company on the Nassau trip last summer, was introduced to Edna Pendleton, a member of the company, by Jack Cohn, and it resulted in a case of "love at first sight" culminating in a little trip to the church around the corner.

It's about three weeks now since Johnny and Miss Pendleton, starting out looking for locations for Director Paton, quietly got the location they wanted at the parson's and were there joined in the holy bonds of wedlock.

LUND IN CATSKILL WITH TEN PEOPLE FOR AN IMP

Director Oscar Lund has taken an Imp-Universal company of ten people to the Catskill mountains, making his headquarters at Kingston, N. Y., from where he will produce a five or six reel feature of the Northwestern mounted police with Violet Mersereau and Paul Panzer in the leading roles.

American Exports Not Affected by War Tax Abroad

John D. Tippett, Managing Director of Trans-Atlantic Film, the Representative of Universal in England, Now on a Visit in New York After a Three Years' Stay on the Other Side, Declares Very Few Will Have Occasion to Complain of the Tariff

JOHN D. TIPPETT, managing director of the Trans-Atlantic Film Company, Ltd., the representative of the Universal Film Manufacturing Company in London, England, arrived in New York, November 22, after a three years' stay on the other side.

Mr. Tippett is a showman of wide experience and became connected with the motion picture industry over three years ago when he accepted the position of general manager of the Eclair Union Features, a concern that then released pictures on the Universal program. His success with this position led to his assignment as manager of Universal House in London.

Three years intimately active in the business in Europe has given Mr. Tippett extensive knowledge of trade conditions, from which he is able to speak with authority on existing conditions of the English and European trade.

When asked as to the probable effect of the war import tax, which was made a national law in England on September 29 last, but which is only just now going into effect, Mr. Tippett replied optimistically.

"I do not believe that the tax will have a detrimental effect on the American export business," he replied; "the tax is sixteen cents a foot on negative, two cents a foot on positive and one cent a foot on raw stock. As the various distributing concerns of the British Isles only import one negative of each picture, this tax is not going to harm us much, as the duty imposed on positive and raw stock is negligible in comparison.

Few Objections to Tax

"Besides," continued Mr. Tippett, "there are very few who will object to the tax. They realize the need of it and so are agreeable. With the Trans-Atlantic company, the difference imposed by the tax is small. At first we import a positive to determine whether we can use the negative.

"On a thousand-foot picture the tax will entail an additional expense of twenty dollars. If the picture is suitable for English use, we procure a negative, on which the tax amounts to $160. The number of prints that we see occasion to make from the negative determines the raw film tax. Say we were to make ten prints.

"Ten thousand feet of raw film at one cent per foot comes to $100. Thus the total additional cost of one sample print, one negative and material for manufacturing ten more prints is $280. Divided by ten this comes to $28, a comparatively small additional price for a thousand-foot picture. Rest assured," said Mr. Tippett, "that the war tax will not materially harm the American trade across the water."

Mr. Tippett was asked as to the general run of picture shows in England.



JOHN D. TIPPETT

"In this respect," he said, "England much resembles this country. A four or five-reel feature with a comic, scenic and topical comprising a program of six or seven reels is much in favor. The regular program runs very strong as well.

Serials Popular in England

"When I left England," he continued, "'The Birth of a Nation,' 'Cabiria,' and the Williamson submarine pictures were playing at prices that correspond to the top prices of this country. They are doing big business in the best theatres of London."

Asked as to the popularity of serial pictures, Mr. Tippett replied that they were exceedingly good money getters. "The Trans-Atlantic Film Company sold fifty prints of 'The Broken Coin' and forty of The Black Box.' The English audiences have taken to the serials with enthusiasm."

"The serials are popular every place in Europe in which pictures are now being shown," continued Mr. Tippett, "contrary to the anticipations of many European film men, they appealed to the public largely."

Mr. Tippett was asked whether he thought the English audience was more critical than the American. "I believe it is," he replied, "they insist on logical stories, good acting and the best of setting. If they don't get all these combined in one picture, they'll get up and walk out.

"To safeguard against any such proceeding, every exhibitor in England sees his pictures at the trade showings before booking. Salesmen and reviews, though they help to advertise, seldom, if ever, sell a picture.

"As for the effect of the war upon the British trade," concluded Mr. Tippett, "at present things are running along at an even though not normal rate. In the London houses we still handle 1,300,000 feet of film each week. The continental trade is, as expected, cut off considerably, but in the British Isles the theatres are still well patronized despite the Zeps."

Bullock Defiance Too Much for Censor Tranquillity

Williams Promises Himself Pleasure of Getting After Sam for Showing That Naughty Caption, as Soon as Board Chairman's Appendix Lets Him Out of Hospital

Special to MOTION PICTURE NEWS

Cleveland, Nov. 28.

THE Ohio Board of Censorship is not going to let Samuel Bullock, Cleveland motion picture manager, get away with his defiance of their orders. Cleveland exhibitors have disregarded the censors and persisted in running sub-titles and other material under the ban. As soon as Chairman Charles G. Williams gets out of a local hospital, where he now is confined after an operation for appendicitis, the board will begin to prosecute Mr. Bullock, it is now expected.

At the first trial, before an East Cleveland squire, the jury disagreed and Mr. Bullock, who wants to be arrested for refusing to listen to the censors, was allowed to go scot free. The censors are determined that the man who kept on showing the famous phrase, "Censorship was born in sin, con ceived in iniquify and is dying in disgrace," after it was ordered discontinued, must be punished for violation of the censorship law. It is expected that action will be taker before January 1 and that Mr. Bullock again will be the center of a court trial.

Governor Willis has failed to heed the protests of Ohio exhibitors against the foolish rulings of the Ohio censors, but he will get a chance to get some first-hand information regarding the film views of the board. Announcement has been made that Governor Willis will accompany the "Corn Boys" on their trip to New York, Philadelphia and Washington. The male winners of these contests compete on corn growing, while the girls are judged on their ability to bake bread. The trip is arranged by Thomas P. Riddle, manager of the junior contests that are held under the auspices of the State Agricultural Board, and while they are in Philadelphia the "Corn Boys" will be taken to see "The Birth of a Nation." This play has been barred in Ohio and was booked for fifteen weeks in Cleveland next spring. It is expected that Governor Willis, after seeing the film, will take some action in having it given the "O. K." by the Ohio censors.

Exhibitors all over the state have been wishing that Governor Willis could see the



EDNA MAYO, THE CHARMING ESSANAY STAR, IN A FEW STRIKING POSES. SHE WILL BE SEEN IN "THE MISLEADING LADY," PRODUCTION OF WHICH IS NOW UNDER WAY

picture, as they feel that he will be fair-minded enough to allow it to be shown.

The attitude of the state officials in voiced by Mr. Riddle, who said to your correspondent:

"I have seen 'The Birth of a Nation' twice. No one who has ever seen that play will vote for war. That's the great lesson it teaches."

The fact that the Ohio censors have approved "The Battle Cry of Peace," which is being shown in Cleveland to big crowds at the present time, leads some exhibitors to believe that the censors will, of their own accord and without any prodding from Governor Willis, come out with a reversal of their original decision regarding "The Birth of a Nation."

PAUL ALWYN PLATZ.

Frank Confession from Star of "Misleading Lady"

Edna Mayo, on a Flying Trip to New York for Gowns and Fluffy Frivolities, Admits That This Picture Is the Best She Has Appeared In

IN preparation for her forthcoming feature, "The Misleading Lady," in which she is to appear with Henry Walthall, Edna Mayo of the Essanay studios has just made a flying visit to New York for gowns and other accessories. She has spent several days in selecting and trying on, and is determined that everything one person can do to make the new picture perfect in every detail shall be done.

Incidentally she found time to pose for some new "stills" at the Hill studios, and to tell MOTION PICTURE NEWS how she is being treated out in Chicago.

Miss Mayo expects "The Misleading Lady" to be the best picture she has been concerned in up to date. She left for Chicago last Wednesday, and by this time is busy on the first scenes. When it is finished, she will take up work on the new Essanay serial, "The Strange Case of Mary Page," in which she is also to be featured with Mr. Walthall.

"I have found just the parts which suit me best, and which I like best to play," she said. "These parts are portrayals of girls between twenty-two and twenty-four—just healthy, natural girls who are alive and like to see other folks alive around them. No baby or ingenue parts for me, if I can help it.

"This does not mean that my age is between twenty-two and twenty-four; if a motion picture actress is wise, she will stay under twenty-two, and I do not propose to cross that line for some time, although you needn't say that I said so."

Miss Mayo was assured that the matter would not be mentioned, and continued: "I believe the best work I have done so far was in 'The Scapegoat.' At least, I liked my part in that the best; I felt sort of at home in it, and the work seemed best fitted to me. I am looking forward with eagerness to these new pictures, however, as I believe I shall have great opportunities in them.

"As a matter of fact, there are greater opportunities in any branch of picture work than there are in the legitimate drama. That's why I shall stick to pictures—for a long while, anyway.

"Chicago is an excellent place in which to make pictures, but I feel like I have to get East once in a while for clothes, and to find out what is going on outside pictures. This last doesn't make so much difference, at that, for I am surprised to find that I am interested in very little outside of pictures."

Glen White Picked for 32-Reeler by Universal

Actor Who Until 3 Years Ago Appeared Only on Speaking Stage, with Stars Like Frank Daniels, Lew Fields and Lillian Russell, Was Chosen from 100 Players

TO be chosen from among over one hundred actors to play the leading character role throughout a thirty-two reel production is somewhat of an honor and one seldom bestowed upon a player either of the legitimate or of the photoplays.

That, however, was the way in which Glen White was chosen from among the scores of Universal players.

Until three years ago, White had appeared exclusively in productions of the speaking and singing stage. Vaughan Glaser stock in Cleveland and Columbus knew him for two seasons. Then there was a season as lead in Augustine Daly's road show, "The Country Girl."

Following this came an engagement with Lew Fields in "It Happened in Nordland." Frank Daniels engaged him for a lead in "Hook o' Holland," after which he successfully played the role of the gambler in Joseph Hart's London production of "Everywife."

Tiring of the legitimate about this time, he "took a flier in vaudeville" and for two years covered the Keith and Proctor circuit as lead in George B. Hobart's sketch, "Bill's Wife." Then came a season as lead opposite Lillian Russell in "Wildfire" and another opposite Jane Grey in "The Flaming Sword."

Then about three years ago, while resting in the East between seasons, the notion struck him to try pictures to see what they were like. He found out and has been in them ever since.

His first picture was a Pathé film, "The Greed for Gold," produced by Leo Wharton.

Upon the conclusion of that picture, he left Pathé with Farrel Macdonald to join the Universal company at their Eastern studios. He remained there for a year-and-a-half and then signed with Biograph.

In August of this year he returned to the Universal company and again worked at their Eastern studios as lead opposite Mary Fuller in "The Heart of the Mermaid," and played heavy with her in "Little Nor'-wester, being two of the best known of the pictures in which he worked during that time.

What Must Be Done to Produce a Perfect Picture?

Joseph W. Engel, Treasurer of Metro Company, Declares That Ideal Should Have "Good Clean Story, Real Stars, Both Well Adapted to Each Other; Continuity in Plot Development: a Punch Wherever a Natural Opportunity Occurs for One; Suspense, Good Photography and Novel Effects"

"WHEN all the world is talking about the feature motion pictures it seems futile to add a word to the din," declares Joseph W. Engel, treasurer of Metro. "The feature has already suffered so much from glittering generalities and verbose claptrap about its future, its possibilities, its strength, its weakness, its power over the public from an educational as well as a box office viewpoint, that more along this line would be worse than superfluous.

"Yet there is so much to be said that ought to be said about the feature just at this time, that I am loath to remain silent, even at the risk of repeating some of the trite commonplaces, which we daily hear around us.

"First of all then, what is to be the future of the feature motion picture?

"I preface my remarks with this question—which we hear discussed in a hundred ways every day of our lives—because it will bring home the points I want to make later and also, in a measure, make clear the opportunities many manufacturers today are overlooking. Nor in saying this, do I wish to make any objectionable comparisons. In some degree the mistakes of one manufacturer are the errors of all, the only difference being that some profit by their blunders while others do not.

Feature Growth Not Rapid

"We all know the history of the feature pictures, its wonderful development and the rapid strides with which it has improved, until the present. That improvement, however, save in a few isolated instances, has not continued and is not continuing.

"Today, while there are many good features being put on the market, their proportion to the inferior ones is not greater, in fact, it is rather less, than it was a few months ago. As a matter of fact, some producers, who six months or less ago were manufacturing high class multiple reel subjects, today are offering very inferior productions.

"All this cannot but have its ultimate effect on the industry. It has been said many times that the public has been educated to demand better and still better films. This is one of those beautiful thoughts which originate in the brain of every man, when he first acquires a few facts about the motion picture business.

"Yet while each manufacturer undoubtedly realizes this fact, the wonder of it is that he doesn't rise to meet it. The day is at hand, if it hasn't already arrived, when the feature picture must be up to a certain standard if it is to receive the public's approval. We have all heard this before too, but I do not mean to mention this point merely with this trite generality.

"What I want to bring home is that any manufacturer may find out just what this standard is without too great difficulty. Speaking for my own company, I



JOSEPH W. ENGEL

do not hesitate to say that Metro has determined definitely what is demanded and is shaping its policy and the policies of its producing companies, Rolfe Photoplays, Inc., Popular Plays and Players, Quality and Columbia Pictures Corporations and the rest, accordingly. And if Metro has been able to do this, why not every other manufacturer?

"In saying this, I do not claim that we have the exclusive control of this information at the present time. Quite the contrary. But it is remarkable how very few there are among the feature manufacturing concerns, both large and small, who have grasped the main facts, which ultimately will mean success or downfall for their productions. Of course, it may be that they have done so, but are unable to adapt their organization to the requirements of the standard demanded, yet if this is so, it speaks poorly for the concern's future activities.

What Is a Good Feature?

"Few will gainsay that there will always be a large and legitimate demand for the feature picture among the amusement loving public, but it will ask for such features as measure up to the standard now rapidly being established. Naturally, this suggests a question.

"What constitutes a good feature motion picture?

"The answer is both hard and easy, just as practice is less simple than preachment. First of all, of course, 'the play's the thing.' That goes without saying. But every day it gets harder to find desirable material for high class pictures. The number of novels, plays and stories available for motion picture adaptation grows constantly fewer. Before long it will have reached the vanishing point. The classics have already been practically exhausted, doubtless to be re-born on the screen again under the direction of future film producers, but for present purposes at least, unavailable.

"Soon the feature producer will have to rely almost solely upon original scripts for his subjects. But whether the feature photoplay is based upon a stage production, a novel or an original plot, its value must be measured, in the last analysis, by the story it tells.

"If the sequence of events is not made clear or if parts of the story have little or no connection with what has gone before, then the picture, even if it has what we term a 'punch' in every scene certainly does not deserve to rank as a feature picture.

"Right here let me say that this is one of the most serious mistakes which directors, or shall I say producers, of feature pictures are making every day. They are constantly sacrificing essentials in the development of an artistic plot for the sake of a sensational scene—to get the requisite 'punch.'

Right Kind of Thrills

"A greater mistake never was made. The public want thrilling effects, of course, but not at the sacrifice of continuity and they are making this plainer every day. Not long ago I saw a picture by one of the big companies, which was filled with really thrilling and I might add, quite expensive situations, designed to cause those who viewed it to lean forward in their chairs in sheer excitement.

"Yet the whole thing failed utterly to convince or satisfy those who had paid to see it. It was as if you had come to see 'Hamlet' and instead of the grave-digging scene and the soliloquy the management had interpolated some hair-raising vaudeville stunts.

"The trouble is that the average director regards the 'punches' he puts in a film as more important than the story. Sometimes he has to put them in because the story, not having originally been written for the screen, lacks the necessary situations. Also, it may be that he is trying to make a five or six-reel feature out of material which is only worth one or two.

"This is a phase of the entire situation, however, which I have not space to touch on here. 'Padding' is so obvious and common a fault, also, that it is hardly necessary to refer to it. Ultimately, in my opinion, there will be one and two-reel features, just as there are longer ones, but this will only come when scenario writing has reached a point in the art, which it has not reached today save in a most limited degree.

"Then there will be gems of the screen of every length, just as there are masterpieces in one act plays and short stories, as well as those of more elaborate character. As yet, however, the screen has not developed a Moliere or a De Maupassant.

"Another blunder which many producers are making nowadays is in finding a suitable vehicle for the stars for whom they are paying fabulous prices. They seem to think that just because they have a good star, and have engaged a fairly competent director the result is assured, especially if the play or novel to be picturized is of proved value.

"What often happens is that a star's drawing power is nullified and a good story spoiled in spite of all an able director can do, and all because neither one was suited to the other.

Star Fits Play

"Such a situation would never arise in the spoken drama. It is too ludicrous almost to conceive as happening, if for no other reason than that such a play would be foredoomed to failure. Yet it is done every day in motion pictures. In the stage production, the star is carefully selected to fit the piece or the play especially written or adapted to fit the star. For the screen the rules should be the same and though without doubt they often are applied, in scores of instances they are disregarded utterly.

"The fact that in some cases features like this have paid a profit should be no encouragement that they will always do so. The instances where a famous star's name or a great play or novel will win considerable for a feature picture at the box office, without other merit, will soon be as scarce as fleas on a hard boiled egg.

"The public want clean drama. Problem and sex plays are surfeiting and disgusting them. Six months or a year from now companies who have gained a name for producing this type of feature will find that the public will not pay for seeing them. By this, of course, I do not mean that the legitimate sex appeal in a play, the romantic or well balanced heart interest, will have lost its power. Quite the contrary. But the morbid and abnormal will have to go.

"Awhile back I mentioned the importance of continuity as contrasted with 'punch,' while maintaining that the latter was also highly important if occurring naturally. The element of suspense is also absolutely essential. Without it, even if a picture has every other attribute in the highest degree, it is bound to be a failure as far as being a real feature.

"It goes without saying also, that photography of unusual quality and novel conception should lend its aid.

"The public like new and different photographic effects as well as a worthy and well told story for their screen delectation. Metro directors and cameramen are urged to keep this in mind.

"In touching on a few of the mistakes that others are making, I do not hesitate to say that Metro has made a few of them too. But take any recent Metro play you please and you will find that it comes close to those requirements."

Two More Seasoned Scenario Men Join Edison Staff

Everett McNeil, Who Has Broken Many Shafts in Magazine Free Lance Tilts, and Edward H. Griffith, with Nine Books to His Credit, to Make Scripts for the Company

ALMOST coincident with the enlargement of the Edison scenario department by the addition of two more writers is the election of Arthur Leeds, editor of that company, to the presidency of the Ed-Au Club. Mr. Leeds has been vice-president and, during the summer, was acting president during the absence of George L. Sargent, who had gone to the coast to produce a big feature picture.

Editor Leeds, who has ascended from model scene maker up all the rounds—actor, director, exhibitor—and who has to his credit a book on the writing of the photoplay, used a great deal as a text book, has now organized the Edison scenario department so that plays are handled with much greater dispatch and sureness as to getting all worth while material.

Everett McNeil, who made a name as a literary free lance before he became interested in pictures, is one of the new members, while Edward H. Griffith, a well-known newspaper man, and Paul Sloan are the other additions.

Mr. McNeil recently came from the Vitagraph, where he re-constructed and picturized many successes. He has just finished the scenarioization of "In His Steps," the story, which will likely be called "The Crucifixion of Philip Strong."

It will be a Kleine-Edison, five-reel feature, and Mabel Trunnelle and Robert Conness will be featured. Director Richard Ridgley is enthusiastic about Mr. McNeil's picturization. Mr. McNeil has had nine books to his credit, and had sold many scripts before he was engaged by Vitagraph.

Mr. Griffith, who is doing original and re-construction work, comes from the Cleveland *Leader*, where he did the feature stories, and found time meanwhile for magazine writing and scenarioization. Mr. Griffith did commented-upon work on such occasions as Taft's and Roosevelt's tour about Ohio and similar important national events.

Mr. Sloan, who is doing the sub-title work, is also a newspaper man. Many of the Edison directors are also doing unusual scenarios.

Mr. Leeds, who is now a member of the Society of American Dramatists and Composers, will, within the next two weeks, address that body on the needs and scope of photoplay writing. Mr. Leeds believes that the keen interest of these dramatists, who have given the American stage their biggest successes, speaks highly for the vast improvement of the screen, once looked at askance.

Mr. Static Fails to Preserve Film Statu Quo in a "U"

Eighteen Scenes, Taken at Bear Lake Valley for "John o' the Mountains" by Sydney Ayres, Were Found Defective When Developed at Studio and Ordered Retaken

Los Angeles, Nov. 25.

H. G. STAFFORD, formerly a member of the Universal scenario staff, who later served in the capacity of director, and has since been with the Lubin company at San Diego, is again with the Universal as a writer, and temporarily installed as scenario editor, succeeding Chester B. Clapp, who resigned to accept a position as writer at the Lasky studio.

Harvey Gates, who has written and adapted a number of the Universal's recent successes, appearing both on the regular and the Broadway Feature program, has been assigned to adapting for the screen, "The Journal of Lord John" series, from the stories by C. N. and A. M. Williamson.

The first episode was prepared by Norbert Lust, but producers at Universal City found it more convenient and satisfactory to have the scripts prepared at the West Coast studio.

Mr. Gates has now adapted the second, third and fourth episode and is working on the fifth, all of which will be produced by Director E. J. LeSaint, with William Garwood and Stella Razet. The company is now working on the second episode.

Considerable expense was saved in the making of scenes for "John o' the Mountains," exteriors of which were taken at Bear Lake Valley. The company, under the direction of Sydney Ayres, sent the undeveloped film to the studio, where it was developed at once, and it was found that eighteen scenes were defective because of static.

By telephone the producing company, just ready to leave for the studio, a distance of seventy miles, was notified of this, and information was given so that the scenes could be retaken. Many contain snow, and it is possible that these effects could not have been secured had they returned to the studio.

Francis Ford is home from a vacation spent in the East and during the coming week will take up the production of two and three reel subjects. It has been decided by Director General McRae and other officers that Grace Cunard will not play in the Ford productions of the immediate future, but instead will have her own company.

The personnel of this organization has not been definitely settled, but it is known that her first subject will be entitled "Her Better Self," and will consist of two reels.

J. C. JESSEN.

"THE KING'S GAME" TO BE PRODUCED BY DALY FOR PATHE

Arnold Daly will produce for Pathé's Gold Rooster program George Bracket Setiz's Broadway success "The King's Game," in which William A. Brady presented James K. Hackett for a couple of seasons. Mr. Daly has secured for his cast Pearl White, George Probert, Sheldon Lewis, Stanley Dark and Martin Sabine.

This picture marks Miss White's return to pictures after a long vacation, which began with the ending of "The Romance of Elaine."

"To Keep Solvent Avoid 'Bankrupt Films,'"---Freuler

President of Mutual Company Says That "Too Many Exhibitors Are Being Led Astray by Bookings That Break Down All Prestige They Can Build Up by Using Pictures Made by Weakling, Wobbling Concerns of Fly-by-Night Character"—Wise Buyer Takes Standardized Goods

"BANKRUPT" and "fire sale" films are the greatest detriment to the progress and prosperity of the exhibitor today, according to President John R. Freuler of the Mutual Film Corporation.

Mr. Freuler has given out an interview on the subject, taking a parallel from the general merchandising field and applying it to the exhibitor's side of the film business.

"Every exhibitor worthy of consideration is trying to build up a reputation for having the best film entertainment in the locality he serves," observed Mr. Freuler. "He wants his place to be known as always having 'a good show.'

"But too many exhibitors are being led astray and into bookings that break down all the prestige they can build up, simply because they are being offered so much 'bankrupt stock.' By that I mean the films that are being offered for rental from weakling, wabbling concerns of the 'fly-by-night' character.

1,000,000 Feet of Dead Film

"I am very reliably informed that there are more than one million feet of negatives in New York alone that will never see the light of day.

"But still somebody will be trying to sell these worthless films and some of them will be forcing their way into some of the theatres, to the ultimate loss and disappointment of the exhibitors unwise enough to book them.

"It is a state of affairs that might be expected in so strong and prosperous an industry as the making of motion pictures. Of course there are people who always rush in to fatten the lists of failures by ill-advised investments and attempts.

"These people are always weeded out finally, as the history of every great industry shows—but in the meantime they produce a lot of worthless junk products which are so often worked off to the loss and the disadvantage of the consumer.

"That is the situation I want to call to the attention of the exhibitors and against which I want particularly to warn them.

"No wise buyer is tempted when he passes down a street and sees flaming signs that announce 'receiver's sale' or 'fire sale' or 'closing out on account of bad health.' He knows that the man behind the signs has a line of junk to sell with nothing but failure back of it. The public has grown wise and has no use for it.

Goods with a Name, Safe

"Yet just that sort of labels ought to be put on every reel of the kind of film I am talking about.

"The wise buyer and the prosperous, successful dealers are those who buy and handle trade-marked goods—goods with a name behind them, a reputation built on sincere, consistent performace, a reputation to maintain.

"The exhibitor who deals with the Mutual Film Corporation knows that he is getting his film from a concern that has been in the business for years, a concern with an established reputation, supplying a clean, certain product of high standards, films that are standardized in character, that have passed the rigid inspections of a big staff of experts, men qualified by all the experience that there has been in the history of film production—and above all the film of a concern that the public knows and approves.

"Marshall Field, Altman, United Cigars, Tiffany, and all the rest of the successful retailers do not sell any 'bankrupt stock,' they have no 'fire sale' goods. Rather they handle trade-marked, reliable, well known products, time tried and worthy of the public confidence they enjoy.

"The motion picture exhibitor, as a retailer of entertainment, will do well to take a lesson from them. It is the plainest kind of common sense, which ought to be made a lot commoner."

Edna May in a Vitagraph at $100,000 for Charity

"Belle of New York" Star, Who Married Metropolitan Banker and Retired from Stage, Will Give Money Received for Posing to Red Cross Work

EDNA MAY, former comic opera favorite of two continents, the wife of a New York multi-millionaire, and one of the most beautiful women in the world, is to appear in motion pictures. She has made a contract with the Vitagraph Company, calling for her appearance in a single feature film, for which she is said to receive the record-breaking amount of $100,000.



EDNA MAY

Financial gain was not the motive that lured Miss May from the privacy of her married life. The entire $100,000 will be turned over to the Red Cross and other worthy charities in which she is interested. Well remembered and loved as "The Belle of New York," at the Casino theatre, New York, several years ago, Miss May, since her marriage to the rich banker, has been out of the limelight's glare.

It was due to the efforts of Albert E. Smith, treasurer of the Vitagraph, that she agreed to pose in motion pictures. Both he and Commodore J. Stuart Blackton had met Miss May socially, and her rare type of beauty woke them to an immediate realization of the possibilities of using her in scenes for their company.

It was no easy task to lure her from the quiet of her home and bring her to the point of signing a contract. They pleaded along charitable lines, and only upon the stipulation that the money she received would go to Red Cross and other charities, would she agree.

Mr. Smith is equally enthusiastic over the test film that has been taken and is certain that the Edna May film will be a photoplay classic. The picture in which she is to appear has not as yet been announced.

Few actresses reached the heights of popularity, both in America and abroad, that Miss May attained as Violet Gray in the comic opera "The Belle of New York." She was cast in the role by George W. Lederer and on the opening night of the production at the Casino theatre, New York, her remarkable beauty, her grace, charm and ability, made her a star overnight. Because of Miss May's personality the play enjoyed a long engagement in London at the Shaftsbury theatre.

Following "The Belle of New York," she starred in "The Casino Girl," "An American Beauty," "The School Girl," "The Catch of the Season," and other operatic successes both here and in London. In a revival of "The Belle," Miss May's reappearance was greeted with the same expression of popularity that made her loved in the role several years previous.

In January, 1907, Miss May created the title role in a new comic opera, "Nellie Neil," at the Aldwych theatre, London, and won new honors. In June of the same year she was induced to forsake the stage for the privacy of married life, and wedded a New York banker, one of the wealthiest men in America. Since that time the theatrical public has had no glimpse of her, and her reappearance through the medium of the screen will be anxiously awaited by those who knew her and loved her as "The Belle of New York."

Board of Trade Shows Wilson Injustice of Film Tax

Executive Secretary Binder, After Conferring with Treasury Officials, Places Matter Before the President, Who, Impressed with Industry's Claims, Causes Question Brought to McAdoo

SUBSTANTIAL progress is being made by the Motion Picture Board of Trade in its campaign to have the war tax on motion picture theatres modified. The Board, through its executive secretary, J. W. Binder, has laid the matter before President Wilson and the Treasury Department.

After conferring with Treasury officials, Mr. Binder sent a letter to the President, pointing out the manifest injustice of the way in which the tax is levied. The President replied through his secretary that he had caused the question to be brought to the attention of Secretary McAdoo.

The present war tax bill expires by limitation December 31. It is believed, however, that owing to the pressure of other matters at the "short session" of Congress, which convenes December 5, a resolution will be passed extending the tenure of the war tax measure sixty days.

The movement for the righting of the war tax was largely due to the initiative of MOTION PICTURE NEWS, which was responsible for bringing to the attention of the Board of Trade the following letter from an exhibitor at Hardin, Mo., to THE NEWS:

"I am not presuming to dictate as to whether the United States Government is right or wrong in establishing a war tax, and do not propose in this article to go into the question with arguments pro or con. But being an exhibitor in a rural town of 800 people, I personally know that the present law is one of the most unjust enactments ever placed on record.

"In fact, the United States Government would prosecute any individual or corporation that practiced the discrimination which this particular enactment entails upon the moving picture exhibitor.

"It, as you know, places a tax not on the business done, but on the equipment, irrespective of whether the equipment is used once a month, several times a day or not at all. A theatre seating 500 people in the congested part of any large city pays the same tax that one in the suburban district, or the house in the country town.

"Any one considering this feature for a moment will see the inequality of the tax upon the various houses simply because some are located where the opportunities for admission are in the thousands where others would not reach beyond the numeral of ten.

"Again, why should the government say to the manufacturer of tobacco, or any of the other lines of business upon which a tax is imposed, you must pay a certain tax per cent on the goods you sell (not make), but of the theatre demand a tax upon every chair in the house regardless of whether it is ever used or not?

"We, as exhibitors know, even if the members of Congress do not, that theatres are compelled to carry a burden in equipment in order to accommodate the public on special or unusual occasions, and it seems manifestly unfair that an extra burden should be rammed down our throats simply because we are unfortunate enough to be a victim of such circumstances.

"I am persuaded that these points were not presented to either house of Congress, else they certainly are too intelligent a body of men to enact such a flagrant class legislation law. On our business, this tax including our other taxes, will run close to ten per cent of the gross income.

"I trust the proper effort will be made by those placed so they can give the matter the attention it deserves, to the end that in the future the discrimination will be eliminated even if we do have to pay the tax. In this the columns of THE NEWS would be very valuable.

"Very truly,
"HARDIN ENTERTAINMENT CO.,
"By CHARLES D. WEAKLEY,
"Sec'y and Treas."

"SECRET AGENT," GAUMONT, READY DECEMBER 15

Robert T. Haines has completed his work in "The Secret Agent," an Arthur Stringer photodrama, filmed at Jacksonville, Fla., by the Gaumont Company for release on the Mutual Program. Mr. Haines has returned to New York.

A private showing of "The Secret Agent" recently had Mr. Haines as an interested spectator. He expressed himself as highly delighted with the record the camera had made of his work. It is planned to release "The Secret Agent" December 15.

BARTLETT, SCENARIO MAN, GOES TO INCE

Lanier Bartlett, former scenario writer for Selig, who adapted "The Spoilers," "The Rosary," "The Ne'er Do Well" and several other big subjects, together with writing a number of very successful original scenarios, has been added to the Thomas H. Ince Kay-Bee scenario staff.

Original Scenarios for Equitable from Now On

Company Will No Longer Purchase Rights to Stage Plays or Short Stories with Supposedly Dramatic Possibilities, but Expects to Use Scripts Specially Written for Screen

"IF the purchasing of dramatic stories and former stage successes at fictitious prices is the only way Equitable can succeed, Equitable is doomed to dismal failure."

Arthur H. Spiegel, president of the Equitable Motion Pictures Corporation, is the author of the above terse paragraph.

"We are going after original, unconventional, different stories with exceptional plots, unpictured situations, clean but powerful documents. We are willing to go a long, long way to procure an original story—but to buy in a dramatic piece, with a conventional plot and nothing novel, at a great big price, just because some well-known writer authored it, and it played a few months on Broadway—we will not do it!"

"We bought 'The Chain Invisible,'" said Mr. Spiegel, "only after our two scenario experts and one of the best directors we have, read and approved it. We were aware all the time that Richard Le Gallienne was a wonderful conceiver of plots and situations, but we cannot visualize reputations. We can only put the material on the screen."

In answer to a question, Mr. Spiegel said:

"We have contracted with Roy McCardell, who has written no less than two hundred successful film stories, to write a scenario for us, and Mr. McCardell will bear me out in the statement that before we treated with him at all he was asked to submit his plot, ideas and scene plots.

"Mr. McCardell was broad. He left our office on Monday and returned a few days later with his story entirely outlined. His work was thorough, he had met our request with a finished and detailed statement as to what could be done with the two thousand word synopsis he submitted. The result was that a deal was consummated and Mr. McCardell is now at work completing his scenario.

"Rachael Crothers, who is responsible for half a dozen big Broadway plays, is under contract with us to write scenarios—but before we concluded arrangements with her, we were satisfied in every respect that she was equipped and able to concoct stories that could be visualized.

"Our great trouble in the past," continued Mr. Spiegel, "was that producers have been buying stories written at the stage, and in which dialogue played the principal role. We must have stories written directly at the screen, and in which the dialogue is but a minor feature."

"What about stars fitting the plays?"

"I am glad you spoke of that, for I would not have thought of it," replied Mr. Spiegel. "Well, we have all been wrong on that, too. It is a fallacy to say that such and such a play does not fit a star.

"An actor of merit is an actor of merit. He or she is being paid big money on the strength of his or her ability to portray various parts. If he or she must have a tailor-made manuscript, constructed around the contour of his or her histrionic self—then he or she is a falsely made star, and sooner or later will disappear from the theatrical horizon."

MALCOLM DUNCAN ENGAGED FOR KLEINE PLAY

Malcolm Duncan, Harrison Grey Fiske's leading man, is an addition to the list of stage and film stars now engaged at the Kleine studios. Mr. Duncan was engaged last week to play the leading juvenile role in "Wild Oats," a feature now in process of filming.

Duncan has been given support in the persons of Alma Hanlon, Ruby Hoffman, Frank Belcher, William Anker and Herbert Hayes. Aside from his stage experience Mr. Duncan has frequently been seen in film, notably in George Kleine's "The Money Master" and "The Spendthrift," with Irene Fenwick.

Film "Atmosphere" No Subject for Mild Dismissal

Producers Consider It Vital Element in Pictures and, Says Zukor, Seek Best Regions for Local Color, As in Case of "Still Waters," Whose Plot Motives, Instead of Running Deep, Play Gracefully on Surface of the Story—New York Better Than Los Angeles As Filming Centre

"THE importance of obtaining the proper atmosphere for every production has never failed to impress me since the days when a sombrero and 'chaps' were considered sufficient to transfer a grocery clerk into a perfect cowboy," declared Adolph Zukor, president of the Famous Players Film Company, apropos of the departure of Marguerite Clark and J. Searle Dawley for Savannah, Ga., where the film adaptation of the celebrated play, "Mice and Men," will be staged.

"At that time the Jersey woods served for every setting in the category, from darkest Africa to 'India's sunny climes'—not to mention the Arctic regions.

"That was what might be termed the Stone Age of motion pictures, and I have no doubt that many discriminating persons who had the misfortune to attend those early shows might have never entered a photoplay house again. If they did, however, they would find that vastly different conditions obtain today.

"The development of the longer films and then the formation of film producing companies for the express purpose of adapting successful plays to the screens, marked the introduction of new methods of production, of a beginning of the minute attention to detail, which is absolutely essential to the success of a photoplay today, and which had resulted in its present high status in the amusement world, which finds its ultimate expression in the great photoplays which one now sees in the leading theatres all over the country.

"Firmly convinced that the proper atmosphere was positively essential to the success of the adaptation of well-known plays to the screen, I have always insisted that the directors go to any means within their power and ingenuity to obtain the right setting.

Miss Clark in South

"In the case of 'Mice and Men,' Madeline Lucette Ryley placed the story in the South. It is practically impossible to find really Southern atmosphere in the North. One may discover a single house with the familiar Georgian pillars, but the illusion ends right there. That is why Miss Clark and the company have just gone to Savannah. For there one cannot take a picture which is not brimful of the spirit and tradition of the South as we know it of old.

"'Atmosphere' is frequently an expensive luxury, if one reckons first cost, but in the long run it is a most profitable investment. For instance, in producing 'The Eternal City,' we sent Pauline Frederick and her company to England and Italy for several weeks.

"The expense bills might have been considered high—but the realism which resulted from that journey made the picture a masterpiece and added greatly to the popular interest in the production.

"When the war prevented the carrying out of our original intention of sending Miss Frederick to Egypt to photograph our adaptation of Robert Hichens' 'Bella Donna,' we spent many weeks in search of a proper substitute.

"Finally we decided upon Florida as the only available place. The singularly strong tributes which were paid to the atmosphere of the production by the reviewers show that our efforts and expense were amply repaid.

"Again, in the case of 'Still Waters,' it would have been simple to have gotten an old canal boat in the Hudson River, and by using very restricted space for the scenes, to have given a fair semblance of reality to the canal life portion of the play.

Picks Right Kind of Localities

"But, with the Delaware River flowing through the Pocono hills in the neighborhood of Easton, Pa., and with a real canal paralleling the river through that exquisite valley, it seemed almost criminally negligent not to send the players to that point. So the picture was given the setting which called forth so much approbation from those who saw it.

"In 'Madame Butterfly' and 'The White Pearl' we had to obtain Japanese atmosphere, but distinctly different, for the latter was a sea story. Hence Marie Doro and her company went to one of the rockiest portions of the coast of Maine and Miss Pickford was dispatched to 'somewhere in Jersey' where there are the most beautiful Japanese gardens in this country.

"I am not at liberty to disclose the name of the place because it is a private residence and the owner does not wish his name to be used.

"At the present time there is one of our companies at the old Thompson home in Swanzey, N. H., where we are producing the rural portions of our adaptation of Denman Thompson's delightful play, 'The Old Homestead.' This is indeed the acme of realism, as the author-actor used his old farm as the setting of his original play, and the characters depicted in it were actually his neighbors.

"Through the courtesy of Frank Thompson, son and heir of Denman, we are accorded the privilege of presenting to the public the actual scenes which even the great genius of Thompson himself could only represent in painted canvas upon the stage.

"The same holds true of Grace Church, which formed the familiar background of Act III. Thompson was again forced to resort to canvas and paint, while Frank Losee, his successor, in the role of Josh Whitcomb, actually plays the scenes before the old church itself.

Agreement of Paramount Associates

"These are the touches which differentiate the mediocre feature film from the really worthwhile photoplay—an opinion in which I am glad to say that my associates on the Paramount program heartily concur. It was the conviction that such is the case which determined the Famous Players to make New York their center of production. With all due respect to those whose enterprise led them to boom California as the mecca of motion picture men, we believe that New York is the logical place for the location of the main plant of the photoplay producer.

"In the first place, it has unequaled facilities for communication with every portion of the globe. It is the center of American commerce and therefore the center of transportation. From it one can reach any given variety of scenes and locations in the shortest possible time. That is the vital point—the variety of settings.

"And though nobody appreciates more than I the beauties of California and the wide range of climate and scenery which it enjoys, it does not compare in accessibility and in variety with the opportunities afforded by New York," said Mr. Zukor in conclusion.

Fairbanks in Realistic Ring Battle for Triangle

Sharkey's, New York, Scene of Prize Fight Scenes, Staged Cleverly by John Emerson, with Star of "The Lamb" as Champion Pugilist

D. W. GRIFFITH'S eastern producing force inaugurated its debut among the studios in the vicinity of New York City, Wednesday evening, November 24, when it invited Lambs, Friars, Screen Clubians, newspaper men and a goodly number of the city's populace to witness the filming of some prize fight scenes at Sharkey's A. C., Columbus avenue and Sixty-fifth street.

The scenes are to go in a Fine Arts-Triangle picture, "His Picture In the Papers," starring Douglas Fairbanks, under the direction of John Emerson. In this story Fairbanks, as the son of a millionaire, attempts in divers manners to get his picture in the papers and after knocking out the champion in Sharkey's place he proudly poses for the reporters, but alas! the officers of the law break into the place, break several heads and also the precious cameras, containing exact reproductions of Fairbanks' smiling countenance.

Several real, live, healthy fighters took part in the bouts preceding Fairbanks' debut into the ring. One of them took punishment bravely in order that he might score success as an actor in the picture and unless all things point in the

wrong direction, the knockout blow delivered to the jaw by his opponent will startle with its realism. And then Fairbanks came and proceeded to pummel the champion in a style that will doubtless appear convincing on the screen.

Emerson is a director who can make a mere mob act when there is nothing to act at. He took one division of the ringsiders, most of them all untrained before the eye of the lens, and made them register the various emotions that they would naturally go through of a fight were raging before them. But the clever part of it is that there was no fight. Emerson was merely telling them how to act and then catching them with the camera.

"His Picture in the Papers" will contain a series of very realistic fight and ringside scenes judging from those bits that Emerson took at Sharkey's.

Herrington Predicts Banner Convention for 1916

Four Cities in Spirited Fight for Next National Exhibitors' Meeting, Which League President Declares Will Be Record Breaker in Point of Attendance

FRED J. HERRINGTON, national president of the Motion Picture Exhibitors' League of America, stopped in New York last week long enough to announce that the race for the 1916 convention city had narrowed down to four contestants—New York, Pittsburgh, Chicago and Detroit.

All four were fighting spiritedly for the honor, declared Mr. Herrington, and there promised to be some interesting campaigning before the contest was closed.

The League head would not commit himself on the subject, but from other quarters it was learned that Pittsburgh and Chicago are at present favorites, with New York and Detroit strong "runners-up." The decision, however, is still in the middle distance.

Mr. Herrington was all enthusiasm and optimism. The 1916 national convention, he said, will be held on the first Monday following July 4. If the state conventions he has attended so far, he went on, are reliable bases for forecast, he was ready to predict the biggest attendance that a national convention has recorded.

"The signs of a stronger and more numerous organization," said the president of the League to MOTION PICTURE NEWS, "are plentiful and encouraging. Ohio produced the best state convention at Cleveland this fall, the Buckeye exhibitors have ever known. The first session saw 140 exhibitors in their seats, and 300 were counted before it was over. I was particularly gratified, for the Ohio situation was a delicate one, since, through no fault of its own, the state organization there had automatically put itself out of the national body.

"I am sorry there have been so many misunderstandings of the conditions in Ohio, for really they were very clear. The state league failed to pay its share of the per capita tax to the national organization. When that tax became overdue, it was the duty of the national secretary to bring the matter to the attention of the state secretary. Was this a difficult matter when they were one and the same person?

"Whose fault, then, was it that Ohio found herself outside the League bounds? Obviously, that of the man who failed to do his duty as a national officer and as a state officer. I am not blaming the exhibitors of Ohio—the fault is with individuals.

"But why rake up these past matters? The Cleveland convention was called by me, acting within my legitimate powers, at the request of Ohio exhibitors, for the purpose of reinstating the state organization. It was the convention of the state body. The officers then and there elected are the rightful officers of the state league. Any exhibitor who was a member, by resuming payment of his dues, becomes a member again in full standing. That is all; no red tape, no disagreeable features or 'prodigal son' stuff while I am president. We need Ohio. Ohio needs us. Why not take the shortest and best means of getting together?"

"Across the Sunset Sea" Washed by the Blue Pacific

Director Macdonald, with His Company on Santa Cruz Island for Scenes in American Company Picture, Is Endeavoring to Catch Haunting Beauty of Locality

WORD comes from the studios of the American Film Company, which releases five weekly, one tri-weekly and Masterpictures through the Mutual, that two companies of players are at present out on picture-taking tours, and that the remaining companies are busily engaged in picture making.

Director Donald Macdonald and his company are on Santa Cruz Island this week taking scenes for a picture entitled "Across the Sunset Sea." This, a three part drama of the blue Pacific, is a tale of the romantic southwest, and the haunting beauty of the Santa Barbara Island.

This Clipper star feature will be an inovation, since its story of sea life will, it is said, include settings never obtained before of these islands, off the beaten track followed by Californian sight-seers.

Director William Bertram has left with his company of Mustang players for San Pedro, Cal., to take exteriors for the sixth picture of the "Buck Parvin in the Movies" series, "Water Stuff," in which Arthur Acord, the American star, is making a hit.

Director Bertram's company has just completed the fifth picture of the series, "Author! Author!" One of the most sensational incidents of the entire series will be the exhibition of steer-throwing which Mr. Acord accomplished at the Santa Barbara studios for this picture. The steer had been teased into madness by the cowboys, and nearly caught the actor between his horns and the fence.

Three Beauty comedies are nearing completion. "Billy Van Deusen's Last Fling," featuring John Steppling, supported by Carol Holloway and John Sheehan; "Ella Wanted to Elope," and "Walk This Way," a comedy from the pen of Roy McCardell and featuring Neva Gerber; Walter Spencer, Lucille Ward and Robert Klein.

"In the Sunset Country," a two reel Western drama of the modern type is being directed by Frank Cooley, who himself is playing a prominent part. In the cast are E. Forest Taylor, Lisette Thorne, Nell Franzen and Warren Ellsworth.

Anna Little and Frank Borzage, supported by "Big Tree," an Indian, Dick La Reno and others are busy at work on a future Mustang release entitled "The Cactus Blossom," written by Kenneth B. Clarke, the well known *Saturday Evening Post* contributor.

Vivian Rich and George Periolat, under the direction of Director Reaves Eason are engaged in the production of "Vivian," a two reel drama. Miss Rich and Mr. Periolat are being supported by Leslie Reed and Sylvia Ashton.

TREE TO WINTER IN CALIFORNIA FOR GRIFFITH PICTURES

Sir Herbert Beerbohm Tree, who has become a Triangle star, spent three days in New York on his way from London to Griffithville.

Sir Herbert will spend the winter in Southern California, but speaks of making his re-entry to the legitimate stage in New York next spring. He is not a novice in the pictures, as he did "Cardinal Wolsey" in "Henry VIII" in England. The actor-knight, according to interviews he gave during his New York visit, believes in the co-equal spheres of legitimate and picture drama.

The human voice can never be superseded, he says. The drama of dialogue and of emotions best expressed by words will always prevail, but the spectacular drama of the pictures will have enormous importance.

The distinguished visitor expects to do some elaborate film spectacles under Mr. Griffith at Los Angeles.

PLYMPTON SCENARIO OF WILLIAMSON STORY FOR VITAGRAPH

The Vitagraph Company has begun production on a new serial story by C. N. and A. M. Williamson, which was picturized for the screen by George Plympton.

Earle Williams, Charles Kent, Nellie Anderson, Garry McGarry, Thomas Mills and L. Rogers Lytton will figure prominently in its enactment. It is being directed by W. P. S. Earle.

DIRECTOR CAREWE, METRO, BREAKS ARM, BUT WILL COMPLETE SCENES

Edwin Carewe, who is directing the elaborate five-part feature, "The House of Tears," in which Emily Stevens, the gifted emotional actress is starred, broke his arm in two places while cranking his automobile in front of the Rolfe studio.

Despite the painful injury, Mr. Carewe did not miss a single working day, appearing the next morning with his arm in a splint. He will continue until "The House of Tears" is completed, then Mr. Carewe will take a brief vacation.

"SCALES OF JUSTICE" TIP IN RIGHT DIRECTION FOR RAWLINSON

"The Scales of Justice" is the title of a three-reel subject made at U City, which features Herbert Rawlinson as an unfortunate young man convicted on circumstantial evidence, and railroaded to prison.

He seeks revenge upon the commonwealth, but is prevented from carrying out his plans by a girl he rescues from a Chinese joint. Agnes Vernon plays the opposite lead, and the direction is in charge of William Worthington.

PAT ROONEY A "BELL HOPPER" FOR UNIVERSAL

Pat Rooney, late Orpheum circuit headliner, has been engaged by the Universal and will play in Joker comedies. He is now appearing in a two-reel subject entitled "The Bell Hopper," being made by Roy Clements with Victor Potel and Lillian Hamilton as the other principals.

Babson Joins Paramount to Help Edit Newspictures

Statistician, Whose Books, Based on Dry Figures, Have Proved Sources of Instruction and Entertainment, Will Prepare Some of His Works for Screen

ROGER W. BABSON, the noted statistician, has allied himself with the Paramount Pictures Corporation in the capacity of associate editor of the Paramount Newspictures, and his works are now being filmed for presentation at Paramount theatres.

It may seem at first glance that statistics do not provide a very fertile field for the cameraman, but this, it developed in a talk with Mr. Babson, is not the case. "Probably there is nothing so uninteresting to the average man as dry statistics," Mr. Babson said.

"He cannot get very excited when he reads on the printed page that five hundred and sixty-six million cans of beans are sold in the United States and Canada, or that in New Jersey there are 50.4 per cent. more mosquitos to the square mile than in any other state in the Union, but by the free use of illustrations I have been able to circulate my books quite largely, and I am informed by public libraries that they are in considerable demand.

"Let us take the European war as an example. There are few in this country who are not deeply interested in the question and there are few who after thinking about the matter will deny that statistics are absolutely necessary in a study of the conditions which have brought on the conflict. The problem is to present them in a way that will attract and hold the attention and interest of the great public. We think that motion pictures will solve this problem.

"This all can be shown by means of animated charts, cartoons and trick photography in a way that the average man will remember. The causes that have brought on the war as well as its progress and its inevitable results can be carried to a larger number of people in a week than would read of them in years in books or magazines.

"The high cost of living is a sore problem. The prices of almost all commodities have, it is true, increased, but statistics will show that some communities are successfully coping with the situation, and the first of my films to be released through the Paramount Pictures Corporation shows this.

"Questions of such a vital interest as those which I have outlined can be asked and answered by means of our animated magazine which embraces many other features of interest to the great public.

"I first became deeply interested in the motion picture when on a visit to South America I encountered at several points the cameramen of the Paramount expedition, and it was then that I conceived the idea of adapting statistics to the screen. Investigations proved to me the advisability of allowing Paramount to handle these pictures, and when Paramount Newspictures were issued a place was found in them for me."

Roger Ward Babson was born at Gloucester, Mass., July 6, 1875. He received his A. B. from the Massachusetts Institute of Technology in 1898 and on March 29, 1900, he was married to Grace Margaret Knight, of St. Paul, Minn. He is president of the Babson Statistical Organization with branch offices in New York, Philadelphia, Chicago and London.

He is lecturer on statistics at his old college, special writer for the Curtis publications, *Saturday Evening Post,* New York *Times* and other periodicals, and he is a member of the American Economics Association. Some of his most famous and widely read books are "Business Barometers," "The Future of the Working Classes," "The Elements of Successful Investing," "Prosperity, How It Must Come," "The Future of the Railroad" and "The Future of Us Boys."

Pathe Gets Rights to Screen First Kipling Novel

"Light That Failed," Illuminating Dark Corners of Life in India, to Feature Edeson—Parker's "Weaver's" to Spin Gold Rooster Threads of Popularity for Company

PATHÉ has acquired the picture rights to Kipling's "The Light that Failed," and Edward Jose will start work on its production of it within the next two or three days. This is the first Kipling book to be put into pictures and is filled with excellent dramatic material. Mr. Jose has secured an excellent cast headed by Robert



JOSE COLLINS (Pathe)

Edeson, Jose Collins, Lillian Tucker and Claude Fleming. "The Light that Failed" will be put upon the Gold Rooster Program.

Simultaneously with the making of this picture Mr. Jose will put on Sir Gilbert Parker's famous novel "The Weavers," using the same cast in both. This is probably the first time in the business that such doubling has been done, and it is made possible in this instance by the fact that each novel has many scenes laid in the Soudan.

The Feature Film Corporation, of which Mr. Jose is the managing director, has made arrangements with Pathé for the production of a twelve chapter serial picture. Carroll Fleming, formerly stage director for the Shuberts at the Hippodrome, and a master at obtaining big effects, has been engaged to direct this serial which will be under the personal supervision of Mr. Jose.

The Feature Film Corporation is now conducting negotiations for the building of its own studio, and plans a considerable extension of its activities.

FORTY-TWO METRO MEMBERS AT DINNER THANKSGIVING EVE

Chaperoned by "Kid" Hogan, former prize fighter and now chief property man at the Rolfe-Metro studios, forty-two members of the scenic and property working staff under the Metro banner, celebrated Thanksgiving Eve with a dinner and dance at Reisenweber's restaurant, near Columbus Circle. After the dansant, which preceded the dinner, the group of atmosphere creators marched in a body down Broadway, and were entertained at the Columbia theatre with a box party.

"You see stars when you see Metro," Kid Hogan said, in a brief after-dinner speech at Reisenweber's, "but take it from me, I've been seeing stars nearly all my life. I saw stars aplenty when I fought Joe Gans, Packy McFarland, Kid Griffo, Abe Attell, and that bunch of sluggers. Seems to me like I am stuck for this star game."

Among some of the prominent members of the party were "Bill" Sweeney, "Shorty" Graham, Johnny Wise, Sheery Harris, Marty Malone, Art Herman, Fred Smith, Phil Armond, Charley Schaffer, and Edward Shulter, the technical director.

STARS AND SCENES FROM THREE GAUMONTS FOR NOVEMBER-DECEMBER RELEASE ON THE MUTUAL PROGRAM



CISSY FITZGERALD IN "CURING CISSY"—ROBERT T. HAINES IN "THE SECRET AGENT"—HARRY VOKES IN "BEAUTY IN DISTRESS"

NORTHERN OHIO LEAGUE OPENS CLEVELAND HEADQUARTERS

Special to Motion Picture News

Cleveland, Nov. 30.

The Northern Ohio Motion Picture Association has opened its new headquarters on the fourth floor of the Republic building.

A housewarming featured the opening November 23 of the new quarters, which sumptuously furnished, will meet the needs of exhibitors for a long time to come.

In the largest of the three rooms, which will be used for league meetings, there will be seats for more than one hundred persons. The other rooms are used for an office and a reading parlor. Many new members, some from down the state, have been enrolled.

"SOULS OF BONDAGE" FIRST LUBIN FOR NANCE O'NEIL

The management of the Lubin Company announces that the first of the series of photoplays in which Nance O'Neil is to appear under the Lubin banner will be an original five act photoplay, "Souls in Bondage," from the pen of Daniel Carson Goodman, author of "Hagar Revelly," and other literary successes, now writing exclusively for the Lubin Company.

"Souls in Bondage" has been written especially for Miss O'Neil by Mr. Goodman. Edgar Lewis will direct. It will be released during January or February through the V-L-S-E offices.

HOUSMAN NOW WITH LUBIN IN "FATE"

Arthur A. Housman, formerly of the Edison Company, has joined the staff of Lubin players, and will make his first appearance under the Lubin banner with Director Jack Pratt in a prominent role in Daniel Carson Goodman's railroad story, "Fate," which will have its release through V-L-S-E early in 1916.

WILLIAMSON STORY FOR MUTUAL-AMERICAN

"Lord Loveland Discovers America," the story of G. M. and A. M. Williamson, the popular authors, is being produced at the American (Mutual) studios. The setting called for a most elaborate and expensive preparation.

Arrow Goes Straight for "Bigger Production" Mark

Shallenberger's Company Increases Capitalization from $30,000 to $350,000 and Makes Contract with Pathe for 10 Five-Reel Gold Rooster Features a Year

IN order to have the proper facilities for its increased output under contracts recently entered into with Pathé, the Arrow Film Corporation, of 71 West Twenty-third street, New York, has been reorganized and enlarged. The new contracts call for the production of not less than ten five-reel Gold Rooster features a year, and the production of the new "Who's Guilty?" series and other Pathé pictures.

The Arrow Film Corporation originally was a New York corporation with a capitalization of $30,000. It now has been reincorporated under the laws of Virginia, and its capital stock increased to $350,000. Practically all of this stock was subscribed for and is held by the investors in the original Arrow Company.

The first meeting of the new company was held last week and the following officers were elected: President, W. E. Shallenberger; vice-president, Gaston Van Werveke; treasurer, Norman Conniers; assistant treasurer, Frank W. Lynch; secretary, Albert S. LeVino. These officers also are directors, and Howell Hansel and J. F. Shallenberger constitute the remaining members of the board. The executive committee consists of Messrs. Shallenberger, Hansel and LeVino.

W. E. Shallenberger is a heavy investor and an active participant in all the collateral branches of the film industry. He has large holdings in the Thanhouser, Mutual, American, Reliance, Majestic and other motion picture organizations. He has owned several theatres in the central West, has operated his own exchanges, and is thoroughly familiar with the distributing and producing ends of the business.

Mr. Van Werveke formerly was secretary to Louis J. Gasnier, general manager of Pathé. Mr. Conniers is a man of broad sympathies and high artistic attainments, added to which he is an executive of the first rank. Mr. Lynch was auditor of the Thanhouser Syndicate Corporation and is rated highly expert in matters of finance and motion picture accounting.

In order to start work immediately on its Gold Rooster releases, and at the same time resume work on the new scenarios of the "Who's Guilty?" series, the directors instructed the executive committee to relieve Mr. Hansel of all details of actual production at the present time and make him the director-general of Arrow productions.

The executive committee was told to cooperate with Mr. Hansel toward the selection of additional players, directors, assistant directors and cameramen, who are to engage in the manufacture of the Arrow's Gold Rooster features and other products.

Over all these artists Mr. Hansel will exercise supervision, and on his own account, will direct only the largest of Arrow productions.

The present quarters of the Arrow Company in Yonkers are not believed large enough for the increased output, and Mr. Hansel now is on a search for new studios.

The rights to a number of book and play successes have been acquired by Mr. Shallenberger for the Arrow Company. In every case they are literary products that give considerably more than their title or their author's names toward adaptation for screen purposes.

In addition to these, the Arrow Company is in the market for original five-reel scenarios, written by photoplay authors of established reputation. Mr. LeVino will have charge of this department in cooperation with Mr. Hansel.

BUSHMAN AND PAULINE FREDERICK TO LEAD MARCH AT QUAKER BALL

Francis X. Bushman, the famous star of the Metro Pictures Corporation, will lead the grand march at the fourth annual ball of the Motion Picture Exhibitors' League, at Philadelphia, on Wednesday night, December 8.

Pauline Frederick will be his partner on this occasion, and the "Who's Who" of the motion picture world in the East will attend the ball, which is one of the biggest events of its kind given for exhibitors and motion picture artists.

The Press, Press Representative and the Picture---IX

Motion Picture Editor of Omaha *World-Herald* Tells Press Agent Why His Publicity Matter for the Newspaper Is Unavailable—Chamberlen Wanted Real News, Was Just Hungry for Right Kind, But Gave the Visitor to Understand That a Mere Collection of Congratulatory Adjectives Would Not Do

THE press agent for one of the largest motion picture theatres in Omaha, Neb., stormed into the office of Ross Chamberlen, motion picture editor of the *World-Herald*. He had a "kick" on the review of the picture show at his house the day previous.

"Here I go to work and send you five hundred words, a complete review, of the picture, and you cut it down to a mere brevity," he stormed. "We advertise with you, and I voluntarily write up these reviews. Why don't you use them?"

And Chamberlen's answer may well apply to the interests of motion picture theatre press agents all over the country.

"Let's see, that was 'Madame Butterfly,' with Mary Pickford, queen of the screen playing the leading role, wasn't it?" he asked. The press agent admitted it was, and threw in a suggestion that this was a bigger reason why it should have been given full space.

"Well, in the first place," began Chamberlen, "you dwelt upon Mary Pickford, her beauty and all that, for one hundred words. Then you described the Paramount company and its buildings, equipment, and so forth for another hundred or two.

"You mentioned the other stars in the play, frequently dwelling upon the name and merits of the manufacturers, their buildings, the additions to the buildings and the like, to make up nearly all the rest of it, with a few scant words about the play itself.

Want Facts About Picture

"Everyone interested in movies knows Mary Pickford is the queen of the screen, without us mentioning it ten times, right after each other, in a review. They also know, or they would know after being told once, not six times in the same story, that she is the highest paid artist in the game. They are not interested in the additions to the plant, in the merits of the producing or manufacturing company.

"But they are interested in the stars, not enough to bear repetition over and over, but they are interested. And they are interested in the review. I could complain because you, in writing the review, didn't give me more personal stuff, and more review. Watch my page and see how the names of the manufacturing companies and all that indirect stuff is cut out. Then write your reviews accordingly."

Chamberlen added, as the correspondent left, "I don't see why they don't hire newspaper men and not dictionaries as press agents for these theatres. You ought to read these voluntary reviews. The beautiful this, the enormous that, the brilliant the other, the clever, grand, gigantic and a few other circus words.

"Oh, for a review that has more nouns and verbs than it has adjectives! I'd give my hat to see one."

Tht *World-Herald*, Omaha, Neb., which recently gained wide applause in the central west for starting a motion picture page on Sundays, has now started the feature in its daily paper. Several columns, generally two, are given over to the feature three or four times a week, and the response from the motion picture exhibitors has been most generous.

Department with Live Screen News

"The Reel Life" is the name of the column. It embraces stories of stars, with promises by the press agents and advertisements from the local houses.

Mr. Chamberlen is a wide-awake young man with a thorough understanding of news, having worked in all departments of his paper, and has already many friends among the exhibitors and exchanges of the city. The *World-Herald* has stepped into the lead in this work in its field and is making a great success of it. Other papers are expected to follow suit in a short time.

Essanay News Keeps Manufacturer's Name in the Background in Items Aimed at Press



ESSANAY NEWS

Published in the interest of Exhibitors and all Newspapers which use News of Photoplays and Players. Permission to reprint any Story or Photograph appearing herein is granted. By Publicity Department, 1333 Argyle Street, Chicago, Illinois.

Vol. VII "FIRST TO STANDARDIZE PHOTOPLAYS" CHICAGO, NOVEMBER 20, 1915 "FIRST TO STANDARDIZE PHOTOPLAYS" No 11

Who Killed CORNELIA ALSTER?

CRIMSON WING' WINS STIRRING SUCCESS

Exhibitors Congratulate Essanay on Wonderful Six-Act Photoplay of War and Romance.

Spectators Held Spellbound by Its Thrilling Action, Hearts Touched by Love Plot.

Anderson in Thrilling Drama Play Is Fraught With Pathos

EDNA MAYO APPEARS IN STRONG ACT

Bryant Washburn Takes Leading Masculine Part in 'The Edge of Things'

DRAMA FULL OF ACTION

Walthall Gains Triumph in Poe's 'The Raven'

Chaplin Appears in Double Role in "Night in the Show"

H. B. Walthall Looks Most Astonishingly Like H. B. Walthall

GREATEST MYSTERY DRAMA OF THE YEAR

Essanay's 5-act Photoplay, "The Alster Case," Holds Every Spectator Tense with Its Suspense.

Rufus Gillmore's Thrilling Detective Story Made Into an Intensely Dramatic Screeo Production

LOOKING AT PART OF THE FIRST PAGE OF THE ESSANAY PRESS SHEET

WE pointed out last week that to the photoplay editor the name of the picture manufacturer is not news.

It is, of course, necessary very often to include in each press story the manufacturer's name once, for purposes of identification. Once is enough. If the story is not virile, if it doesn't stand on its own feet, no amount of repetition of brand names or company names will keep it out of the wastebasket.

One publicity department, at least, is in a fair way to blaze the trail for this needed reform. We refer to Essanay. Its press sheet, which goes to exhibitors as well as newspapers, is to a large degree free from this evil of which discriminating newspapers everywhere are complaining.

In the *Essanay News* for November 20 there were 20 items intended for newspaper use, long items, short items, medium items. Two do not mention the name of the producer at all; the two longest mention it once or twice; ten others once or twice each; and the other six from two to three times.

In no case is the manufacturer's name made the mere excuse for the article, as too often happens in publicity of this kind.

The two stories from which the manufacturer's name is absent feature the appearance of well-known screen stars in current productions. The names of the stars are sufficient. Adding the name of the manufacturer would not have strengthened the story in the slightest.

This policy on the part of the Essanay people ought to be emulated by other manufacturers.

In general make-up, the Essanay sheet follows newspaper style. The synopses of plots are well written, the page is broken by a generous number of cuts, and the whole appearance is newsy.

One page only is given to general publicity. Pages 2 and 3 carry big display

ads. of Essanay productions, and page 4 contains synopses and casts for the week. This last feature is of more service to exhibitors than to newspapers, but it is a good feature. To newspapers the sheet would be more valuable, we believe, if it contained a larger quantity of short items about plays and players.

IRENE HOWLEY IN "YELLOW STREAK", METRO PROGRAM

Irene Howley, the charming little stage and screen actress, will be featured with Lionel Barrymore in "A Yellow Streak," a five-part feature picture produced by the Columbia Pictures Corporation, which will be an early release on the Metro program.

William Nigh, who directed the Columbia-Metro production, "Emmy of Stork's Nest," with Mary Miles Minter in the stellar role, is directing "A Yellow Streak." Miss Howley was born in Brooklyn, and for several years was a headliner in vaudeville, and known throughout the country as "The Manhattan Girl." She made her debut in motion pictures with the Reliance company, and afterward was engaged by D. W. Griffith, for the Biograph, where she remained two years.

Miss Howley was in the all-star cast of "The Moth and the Flame," produced by the Famous Players. She supported Hazel Dawn in "The Heart of Jennifer," and has appeared in other notable productions.

TOTTEN GETS ATMOSPHERE BY TOUR WITH REPORTER

Joseph Byron Totten, an Essanay leading man, who takes the role of a reporter in "The Private Wire," spent a week on one of the big Chicago dailies getting atmosphere for his characterization.

Every night, Totten, through the courtesy of the city editor and the star reporter, accompanied the latter individual on his assignments. There was one murder, two big fires, an elopement, a burglar's reform, the rescue of a tiny waif from the lake, an interview with a national politician and the covering of a stormy meeting of the school board.

More Billie Burke Films? You Never Can Tell, Sir

Her Recent Flying Trip West Makes Sharps Predict Permanent Entrance Into Pictures of Actress Whose Posing in "Peggy" Was Supposed to Be Her Last Screen Appearance

BILLIE BURKE'S recent flying visit to the Ince studios in southern California indicates to theatrical sharps that she contemplates becoming a regular Ince star. This will surprise a good many persons who thought that the picture play "Peggy" was to be her first and only film play.

A recent letter from the coast said: "You cannot exploit 'Peggy' too strongly. It is really one of the most attractive film comedies ever made, and Miss Burke has proven herself a perfect screen subject."

Billie Burke is said to be the most expensive stage star ever engaged for the pictures, not excepting Sir Herbert Beerbohm Tree, who passed through New York last week on his way to the Griffith studio. Her probable future re-employment at Inceville means that Triangle directors realize she is able to "deliver the goods" in proportion to her enormous salary.

Instead of surrounding Miss Burke with an insignificant cast, as is too often done in the case of eminent stage stars, Thomas H. Ince provided William H. Thompson, of "Miracle Man" fame; Charles Ray and Gertrude Claire, who made big hits in "The Coward," and William Desmond, the sterling lead of "The Bird of Paradise," who is presented as Miss Burke's leading man in this new production.

"Peggy" is a story of the eternal conflict between the old and the new, the spirit of conservatism in the Scottish Highland community and the social and moral revolution effected by the entrance of the New York girl, Peggy Cameron, on the scene.

It will be disclosed at the Triangle Film Corporation's model theatre, the Knickerbocker, New York, within the next three or four weeks, and will be released to exhibitors generally in January.

William C. De Mille to Direct Own Plays for Lasky

Playwright, with "Classmates" and "Strongheart" to His Credit on Speaking Stage, and Screen Version of "Carmen," Will Remain at Head of Photodramatic Department

WILLIAM C. DeMILLE, American dramatist and one of the best-known persons in the English speaking theatre, has added motion picture directing to his varied accomplishments. For more than a year Mr. DeMille, who is a brother of Cecil B. DeMille, director general of the Lasky studios, has been at the head of the Lasky photodramatic department.

He is the author of many photoplays, including the "Carmen" version, in which Geraldine Farrar appeared, but from this time forward he will direct his own pieces.

He already is at work on the first of these, a photoplay in which Blanche Sweet appears as the star. Ever since Mr. DeMille has been with the Lasky company he has expressed a desire to direct productions, but the heads of the firm felt that his services were more needed as the director of the scenario department.

Before entering the photodramatic field, Mr. DeMille was considered one of the foremost American dramatists. To his credit as author are such successes as "Strongheart," "Classmates," "The Warrens of Virginia," "The Woman" and other plays. He has also lectured on dramatic construction and technique before dramatic classes of foremost universities.

Since his connection with the Lasky company he has contributed considerably towards its success. In addition to making adaptations for the screen of some of his own plays, he has written several original feature photoplays.

Despite his assumption of the work of directing his productions, Mr. DeMille will remain at the head of the photodramatic department.

Dainty Billie Burke in Poses Before the Camera for the Forthcoming Ince-Triangle Subject, "Peggy" a Tale of Scottish Life

William Desmond and W. H. Thompson, Who Will Be Seen in Miss Burke's Support, Are Shown in These Scenes from the Production









SCENES FROM TWO CENTAURS, "THE ARAB'S VENGEANCE" (LEFT) AND "STANLEY IN DARKEST AFRICA" (RIGHT), AND A CUB, "A SHOTGUN ROMANCE" (CENTER) FOR DECEMBER RELEASE BY THE MUTUAL

MARGARET GIBSON, MISS ST. AUBOUR, JEFFERSON OSBORNE, GEORGE OVEY, CHARLES GAY, MONA DARKFEATHER, AND ED. ROBERTS WILL BE SEEN AS LEADS IN THESE THREE HORSLEY PRODUCTIONS

"PASSERSBY," A CHAMBERS DRAMA FOR EQUITABLE

The Equitable Motion Pictures Corporation, this week, entered into an agreement with C. Haddon Chambers, the noted English author, whereby his famous dramatic document, "Passersby," which has been played in almost every known language, becomes the property of the Equitable Corporation, and will be produced early in the new year with an all star cast of players.

"Passersby," a dramatic production, was offered at the Criterion theatre, New York, for eight months, and was one of the hits of the 1910-11 season.

It has been played for long seasons in London, Berlin, Vienna, Paris and Petrograd. It is one of the few English plays to reach South America.

The announcement of the entire cast will be made within a few days.

KALEM STORIES IN MAGAZINES OF GENERAL CIRCULATION

Three magazines of national circulation are at present publishing in their columns stories taken from Kalem productions. *The American Woman, The People's Monthly,* and *Good Stories* form the trio of publications that is giving exhibitors this valuable publicity on Kalem releases.

"Stingaree," the series adapted from the E. W. Hornung stories, is getting even wider publicity through the fact that it is syndicated by the American Press Association in twelve hundred newspapers throughout this country and Canada. Kalem stories, are, of course, also used in the motion picture magazines that fictionize scenarios.

MARYLAND EXHIBITORS TO MEET AT BALTIMORE, NOV. 30

The Exhibitors' League of Maryland will hold a general "get together" meeting November 30, at the Hotel Raleigh, Baltimore.

Fred J. Herrington, national president, will address the meeting, and all Maryland exhibitors, exchange and accessory men have been invited to be present at the luncheon. Several vaudeville acts have been arranged for.

Big Turn-Out Expected at Quaker City Ball Dec. 8

Novel Entertainment Is Promised Visitors by Jay Emanuel, Chairman of Committee, Who Sees Large Attendance from Tickets Already Sold for Fourth Affair

Special to Motion Picture News

Philadelphia, Nov. 30.

MYSTERIOUS whisperings and secret conclaves amongst the committee of the local Exhibitors' League are keeping the many film fans on the qui vive about the big ball scheduled for December 8. A novel scheme of entertainment will ensure much enjoyment to all attending. Jay Emanuel, the chairman, is working hard, and is being well aided by his efficient committee who have determined to leave no stone unturned to make this fourth annual dance one of brilliance. The financial success is assured by the great demand for tickets and the generous response to the program advertisements. It has leaked out that Billie Reeves and Harry Watson are going to give one of their inimitable sketches; further deponent sayeth not. The grand march will be led by Francis X. Bushman and Beverly Bayne. This feature will be under the professional care of Professor Henry Clyde of the Cortissoz School of Dancing.

There will be an orchestra of twenty-five trained musicians led by Professor Adolf Hirshberg, president of the Musical Union and member of the Philadelphia Symphony Orchestra.

Boxes are already being spoken for by prominent picture people.

It is expected that Theda Bara, Annette Kellermann, Gail Kane, Gertrude McCoy, Muriel Ostriche, Virginia Pearson, Duncan McRae, Sam Speedon, Tom Wiley, Julian M. Solomon, Jr., and many other well-known shining lights will be on hand.

Amongst the Lubin contingent already promised are Octavia Handworth, Rosetta Brice, Clara Lambert, Billie Reeves, Peter Lang and James Daly.

Santschi to Welter in Trouble for Selig Sea Feature

Star to Run 150 Feet on Rolling Deck, Fight 12 Husky Sailormen, Get Knocked on Head with Belaying Pin and Be Thrown 40 Feet to Water

Special to Motion Picture News

Los Angeles, Nov. 27.

THOMAS SANTSCHI, Selig star, has laid aside his producing for the present in order to devote his entire attention to playing the leading role in a sea feature soon to be completed by Colin Campbell.

His first scene required him to run about 150 feet along a rolling deck, to engage twelve sailors in a rough and tumble fight, then to receive a knockout blow from a belaying pin and be thrown over the ship's side forty feet to the water below.

To Colin Campbell, dean of Selig directors, has been assigned the duty of closing the famous Edendale studio. Campbell moved his company to the Selig Jungle-Zoo recently. His is the oldest Pacific Coast Selig Company and it was agreed that this company should be the last to bid farewell to the first permanent studio on the Pacific Coast.

Director T. N. Heffron and his company, headed by Grace Darmond, arrived from Chicago last Thursday. The Selig Jungle Zoo studio will be their future headquarters. All the members of this studio stood by and gave the newcomers a good, old-fashioned welcome.

Mr. Heffron, it will be remembered, staged some of the big features produced by the Klaw and Erlanger-Biograph concern.

Princess Olga, of the Selig Jungle-Zoo, appeared at a benefit performance for charity, given by a Los Angeles newspaper last Friday. The proceeds went to make a more cheerful Christmas for the deserving needy.

HUMPHREY PUTS FINISHING TOUCHES ON BROADWAY STAR FEATURE

Director William Humphrey is putting the finishing touches on a three-part Broadway Star Feature, written by Adolph A. Thomas. Carolyn Birch, Leo Delaney, Rose Tapley, Harry Northrup and Mr. Humphrey portray the leading characters.

BANQUET FOR ROTHAPFEL IN ST. LOUIS

S. L. Rothapfel visited St. Louis on Nov. 19, and was entertained at a banquet under the auspices of the Mutual Exchange, at Lippe's Cafe. Fred A. Keller, manager of the Mutual, was master of ceremonies.

Mr. Rothapfel made a very telling speech in regard to the moving picture industry, and was in turn entertained by short after dinner speeches by others of the guests. Many exhibitors, exchange managers and newspaper men, as well as several motion picture men from out of town, attended the banquet.

Fox Kinetic Expert Unhampered by Jamaica Climate

Several Thousand Feet of Annette Kellermann Subject Developed Without Risk from Tropical Conditions Usually Affecting Preparation of Film

SEVERAL thousand feet of the photo-drama starring Annette Kellermann, supported by three thousand people, including principals sent from New York to Jamaica, British West Indies, have been completed and the results are said to fully justify William Fox's decision to install an elaborate photographic laboratory and printing plant, in charge of a corps of kinetic experts, on the ground itself, instead of having the film shipped to New York for development with consequent risk of its being spoiled in tropical transit.

As a result of the careful testing of atmospheric conditions in Kingston, the capital of the island, where the headquarters of the companies are located, and the erection of a complete ice plant at a cost of $5,000, to secure the proper temperature of the water used in the development of the film, the results so far obtained have even exceeded Mr. Fox's most sanguine expectations, being sharper and more "contrasty" than could be obtained in a northern clime or in other localities favored by motion picture producers.

As an example of the elaborate nature of the precautions taken by Mr. Fox to secure perfect development and prints, it may be said that each week a steamer of the United States Fruit Company carries huge quantities of chemicals and apparatus to the tropics consigned to Director-General Herbert Brenon, of the William Fox Jamaican companies and George Schneidermann, photographic director.

The Oriental city, at Fort Augusta, with its cloud-topping minarets, its vast slave market, its massive mosques and picturesque streets swarming with colorful humanity in quaint and rich garb, its dungeons, torture chambers and other aspects of Arabian life, is now complete under the untiring efforts of John D. Braddon, scenic chief of construction, George Fitch and J. Alan Turner, technical directors, to hasten it to its finishing touches. On account of the hurricanes which from time to time sweep Jamaica with tempestuous fury an unusually strong construction has been utilized in building the city which covers an area about twice the size of Luna Park and contains more structures than that famed amusement resort. Mr. Brenon's most recent report to Mr. Fox informs the latter that the city is in fact almost in readiness to be "stormed" by the vast army of native supernumeraries who, in leopard skins and barbaric ornaments and armed with spears, shields and bows and arrows, have drilled for weeks under the supervision of Drill-Master George Schultz, formerly of the United States army.

As has been the case since the companies arrived on the island, everybody connected with the government of the possession has been more than kind in his treatment of Mr. Fox's enterprise. Mrs. Irene Lee, mistress of wardrobes, with two hundred native assistants, has about completed the strenuous work of building upwards of six thousand costumes, many of them elaborate Oriental designs.

The companies engaged in the making of "Terese Raquin" and "The Ruling Passion," two of the numerous supplementary pictures under the respective directorship of Keenan Buel and James MacKay, are also nearing the completion of their work.

Kriterions Up to Boston Police Sunday Standard

New England Branch, in Addition to Its Regular Program of 18 Reels a Week, Makes Specialty of Furnishing Subjects Adapted to this Need

AMONG the recent accessions to the moving picture business in Massachusetts is the New England Kriterion Film Exchange at 205 Pleasant street, Boston, operated by the Kriterion Company of Boston. The plant is one of the best equipped in the city, located in the heart of the film district, convenient to the theatres and transportation companies, and furnished with new and up-to-date equipment of the most modern type.

The entire plant is strictly fireproof throughout and has two large vaults capable of storing several thousand reels. The exhibition room is one of the largest in Boston and is equipped with a fireproof, tile booth and the most approved system of ventilation. The company was organized to handle the Kriterion program, releasing eighteen reels per week.

One of the greatest difficulties of Massachusetts exhibitors has been to get satisfactory reels which would be approved by the Massachusetts District Police for exhibition on Sunday. The Kriterion Company has made a specialty of meeting this need, and in addition to its regular program it has secured a considerable number of special reels adapted to this purpose. It is also contemplated to add a certain number of features to the service in the near future.

The financial interests behind the exchange are represented by Thomas H. Mullen of Lynn, the president and treasurer of the Kriterion Company of Boston. Mr. Mullen is new in the moving picture world, but brings to the company a varied experience in general commercial lines of business.

The manager of the exchange is R. Frank McKay. During the past fifteen years Mr. McKay was associated first with the General Film Company, and then with the R. D. Marson Film Exchange.

He has also managed a syndicate of suburban theatres and during the past summer has managed the moving picture exhibitions in the Massachusetts Metropolitan Park system in and about Boston.

Detroit's Turn to Do the Honors for S. L. Rothapfel

Banquet Held at Hotel Tuller, Monday, November 22, and Chief Exhibitor of the Country on Tour Under Auspices of Mutual, Delivers His Talk on Management

Detroit, Mich., Nov. 28.

EVERY person who attended the dinner given in honor of S. L. Rothapfel at the Hotel Tuller, Monday evening, November 22, was more than glad to be there, and all are indebted to the Mutual Film Corporation under whose auspices he was brought to Detroit.

Preceding Mr. Rothapfel's address there was an elaborate chicken dinner served, accompanied by a splendid array of musical and cabaret entertainment.

It was just about ten o'clock when Mr. Trask rose from his chair, tapped his plate and eulogized the speaker. Mr. Trask is Detroit manager for the Mutual Film Corporation, and had charge of the Rothapfel tour in Detroit.

Mr. Rothapfel's talk was a brilliant one. It contained something of direct benefit to every exhibitor.

Mr. Rothapfel is a firm believer in advertising, and says that he uses newspaper advertising almost exclusively. His advice to the exhibitors was "spend all you can on newspaper advertising and then—spend a little more."

Enthusiastic applause from the hundred or more exhibitors and exchange men greeted Mr. Rothapfel upon the conclusion of his talk. Mr. Trask, as chairman of the evening, called upon A. J. Gillingham, manager of the General Film Company, for a few remarks, who very briefly said he fully agreed with everything Mr. Rothapfel talked about. Others who spoke before adjournment were John H. Kunsky, Harry I. Garson, Thomas D. Moule, M. Harlann Starr and Frederick Ingersoll.

HOTALING IN LOS ANGELES COLONY FOR LUBIN

Special to Motion Picture News

Los Angeles, Nov. 25.

The Los Angeles film colony was increased this week by the arrival of Arthur D. Hotaling, who for twenty years has been affiliated with the Lubin producing staff.

In the past Mr. Hotaling and company has spent the winters in Florida producing comedies, and this is his first trip to the Coast. He was accompanied by his brother Gary and little daughter Leola.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

BATTLE TO WIN NEWSPAPERS GAINING GROUND IN CITIES THROUGHOUT THE COUNTRY

THE battle to win the newspapers to the cause of the motion picture continues throughout the country.

Exhibitors, awakening to their opportunities, are going in increasing numbers to their newspapers, laying the case of the picture before them, and receiving, so far as we are able to discover, few rebuffs. Exchangemen are aiding. And what is still more encouraging, some newspapers are of their own accord establishing motion picture departments.

The Kansas City *Post* is publishing the first motion picture page in that city. The Post's page will receive detailed notice in this column next week.

The New Orleans *Item*, after having run a Sunday department for some months, began November 15 the publication of a daily department.

The Buffalo *Express* devotes a couple of columns of the Sunday paper to "The Silent Drama," as its department is called.

The Fort Worth (Texas) *Star-Telegram* gives a page Sundays to scenes and players in the week's photoplay productions.

The Davenport (Iowa) *Democrat* and Leader finds space for a half page of news and cuts illustrative of photoplays at Davenport theatres.

The Waterloo (Iowa) *Times-Tribune* prints a page of photoplay news on Sunday.

The Philadelphia *Evening Ledger*, not content with running one of the best motion picture departments in the country, issues with its Saturday edition a separate twelve-page amusement section, with pictures receiving the lion's shares of space every week.

And so the story goes. Exhibitors who have not yet awakened should awake to a realization of the benefits their fellows in many cities are gaining by co-operation with the newspapers. If you have gone to your newspaper once, and have been turned down, go again. Tell the newspaper what other newspapers are doing. And advertise—advertise—advertise. When you have a big feature to announce to your town do as W. L. Myers, of the Palace theatre, Waterloo, Iowa, did. He used a whole page in the Waterloo *Times-Tribune* for his announcement of the Fox "Carmen."

Above everything, impress upon your newspaper that you don't want it merely to print press notices of your theatre. Make your argument more comprehensive than that. Tell the newspaper that you want it to establish a regular motion picture department, with an editor, who will devote his ability to giving in an attractive form news of the picture field as a whole, always with the local field uppermost, of course.



10 SUNDAY MORNING THE NEW ORLEANS ITEM NOVEMBER 14, 1915 First Section

The ITEM'S MOVIE PAGE

"OUR MARY" TO COME BACK TO US IN MOVIES

Triangle Film Company Brings Mme. Navaro, Formerly Mary Anderson, Out of Retirement to Play in Films.

At the left is a scene from the great production of "Damon and Pythias," which opens at the Columbia Sunday. At the right is Theda Bara in the Fox production of "Carmen," at the Tudor. Below is a scene from "The Bludgeon," an Equitable offering at the Dreamworld.

STAR CAST IN 'BLUDGEON' AT DREAMWORLD

Kathryn Osterman Appears in Paul Armstrong's Great Play, "My Old Dutch," With Chevalier Company.

Daily Department On Moving Pictures Starts in The Item

Little News Notes

Famous Theater Gets Fox Motion Features

MARY PICKFORD AT TRIANON IN JAP LOVE PLAY

"Mme. Butterfly" Attraction Monday — Charlie Chaplin Follows Tuesday, in New Play, "A Night in the Show."

FLORENCE ROCKWELL, noted star of the stage and before the screen, who has signed a contract to appear under Oliver Morosco's management on the Paramount programme.

FLORENCE ROCKWELL GOES WITH MOROSCO PLAYERS

"DAMON AND PYTHIAS" AT COLUMBIA

Universal's Big Production of Ancient Days to Be Seen All Week—Classic Dancers in the Film.

Showing the Upper Half of One of the New Orleans Item's Two Sunday Motion Picture Pages. This Enterprising Southern Newspaper Began Nov. 15 the Publication of a Daily Column Devoted to Pictures, Continuing Its Sunday Department. The Item's Page is One of the Newsiest and Best Illustrated in the United States.

WEIRD FIGURE OF "SCANDAL" IS STRIKING LOBBY SCHEME

An original idea in lobby advertising is shown in a picture on this page. It was employed by Manager James J. Jackson, of the Savoy theatre, Atlanta. The weird figure of "Scandal," moss-draped, was made mansize and was rendered more than usually striking by blinking red and green eyes. This scheme was supplemented by the use of a large cloth sign on the front of the house, posters and pennants in the lobby, and the use of an automobile decorated with streamers.

In the two days that Mr. Jackson exhibited "Scandal," his receipts were only a few dollars less than those for an entire



WIERD FIGURE IN LOBBY DISPLAY OF "SCANDAL," SAVOY THEATRE, ATLANTA, GA.

week when another Atlanta theatre, now closed, showed "Scandal" without having conducted such a vigorous advertising campaign.

WASHINGTON THEATRE IN ARTISTIC DRESS FOR TRIANGLE INAUGURAL

For the reception of the Triangle program, Moore's Garden Theatre, Washington, D. C., appeared in a new gown of artistic coloring and design. The scheme of blending is brilliant but not gaudy, the predominating color being old rose. Draperies and mural decorations harmonize with this, as does also the stage set surrounding the screen. A flower garden has also been created behind the foot lights. Announcing the program installed, are Triangle pennants in the foyer. These are done in colors after the trade mark of the Triangle Corporation and make an attractive decoration. The walls of the theatre are hung with screen favorites, while, in an inconspicuous place between the entrance doors is a large picture of Tom Moore himself, who is ciefly responsible for the unusual things in Washington film circles.

A remarkable instance in the decoration of the Garden is that all this work has been done without interruption to performances. Nor have patrons been annoyed with the odor of paint or scaffolding. The reason for this condition is that by special arrangements all the work has been accomplished at night, between the hours of 11 p. m. and 5 a. m., thus giving the paint opportunity to dry and the debris cleared away before the opening hour of 10 a. m. As an additional precaution, a special ventilating plant was installed for aeration.

In this setting Washington was introduced to the Triangle features at the Garden with Dustin Farnum in "The Iron Strain," Douglas Fairbanks in "The Lamb" and Raymond Hitchcock and Mabel Noramnd in "My Valet."

House Organ Series No. 10: a Weekly Small Town Program

COMING

Monday, November 8th
"The Land of Adventure"
3-act Edison Drama with strong cast

Tuesday, Nov. 9th—Wednesday, Nov. 10th
Paramount Picture
Two Days
DANIEL FROHMAN Presents
The star who introduced a new personality to the screen
MARIE DORO
In a Fanciful Romance of the Orient
"The White Pearl"
By EDITH BARNARD DELANO
FIVE ACTS

Thursday, Nov. 11th—Friday, Nov. 12th
Paramount Picture
Two Days
JESSE L. LASKY PRESENTS The Noted Dramatic Star
LAURA HOPE CREWS
In a Picturization of
"BLACKBIRDS"
Supported by THOMAS MEIGHAN and a strong cast.
FOUR ACTS.
Extra Friday: **"TO CHERISH AND PROTECT"**
3-act Vitagraph Drama

Saturday, November 13th
"THE LIGHTHOUSE BY THE SEA"
3-act Essanay Drama, with DARWIN KARR

PROGRAM FOR THE WEEK
November 1st to 6th Inclusive

Mon. **"THE OUTER EDGE"** THREE-ACT ESSANAY DRAMA with HENRY B. WALTHALL and WARDA HOWARD. *"THE DIAMOND FROM THE SKY,"* 20th chapter. $10,000 for a suggestion! *"Pathe News,"* No. 85. *"The Prince in Disguise,"* Vitagraph comedy with Little Bobby Connelly. *"A MILE A MINUTE,"* Kalem R. R. drama

Tues. **WELLS COLLEGE ENDOWMENT FUND BENEFIT** *"ALIAS JIMMIE VALENTINE,"* featuring ROBERT WARWICK, FIVE ACTS. *"HEARST-SELIG WEEKLY,"* No. 86. *"The Fable of the Sorrows of the Unemployed,"* by George Ade. *"The Widow's Breezy Suit,"* Lubin comedy.

WED. PARAMOUNT PICTURE — DANIEL FROHMAN presents **JOHN BARRYMORE** IN HIS GREAT SUCCESS **"ARE YOU A MASON"** —Five Acts. *"The Stage Coach Guard,"* Selig drama. *"When Snakeville Struck Oil,"* Essanay comedy

PARAMOUNT PICTURE---Two Days
Thur. DANIEL FROHMAN presents **MARY PICKFORD** in a really novel characterization **"THE GIRL OF YESTERDAY"** A unique romance of the past and present. FIVE ACTS. GLEN MARTIN, the famous aviator, appears in this picture. *"Little Mary"* takes a flight with him.
EXTRA, THURSDAY *"Hearst-Selig Weekly"* —No. 87. *"NEAL OF THE NAVY,"* 10th chapter. *"Cartoons in the Country,"* Cartoon comedy.

Fri. **EXTRA, FRIDAY** *"DREAMY DUD UP IN THE AIR,"* Cartoon comedy. *"Niagara Falls,"* Scenic. *"YARDVILLE FOLKS,"* Barnyard comedy.

Sat. **"THE CHRONICLES OF BLOOM CENTER"** 3-act Selig Comedy. *"Pathe News,"* No. 87. *"In Leopard Land,"* Selig drama. *"His Body Guard,"* with Billie Reeves. *"On The Turn of a Card,"* Vitagraph drama.

Published by the Hoyburn Theatre, Evanston, Ill. This theatre organ is small, inexpensive, and gets a good deal of type into a brief space. But perhaps it would be better to start the announcements of attractions on Page 1, thus giving more room on the other 3 Pages.

"NEWSPAPER" HOUSE ORGANS PROVE REMARKABLY SUCCESSFUL

The recent experiments made by the managements of the Franklin theatre, at Oakland, Cal., the Sequoia at Sacramento, and the Liberty at San Jose, with house organs in the shape of newspapers for advertising purposes have been very gratifying, and the publication of these will be continued as long as results continue to be anywhere as near satisfactory as they are at present.

In speaking of the success of this venture, C. W. Midgley, of the Franklin theatre, said: "Our experience with the *Franklin News* has been more than satisfactory, and this is the best advertising medium we have found since engaging in business. Dodgers are glanced at and thrown away, while the paper is retained, owing to the fact that it contains film news of interest to the general public. We are now distributing five thousand a week, and it is rare when we find more than half a dozen left in the theatre at the end of an evening's performance. Much of the credit for the success of the idea must be given, however, to the Fox Film Corporation, for without the splendid co-operation given us in supplying advance material it would be almost impossible for such a paper to be published. It is strange that other concerns have not adopted a similar policy of putting out publicity material, for what assists the exhibitor most certainly is of value to the producer."

The success of the Franklin theatre has been marveled at by exhibitors in general, as the house is off the main street.

GUESSING CONTEST DRAWS CROWDS TO BARDSTOWN, KY., HOUSE

A guessing contest which elicited much interest from patrons was put on recently at the Crystal theatre, Bardstown, Ky. The holder of each admission ticket was entitled to guess the identity of a local man whose picture was flashed on the screen.

Starting with a view of the back of the head, the picture was turned a little each night until Saturday night, when the contest closed. The management gave a barrel of flour to the lucky guesser, provided he was in the house the following Tuesday night. The contest drew large crowds.

CHATTANOOGA NEWS GIVES A PAGE WEEKLY TO PICTURES

"In the World of Motion Pictures" is the title of a motion picture department inaugurated by the Chattanooga News.

An entire page of each Monday afternoon issue is devoted to happenings in the film world. The picture productions for the week at the various theatres are set forth.

The page is attracting a great deal of attention, as Chattanooga has a host of motion picture patrons.

One Hundred Dollars Quick For a Name

THE UNIVERSAL FILM MANUFACTURING COMPANY desires to secure immediately, the very best name for a new brand of feature film plays, these plays to be the very finest of their kind ever filmed, and to the person who sends in the most appropriate name on or before MIDNIGHT OF DECEMBER 10th, the UNIVERSAL will PAY ONE HUNDRED DOLLARS ($100) IN SPOT CASH. The UNIVERSAL FILM MANUFACTURING COMPANY will release this new brand of features under the brand name that is chosen from the names sent in.

In sending in your name suggestion for this new brand, bear in mind these several important points: first, this new brand will be of a class and character which will be adequately described as distinctive moving picture achievements. The name MUST BE SHORT and names composed of a single syllable will be given preference over names containing more than the one syllable. The name must lend itself to several things, i. e., the adaptability in trade mark designing, to psychological advertising possibilities, and most of all, IT MUST BE SIMPLE AND EASILY PRONOUNCED so as to be EASILY REMEMBERED.

The name must carry a certain punch to it—must personify CLASS AND QUALITY in its very highest form and must have something about it that will clearly distinguish this new brand from the ordinary brand names. The title, after it has been chosen by the Officials of the UNIVERSAL, will be announced in all the leading Moving picture trade-papers, together with the name of the person who suggested it. You may send in one name or a hundred names. The number of names you suggest makes no difference—but, KEEP IN MIND, WHAT IS WANTED, from the above description. Your suggestions for brand names MUST REACH THIS OFFICE NO LATER THAN MIDNIGHT OF DECEMBER 10th.

ADDRESS YOUR REPLIES TO THE "BRAND NAME EDITOR" OF THE

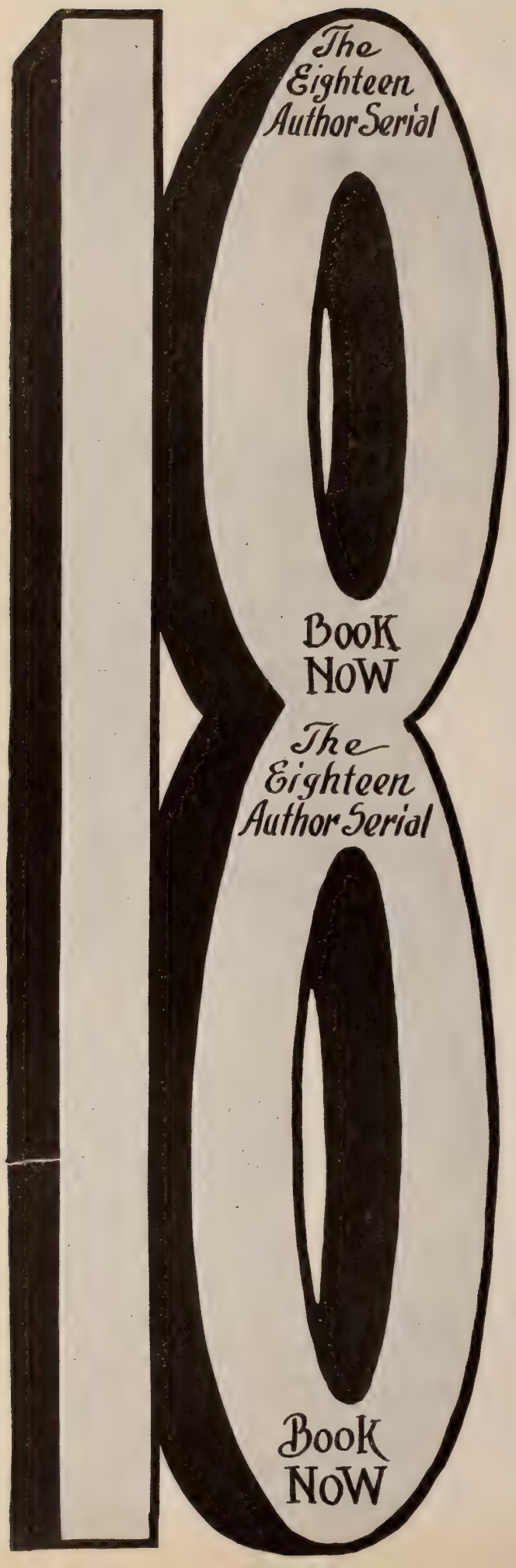
UNIVERSAL
FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

The more YOU read these advertisements the more useful to YOU we can make the "News."



OF AMERICA'S MOST FAMOUS AUTHORS

Behind the Universal's Greatest Series-Serial

"GRAFT"

16 Weeks—32 Reels

Of all the great triumphant and successful Universal serials none have had greater punch; wider advertising and publicity possibilities; more popular stars; or a more intricate or interesting plot.

Added to this is the supreme and heretofore unequalled drawing quality—the EIGHTEEN AUTHOR POWER of this superb series-serial. Each episode of this thrilling modern picture is a complete story in itself, so that your patrons may start with any episode and enjoy the remaining installments without loss of interest.

Never in your life have you seen on the screen such scenes, settings or situations as are revealed in the succeeding episodes of "GRAFT." Never have the inside workings of modern politics in American cities, towns, villages and hamlets been disclosed in moving pictures as they are shown in all the hideousness of corruption in this wonderful collaboration of EIGHTEEN of America's best known, best read and most popular authors.

Take advantage of the prestige and popularity of these famous writers and BOOK "GRAFT." Book it for the coin and the crowds. Book it for the 16 weeks of capacity business that is sure to follow. This picture is a sure fire hit and will do more to popularize your house than any series-serial you ever played. Write, or better still, WIRE your nearest Universal Exchange today. Tomorrow may be too late. You can't afford to let your competitor grab "GRAFT" ahead of you. Book now.

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - NEW YORK

Announcing an Event Extraordinaire

Universal Pictures Present

J. Warren Kerrigan



IN a fascinating Drama by Meredith Nicholson

"Landon's Legacy"

Story to be published simultaneously in

Collier's Weekly—



Offering wise Exhibitors an exceptional and unusual opportunity to book and advertise one of the season's most notable productions. Collier's Weekly is read by nearly three million people every week. This great story by a popular American Author will send millions of fans to the theatres showing "Landon's Legacy." There is no more popular screen star than J. Warren Kerrigan. With these tremendous success features this great production will crowd your house. If released by the average feature concern you would be asked a prohibitive rental. Released on the Universal Program at a REASONABLE rental you can book, show and make a good big profit. Write or wire your Exchange for release date and booking.

UNIVERSAL
FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

BROADWAY UNIVERSAL FEATURES

EAT THIS!

Olympia Theatre

BROADWAY AND EAST FIFTY-FIFTH STREET

THE CENTRAL AMUSEMENT COMPANY
A. R. McCANDLISH
PRESIDENT

CLEVELAND, OHIO

November 15, 1915.

The Universal Film Mfg. Co.,
1600 Broadway, New York, N.Y.

Gentlemen:

Having the largest seating capacity of any Theatre in Cleveland, it has been a difficult matter to determine definitely what policy would produce the largest net income, and as an experiment we have tried Vaudeville, Feature pictures, regular programs and after experimenting for several months, sparing no expense, we have now found the regular Universal Program and Broadway Features produce a greater net profit than any other policy we have tried - and net profit is one of the important items in connection with a Theatre.

Yours very truly,

THE CENTRAL AMUSEMENT COMPANY,

A. R. McCandlish
President.

ARM/M
14

WRITE YOUR NEAREST UNIVERSAL EXCHANGE FOR MORE FACTS AND FIGURES

UNIVERSAL FILM MFG. CO.

Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

AMONG THE EXCHANGES

NEW ORLEANS EXCHANGES MAKE QUICK RECOVERY FROM STORM EFFECTS

FOLLOWING Pathé's progressive lead, the new headquarters of the Mutual Film Corporation, at 816 Perdido street, New Orleans, is to contain a projection booth for the convenience of visiting exhibitors.

This is one of Manager Ross Hardenbrook's ideas, and he will supervise the erection of the booth, which will seat thirty or forty exhibitors very comfortably.

Workmen are at present busy at Mutual's new home. Inside of a week everything will be shipshape, and the Mutual's new headquarters will make their formal bow.

The exchanges have about recovered from the heavy blow dealt them by the recent storm. Contracts are coming in with a gratifying frequency and the exchange field is weekly widening. Two interesting announcements are expected before long. One is that the V-L-S-E will invade the New Orleans territory. The other is the opening of the Triangle program.

Ernest Boehringer, owner of the Columbia theatre in Canal street, is the newest entrant into the exchange field. He has opened an office in the Audubon building, and will handle feature films.

The Rex Photoplay Service Company, in the Nola building, reports a heavy export demand from Central America and Cuba. The company is the only one in the New Orleans field at present exporting films.

C. Henriques, an exhibitor of Colon, Panama, is the manager of the company. Mr. Henriques recently was in New York, from which city he sailed for Havana. His son, Werner, assists him in the management of the company.

Paul L. Ford, president of the Peerless Feature Film Company, is back in New Orleans from a two weeks' sojourn in Texas. He reports that the Triangle program scored heavily at the Old Mill theatre in Dallas. "The people packed the house," Mr. Ford said, "and clapped enthusiastically when the pictures were being shown. I confidently predict that just as enthusiastic a reception will be accorded the Triangle program in New Orleans."

Manager S. T. Stephens of the Fox Film Corporation celebrated Anniversary Week by securing ten new Fox contracts for his company. Fox productions now are being shown in thirty-eight suburban houses, exclusive of Pearce's theatres.

Incidentally, Mr. Stephens is one of the biggest boosters MOTION PICTURE NEWS has in this territory. He preaches Fox films first, but incidentally MOTION PICTURE NEWS second. If an exhibitor is served by neither, he is usually served by both when Mr. Stephens gets through with him.

Exchange managers in New Orleans say that the new rotogravure section issued by the New Orleans *Daily States* on Sunday is a big boost to their business. The section was inaugurated on October 24, and carried pictures of Clara Kimball Young and Wilton Lackaye, besides several scenes from "Trilby"; also these prominent film members:

Holbrook Blinn, World; Vivian Martin, World; Florence Reed, Equitable; Alice Brady, World; Lillian Cook, World; Robert Warwick, World; Clara Whipple, Wizard Films; Muriel Ostriche, Equitable; Lenore Ulrich, Triumph, and Molly McIntyre.

MANY MANAGERS VISIT UNITED IN WASHINGTON, D. C.

The United Film Exchange, of Washington, D. C., with Sidney B. Lust as manager, has had many visitors recently. Among these may be included J. D. Hofheim, manager of the Strand, Arcade and Palace theatres of Norfolk, Va.; Den Levy, of Danville, Va.; L. G. Scheofield, of the Piedmont Amusement Company of Greensburg, N. C.; J. Varner, of Lexington, N. C., and J. Elvine, formerly of the Empire of this city, now of the Victoria of Charlotte, N. C.

This exchange is supplying the program for the Sunday performances of the Casino theatre. This is a family drama playhouse which is offering pictures on Sunday, which gives Manager Lust an excellent opening for the features of the United, K. & R. and Kriterion.

M. J. Sonneborn, formerly of Baltimore, is now associated with Mr. Lust in the distribution of the Kriterion program.

NATIONAL EXCHANGEMEN'S LEAGUE, ORGANIZED AT THE CAPITAL, TO WORK FOR TRADE BETTERMENT

THE latest movement in film circles in the National Capital is the organization of the exchangemen under the title of the National Exchangemen's League. Frank Spurrier, local manager of the V-L-S-E exchange is chiefly responsible for the "get-together" meeting which resulted in the present organization.

Temporary officers were elected as follows: President, Frank Spurrier; secretary-treasurer, Clarence Lenz. At the next meeting permanent officers will be elected and the work of the organization divided among various committees.

In calling together the exchangemen, Mr. Spurrier had this to say: "There are many things in common which we exchangemen should discuss, many problems which we should thrash out among ourselves for the good of the industry and amusement and for the good of the exhibitor, irespective of whose output we are handling.

"Not one of us is losing a single chance with an exhibitor by binding ourselves together for a common cause; in fact we are fortifying ourselves and at the same time assisting the exhibitor."

Sidney B. Lust, manager of the United Film Exchange, was most enthusiastic at the meeting. He is one of the most broad-minded film men in the industry and just such an organization as this is what he has been advocating for some time. "There are points about the exhibitors that should be common knowledge among exchangemen," remarked Mr. Lust. "This applied chiefly to their financial standing and their manner of doing business. We exist through the exhibitor and it is not our purpose to impose a price for a program upon him by which he can not make a living. The Exchangemen's League will give us an opportunity of discussing such a condition to the advantage of the exhibitor.

"On the other hand, if an exhibitor is not square in his dealings, it is only fair that the word should be passed to other exchanges for their benefit. The present organization has for its main object the betterment and progress of the motion picture amusement and trade.

"It will be to this territory what the motion picture board of trade is for the manufacturers."

In Washington especially the National Exchangemen's League will have a strength in any legal matters which may arise with local or Congressional authorities. It promises to give to this section a dignity and fortification which is manifestly very necessary.

The present members of the league are Frank Spurrier, V-L-S-E Exchange; A. S. Heyman, General Film Company; Sidney B. Lust, United Film Service; C. W. Bunn, World Film Corporation; Lawrence Day and J. Brown, Metro Pictures Corporation; C. F. Senning, Fox Film Corporation; B. C. Cunningham, Mutual Film Corporation; J. L. Yates, Universal Company; H. Osborn, Pathé Exchange; Geo. Smiley, Exhibitors' Co-operative Exchange; and Geo. Mann, Famous Players Exchange, handling the Paramount program.

SIMMONDS TO REPRESENT THREE COMPANIES IN PANAMA

During the first week in December, Meyer Simmonds, assistant manager of the Peerless Feature Film Company of New Orleans, and one of the best known film men in that city, resigns from that position and will go to Panama to represent three New York film companies.

His film friends will see him safely aboard, and their best wishes go with this "youngster." For, despite Mr. Simmonds' long experience in the business, he is yet in his twenties.

From the first his activities have been confined to New Orleans. Here he represented several companies at different times. Recently he was with the United Program Film Service of Louisiana. When Paul L. Ford organized the Peerless Feature Film Company of New Orleans, he recognized in Mr. Simmonds sterling business qualities and a head for business, and so made him his right hand man.

Mr. Simmonds goes to Panama to handle the World and Equitable programs in that country, through the Winik and Brock International Film Company; and in addition will represent the Life Photoplay productions and those of the Apex Film Company, both of New York. Morris Winik, brother of Hyman Winik, is now in the Panama territory, and is lining up a schedule for Mr. Simmonds.

Mr. Simmonds will have as his territory Panama, Havana, Jamaica and Porto Rico.

EXCHANGES IN NORTHWEST SEE SHIFTS IN MANAGEMENT

Grant Reed, who has been manager of the Seattle Mutual for the past year and a half, has been transferred to Portland, Ore., where he will be in the same capacity. Jack Woody, overseeing manager of the Northwest Mutual, who has made his headquarters in Portland, will take charge of the Seattle office.

C. H. Code, who has been special representative for the "Diamond from the Sky," in the Northwest, has resigned. Mr. Code has not announced his plans for the future.

H. A. Johnson has been appointed salesman out of Seattle for the Metro. Mr. Johnson was formerly connected with the Johnson Seating Company of Seattle.

Sumner Peck has left the Mutual to join the Triangle forces.

ETRIS FINDS DEMAND FOR DON AND REEVES COMEDIES

Bob Etris, the travelling special representative of the Lubin company, has returned to Philadelphia after a trip extending over the past three months, during which time he has visited every General film exchange in the country and Canada, and has addressed many gatherings of exhibitors.

Mr. Etris reports a remarkable growth of the popularity of the newer Lubin product, and the almost general acceptance of the D. L. Don and Billie Reeves comedies as among the best now being offered by any producing company.

Within the week Mr. Etris will again leave Philadelphia for an extended tour.

UNIVERSAL OFFERS PRIZE FOR EXCHANGE SHOWING BIGGEST GAIN IN PROFITS EACH MONTH

MORRIS H. HOFFMAN, manager of Universal exchanges, announces that, beginning with the week of November 22, prizes would be offered by the Universal for the exchange manager whose office showed the biggest gain in profits over the four preceding weeks, same to be a gold watch, and in case the same manager wins the second time, a hundred dollars in gold. When this announcement was made, a representative of this paper called on him to get complete details of the offer, which is said to exceed anything of the kind ever made by any concern in the motion picture business.

"A handsome gold watch, not a bric-a-brac, but a timepiece any man can wear with pride," said Mr. Hoffman, "is going to be offered every four weeks to the exchange manager who can show the biggest increase in his profits over the last four weeks, and this is a proposition that is on to stay. We have not bought out a watch factory, but we will 'watch' the managers and then give it to them. Then, in order to avoid pinning too many watches on a manager's clothes, I have arranged so that if a manager wins a second time his prize will be $100 in gold, which stands for every other time he wins. Now if a man wins five times in any twelve months, his salary is increased $1,000 per year, in addition to the gold watch and the gold prizes.

"We have so arranged this contest that the man in the little territory has an equal opportunity with the man in the big field, and the latter has no possible advantage over his smaller competitor. I have specified that it is the 'biggest gain in profits' that counts. Gains in profits will have to be represented by a proportionate gain in cash collections and cash remittances to the home office; mere paper profits will not do. Profits through merchandise sales will count just as well as profits on film rentals. There will be absolutely no partiality shown and the winner will win on merit—nothing else. The name of the winner will be published in our pink sheet, which we send to every Universal exchange each week, at the end of each four-week period, so that each manager and his staff of employees can keep in close touch with what his other Universal brothers are doing."

President Carl Laemmle of the Universal, who proposed the plan, was most enthusiastic over it after he saw it in the shape Mr. Hoffman put it, and said: "We've got the reputation of having the livest bunch of exchange managers in the business. For that reason the man who wins has got to hustle, because he is going up against exchange managers who are just as alive as he is. That ought to make the fun all the merrier," concluded Mr. Laemmle.

DEMAND FOR SYNOPSES OF FILMS BY CENSORS IRRITATES PHILADELPHIA FILM MEN

IT is claimed by Philadelphia exchange men that two recent rulings of the state board of censors are working new hardships on them.

One rule that has met with objections is that a complete synopsis of each picture must accompany every film sent up for examination. With the hard work that the censorship already entails, it is felt this might be omitted.

One man thought it gave the censors a fine chance to reject a picture whose story was not to their taste without much of an examination.

The other rule at which the exchanges are grumbling is the numbers that now have to be placed on each film in connection with the official censor seal.

This has to be paid for by the exchange. When this seal gets dim or blurred by time, a new one has to be paid for. Sometimes a number either through accident or design is torn off by the careless or unscrupulous exhibitor. Back goes the film to its moral guardians, who affix a new number at the expense of the exchange, which of course was entirely blameless in the matter.

Apropos of censors, the Triangle release of "The Lily and the Rose," now on at the Chestnut Street opera house, got such a boost through the fact that it was first turned down by the censors and then passed on second review, that it is running the second week along with the rest of last week's program. The management used the reversal of judgment in its newspaper advertisements.

STERN REPORTS GOOD BUSINESS IN AROOSTOOK SECTION OF MAINE

IT is reported among the exchange men in Bangor, Me., that William Green, in charge of the Mutual office in Portland, Ore., is to move that branch to Bangor.

Charles Stern, manager of the Universal Film Company's Bangor office, has just returned from Aroostock county, the great potato producing section of northern New England, where he says he found things booming and the motion picture business looking good. A new house is about to open at Oakfield under the management of N. C. Morton, and this is but one of the activities that Mr. Stern tells about.

Through his activity the Knights of Pythias lodges of Presque Isle and Fort Fairfield run the Universal feature "Damon and Pythias" last week, and the Caribou High School, one of the few schools in Maine owning its own projection set, is to put on the same feature next week.

The biggest demand at present in Maine is for good comedies and society dramas in multiple reel features, says Mr. Stern.

PHILADELPHIA EXCHANGES CENTRE OF ACTIVITY; AUTUMN BUSINESS ON INCREASE

GEORGE BEIHOFF, manager of the World Film exchange, Philadelphia, finds business increasing so rapidly, the exchange has outgrown its present quarters, which are so crowded, it is hard to get in to speak to Mr. Beihoff.

Negotiations are now pending for the acquisition of two large buildings in a prominent part of Vine street.

As soon as the deal is consummated and alterations are completed, the World will move into these two-story, spacious quarters in which there will be elevators and two large film vaults.

By the arrangement with Warner's the World office here will have an outlet for its older films and in the future handle only its own finest releases, thus increasing their prestige.

Warner Bros., Inc., have decided to again establish a Philadelphia office under the name of the New Film Corporation.

The large building at 1335 Vine street has been secured, and under the supervision of Abe Warner, president of the New York office, is fast being fitted up for the use of the new exchange.

Robert Lynch, at present assistant manager of the Electric Theatre Supply Company, will be the local manager.

The New Film exchange will handle the World Film's older and smaller releases, and thus be in a way a branch office of the World, though running under its own management in a separate building.

H. G. Atwood, of the Pathé exchange, announces that Pathé has engaged the services of an expert camera man, to have exclusive charge of local news happenings in that vicinity for the *Pathé News Weekly*.

The appointing of a man just returned from filming "Nedra," in the Bahamas, and lately working in the battlefields of France, insures the best results from Philadelphia's territory, in the opinion of Mr. Atwood.

The latest acquisition of the Pathé forces is the capture of the Regent theatre for first showing of Gold Rooster plays there.

These will be featured in this attractive Market Street theatre two days each week. Exhibitors are responding readily to the Pathé newspaper advertising campaign by increased bookings.

Harry Scott, manager of the Kleine-Edison exchange reports that the George Kleine release, the "Danger Signal," after a private showing on Sunday, November 14, at the Candler theatre in New York, will make its appearance in Philadelphia on December 1. It has not been decided yet which theatre will have the first showing.

Mr. Scott, who went to New York for the private view, says he anticipates big popularity for this release, and feels sure the board of censors will not find one cut necessary in the whole film.

The comedy film of "Keep Moving," which was shown at the same time and place, will also soon appear in this city.

Harry Bryan, manager of the Metropolitan Booking Office, is pleased with his move to 1309 Vine street, where he is located in the same quarters as the Kriterion.

Philip S. Greenberg, of the Electric Theatre Supply Company, has resigned to take a position with the Forty-fifth street New York branch of Warner Bros., Inc, where he will be assistant manager.

Mr. Greenberg is well known in Philadelphia through his more than two years residence, during which time he was associated with the General Film Company, the Greater New York Film Company, as well as the Electric.

New York being his home town, however, he is glad to be returning thither.

A change has been effected in the Chadlee Supply Company, whereby D. Starkman has retired, leaving J. S. Paleton as proprietor.

The firm occupies quarters at 1208 Vine street.

BRIMMER RESIGNS FROM UNIVERSAL IN MILWAUKEE

W. C. Brimmer, for the past three years manager of the Milwaukee branch of the Universal Film Company, will resign next week. Just who his successor will be is not known.

The announcement of Mr. Brimmer's resignation will come as a distinct surprise to his many friends in this territory. Mr. Brimmer has had a most successful career as head of the Milwaukee branch. When he went there, the Universal program was in but four or five houses and was not considered a factor in the local field. Not a downtown house ran the program, and but few of the outskirt theatres.

Thanks to Mr. Brimmer's ability the exchange is now said to have in excess of one hundred houses playing the Universal program exclusively, among them being one house in the heart of the city that shows Universal productions exclusively.

Considering the fact that the territory booked by the Milwaukee office is very restricted and includes but a part of the state, Mr. Brimmer's record there is remarkable.

Just what his plans are for the future, Mr. Brimmer would not say, contenting himself with an announcement that he was going to spend the Christmas holidays in the East and would probably enter the employ of some New York company.

METRO'S OWN OFFICES IN FRISCO

Within a short time Metro productions will be offered to exhibitors in the California territory through offices maintained directly by the Metro Pictures Corporation. These have been handled in the past by Sol L. Lesser, but the rights to both new and old released have been turned over by him to the producing concern.

Large quarters have been secured for an exchange at 51 Jones street, near Golden Gate avenue, and before the end of November business will be transacted here under the direction of E. D. Selden.

This exchange is in the new film center and within a block are to be found the establishments of the California Film Exchange, the Fox Film Corporation, the Triangle Film Corporation, G. A. Metcalfe, the Union Film and Supply Company, the World Film Corporation, the Independent Film Exchange and the Picture Playhouse Film Company.

DAVIES BRINGS "AD" CAMPAIGN IN MILWAUKEE FOR METRO

O. N. Davies, of the Minneapolis branch of the Metro Film service, was in Milwaukee recently, arranging for a campaign of advertising for the Metro program which was inaugurated Saturday and Sunday, November 27 and 28. This campaign, the first of its kind to be run in that city, will be handled as a straight amusement proposition, the Metro program being advertised on the photoplay pages with the regular theatre ads. Press stories and cuts will be run in all the motion picture sections on these days.

Though the amusement rate is slightly higher than the regular commercial rate, Mr. Davies figures that an advertisement on the amusement page, with reader, is worth four times a straight commercial advertisement. This is the first time in Milwaukee newspaper history that a distributing company has utilized the local amusement pages for advertising.

To help along the screen page question in Milwaukee, Mr. Davies arranged that only those papers that had film columns were to be given copy. J. W. Martin, of that city, is handling the campaign for the Metro people.

PARAMOUNT PUBLICITY BUREAU OPENED BY ROUSE

The Progressive Motion Picture Company, 219-224 Central building, Seattle, the Paramount exchange for Washington, Oregon and Alaska, has opened a publicity department, placing M. M. Rouse, who for the past month or so has been one of its traveling representatives, in charge of the new department.

Mr. Rouse has had considerable experience in both the exchange and exhibiting ends of the business and until recently was manager of the National theatre in Portland.

He is an adept at theatrical advertising and it is expected that he will be able to render valuable assistance to Paramount exhibitors in his territory.

In opening a special publicity department, the Progressive Motion Picture Company is following in the footsteps of a large number of other Paramount exchanges, including the Notable Feature Film Company, of Salt Lake and Denver; the Famous Players Film Company, of Philadelphia and Washington; the William L. Sherry Film Company, of New York; and the Famous Players exchange, of Boston.

LARGER OFFICES FOR UNIVERSAL IN VANCOUVER

James E. Finch, Vancouver manager for the Universal, is contemplating a change of location for the local branch, and last week practically completed arrangements for a large ground floor room in the centre of the theatre district.

This will give the Universal the only downstairs exchange in the city, as well as the largest. A fifth room was added a short time ago to the present quarters in the Holden Building, but it is now felt that still more room is needed. Mr. Finch says business is good.

FILM NEWS FROM FOREIGN PARTS

FOUR AMERICAN FIRMS GIVE $2,500 EACH TO RED CROSS FUND IN ENGLAND

Special to Motion Picture News

London, Nov. 16.

THE event of the week in the British cinematograph trade is a great national effort to raise £30,000 or over $120,000 with which to purchase a complete ambulance convoy, consisting of fifty motor ambulances, four motor cars, a repair wagon, stores wagon, and ten motorcycles for the British Red Cross Society. The proposition, when it was first made, was taken up with electric enthusiasm, and at once eleven of the leading firms each gave $2,500, the cost of one motor ambulance.

Among the American firms who made this contribution were Edison, Lubin, Famous Players, and the Vitagraph companies. Since then the whole of the trade—producers, renters and exhibitors—has come into line, and this week, on a uniform day, they will make a colossal effort, quite unprecedented in the history of British cinematography, to raise this stupendous sum. Every branch of the trade has its own special committee, and for organization purposes the United Kingdom has been split up into 31 districts, into one of which each of the 5,000 cinemas will come. Some theatres have promised to give their whole takings, and others part-takings on that day to the fund. Some of the leading artistes, both in the studio and on the stage, are giving every support to the fund.

Revenue from Film Duty

The British Treasury has issued a return, which shows that the total amount of duty received on imported films from September 29 to October 23 was £32,572. Worked out pro rata, this is equivalent to almost £500,000, against which the Government estimated £400,000. No doubt, towards the expiration of the year there will be a diminution in the revenue of film duty. American firms who are exporters to the Channel Islands will be interested in the announcement of the Chancellor of the Exchequer that "British films and foreign films which have paid the import duty will be allowed to be sent for short periods to the Channel Islands under bond, and will be exempted from payment on re-importation."

For sterling quality and power of appeal. "Metro" films, which are being handled in this country by Ruffells, Ltd., figure in the front rank. They have caused a wave of enthusiasm right through the film trade, and their outstanding merit, both in photography and conception, is freely admitted. "Destiny," or "The Soul of a Woman," one of the latest arrivals, has every augury of success with the masses. Another film, "The Bigger Man," which typifies the struggle between employers and employed, is a theme whose appeal is inevitable. The trade-union is a potent factor in the industrial life of the British, and no play can have greater power of appeal to the man in the street than that which has as its basis the labor problem.

The success of "The Middleman," the London Film Company's production, exemplifies this. One has every hope that "The Bigger Man" will be a unique success, and after its excellent reception at the trade show, that is very likely. Ben Tillett, the well-known labor leader, who has written a brief introduction for the film, attended the trade show, and expressed the hope that this startling production would be the forerunner of many other films of a similar kind. The Metro films which have been in greatest demand are: "Shooting of Dan McGrew," "Heart of Painted Woman," and "Second in Command."

Horsley Films Invade England

A new series of American films has been introduced to the British public by D. W. Russell, who is now the London agent for the David Horsley productions. At a critical period such as this, to embark on such an enterprise is particularly commendable to all concerned. A good and encouraging start was made with two comedies entitled "A Mix-Up in Males," and "The Thrilling Adventures of Count Verace."

Two big film serials are making a great bid for public favor—"The Broken Coin," with which the Trans-Atlantic Company are offering some novel and pulling advertising stunts, and "The Exploits of Elaine," the Pathé film. Pathé's competition in connection with this film is the most gigantic in the history of the British film trade. In the first place they offered £100 for the best advertising idea, and received the outline of a large number of useful schemes, of which the following was selected as a basis for their £1,000 competition for cinema patrons. The first prize is £250, with £50 to the manager of the cinema where the winner regularly attends, and £50 to be divided amongst the staff of the theatre. The second prize is of £100; third, £50; fourth, £25, and 475 prizes of £1 for the next best solutions of the competition.

The scheme is as follows: One or more letters of the alphabet will be shown on the screen at each performance where "Elaine" is being, or will be, shown. This will continue for 20 weeks until in all 29 letters have been shown. These form a mystery phrase. Leaflets are being distributed at all cinemas, and on the back of these are twenty spaces in which the letters of the mystery phrase can be written as they are announced. Some weeks two letters will be announced. By taking any number of these letters, words and phrases can be formed. These words or phrases must be descriptive of the serial film "Elaine." Choosing at random from these 29 letters Pathé Frérès have easily made the following: "Fine Plot," "Intense." "Elaine" has been advertised more extensively than any other film of its kind, and I am told that the bookings number nearly a thousand.

Mr. J. Evans, author and producer of the famous "Pimple" comedies, has joined the staff of the British Film Company, and will shortly commence a new series of films.

Sir Herbert Tree Coming to America

Sir Herbert Beerbohm Tree, the premier Shakespearean actor, is leaving London for a short time, and during his visit to the United States will act, I understand, in some Shakespearean picture plays. He believes the picture play has come to stay, and will have an important influence in national life. Before returning to this country he will produce some of his leading dramatic successes in the States.

Almost simultaneously to the announcement that the British Admiralty has arranged for a cinemagraph of the Grand Fleet, by C. Urban, comes the news that the War Office is permitting two camera men—Messrs. Tongs and Malins (appointed by the seven firms making topicals), to visit the western battle front to take films. The fleet pictures are to be executed in black and white and color, and no doubt both series of film will find their way to the American market in due course. The British authorities have up to recently been reluctant to allow any camera men to visit the battle zone, despite the fact that the French authorities have for some time allowed the privilege; however, it is a step in the right direction.

The Ideal Film Co. will release in January a film based on a play which has been produced thousands of times during the last few decades in both America and England. The title is "Caste," and the leading role is taken by Sir John Hare. There now seems to be a great demand for film adaptations of plays and novels, and with the more intelligent class of patrons they are keenly appreciated. It is rumored that some of George Bernard Shaw's plays may be produced shortly.

The popular taste at the moment is for light drama, in which there is plenty of incident, not necessarily of the sensational order.

"The Lass o' Lowries," the forthcoming

Broadway Universal Feature, is being awaited with interest by the trade, probably on account of the success of "Little Lord Fauntleroy," the famous play by the same author. The Trans-Atlantic Company, who will handle this film, announce that they have completed their third all-British production, "The Woman Who Dared," which is a worthy successor to "Hard Times," and "Royal Love." The latest production is a melodrama and has been produced by T. Bentley.

Essanay Uses Novel Advertising

The Essanay Company, always up-to-date in their advertising methods, are taking the opportunity whenever entertainments are given at central military hospitals, of bringing Chaplin into the limelight. The other day L. Reed, their publicity manager, visited one of the London hospitals and distributed cigars, cigarettes and a packet of Chaplin postcards to each of the 300 soldiers present. All sorts of questions were asked about Chaplin, and so great was the interest created that many of the bedridden troops begged through their friends for a packet of these cards. Mr. Reed has undertaken to distribute similar packets at other entertainments that may be got up for the wounded, and right through has been an excellent advertisment for Essanay Chaplin films.

The Hepworth Manufacturing Company, film producers of the first water, are noted for their distinctive and pulling advertising schemes, and have now created quite a pleasant sensation by their appeal to men in positions of responsibility, and to every renter and exhibitor in Great Britain, to unite in making definite continual use for present national purposes of the greatest social force in existence—the picture play.

The High Court have upheld the decision of the St. Helen's magistrates who prohibited the exhibition of "Five Nights." The judge said that the censor of the film had no statutory right in the matter and had reported that "there was nothing of a prohibitive or indecent nature in the film."

FRED GRONBACK.

LATEST NEWS OF FILMS FROM FRANCE AND ITALY; CAVALIERI ACTS FOR ROMAN COMPANY

Special to MOTION PICTURE NEWS

Paris, Nov. 13.

NEPTUNE'S DAUGHTER, a film greatly advertised all over Paris, to be seen exclusively at the Theatre Rejane, has not obtained the success the managers expected and had to be taken off the program after a few days' run only.

Last week a film called "La Douleure" was shown at the general show rooms and made a big impression. The scenario of this film is very different from what we are used to seeing. It is a Russian film; the artists are perfect in their rather difficult roles, the photography is remarkable. This film is sure to go well everywhere it is shown.

When "Montmartre" was first produced at the Vaudeville theatre in Paris, over two years ago, it actually took the Parisians by storm. It is one of the best realistic productions, showing "Une Parisienne de Montmartre," who is born in Montmartre and can live nowhere else but at Montmartre. This great romance, by Pierre Frondaie, has been filmed, and the film will be shown at Mr. Lordier's new kinema exclusively for many weeks, commencing next week.

It follows "La Fille du Boche," which was shown at the same theatre for the last four weeks.

"Le Flambeau," another great film, has been seen for the first time this week. It is undoubtedly a nice film, but not sure to go well with the public.

We are soon to have a series of films with Mistinguette. Of course, this great artist has already appeared in many of Pathé's films, but now she is to be filmed in scenarios specially written for her.

A Lubin film called "L'Insurrection" has made a very big hit. This is the film the public like to see just now.

A film released by the Eclipse Company called "Maude Professeur d'Anglais," with Miss Compton as principal, is a grand success just now. It is certainly one of the best comedies this firm has shown for a long time.

The very day Pathé's showed their serial picture "Les Mystères de New York" to the exhibitors. It was booked for over 200 establishments. This serial picture is to run for 14 weeks.

Two films, "Kurial le Bossu" and "Quand Meme," presented this week at the general show rooms, obtained a well deserved success.

I am informed that the celebrated drama "L'Homme qui Assassina," by the well-known authors MM. Pierre Frondaie and Claude Farrère, which was produced with a tremendous success two years ago at the Theatre Antoine, has been bought by an American manager, to be produced in the States.

The Government of Italy has at last given the permission for two operators to leave for the front with a view of filming topicals. The manager of the well-known Ambrosio firm has left himself for the front, and we are soon to see the long expected topicals from the Italian theatre of war.

The Etna Company has closed its doors. It is a great pity that this firm, who has produced many very good pictures, should have to close.

Mme. Lina Cavalieri, with her husband, Mr. Muratore, from the Paris opera, is still filming at the Tiber in Rome.

Cinés has engaged the beautiful Lida Borelli to be filmed in a series of pictures by this firm. She was offered an enormous salary to go to Canada for the same firm to be filmed in some scenes over there, but she refused to go. Following are some films to be released soon by different Italian firms: Alba Film, "Silvio Pellico"; Ambrosio, "Caino e Romanticismo"; Cæsar, "Odette and Saint Francisco"; Cinés, "Carmen and Divette del Regimento"; Gloria, "Sul limite del Nirvana"; Tiber, "La Signora delle Camelie and Oberdan"; Bonnard Film, "Serpe contro Serpe." G. KACZKA.

HENRY LEHRMANN OFF FOR COAST AGAIN

Henry "Pathe" Lehrmann, head producing director and president of the L-KO Motion Picture Company, of Hollywood, Cal., who has been in New York arranging details in his contract with the Universal Film Manufacturing Company, has taken a flying trip back to the studios.

Mr. Lehrmann, in addition to being president of one of the most active comedy producing companies in existence, is



HENRY M. LEHRMANN

in direct supervision of the making and marketing of all L-Ko Komedies as well.

NO LACK OF ENERGY FOR THE VIM COMEDY PLAYERS

Louis Burstein, director-general of the Vim Comedies, paid a business visit to New York last week. He declared that the Vim players are now comfortably situated in Jacksonville, Fla., and hard at work turning out a comedy a week.

"It is only natural," says Burstein, "that I should be enthusiastic over Vim prospects, but never in my experience in the film business have I come across a more willing or competent aggregation than those composing the Vim players. We have got off to a fine start and I am more than satisfied that we can keep up the pace."

HARRY E. AITKEN IN LOS ANGELES

Los Angeles, Nov. 25.

President Harry E. Aitken, of the Triangle Film Corporation, accompanied by his brother Roy, also an executive of this organization, have arrived in Los Angeles for a stay of several days, during which time they will visit the three producing studios, and confer with D. W. Griffith, of the Fine Art Films studio; Mack Sennett, of the Keystone Comedies; and Thomas H. Ince, of the Kay-Bee plant.

Looking Ahead With The Producers

"HER LAST FLIRTATION" IS FIRST SUBJECT FOR ONE OF VITAGRAPH'S FOREMOST WEEKS



THREE CURRENT VITAGRAPHS: "HER LAST FLIRTATION"—"WASTED LIVES—"ROONEY'S SAD CASE"

FOR the six days beginning Monday, December 6, the work of Eastern and Western Vitagraph players and directors are included in a representative list of subjects.

"Her Last Flirtation," a comedy by A. Laroque, produced by the Western players with Myrtle Gonzalez, Alfred Vosburgh, George Kunkel, Carleton Weatherby and Otto Lederer in the portrayal of the principal characters, is the first release for the week.

Tuesday, December 7, is a Broadway Star Feature Day, on which one of Ouida Bergere's stories, entitled "Wasted Lives," will be the release. The evil influence of an operatic songbird is the dominating theme, and the story runs through two generations, involving the children of the principals. The scenes are all laid in England and admit of many beautiful exteriors. Theodore Marston directed. Robert Whitworth, Julia Swayne Gordon, Arline Pretty, Leo Delaney, and Arthur Cozine and Edward Elkas were the prominent figures in its enactment.

Wednesday, December 8, has been selected to present Bobby Connelly in "Sonny Jim's First Love Affair," a story by Bessie Boneil. Director Tefft Johnson and a cast of players registered the story on the film; Bobby Connelly appearing as Sonny Jim, Mr. Johnson as Daddy Jim, Mabel Kelly as Mother Dear, with Helen Connelly, Edwina Robbins, Jay Dwiggins and Johnny Cahill assisting.

A dramatic story entitled "Sam's Sweetheart," is announced as the release for Thursday, December 9.

It was written by Elizabeth R. Carpenter, produced by William Humphrey, and features Carolyn Birch, Anders Randolf, Rose Tapley, Templer Saxe and Mary Maurice as principals.

The versatility of Miss Carpenter as a story writer is exemplified in the release for Friday, December 10, when she furnished Sidney Drew with his regular Drew Day release, in one of the most uproariously funny comedies seen in some time, entitled "Rooney's Sad Case." Florence Natol and Harry Fisher assist Mr. and Mrs. Drew in the production.

An old-time one-ring circus, with all its paraphernalia, its troupe of trapeze performers, clowns, bare-back riders, jugglers, sellers of peanuts and red lemonade, and side-show freaks, to say nothing of a grand street parade, figure in a story entitled "Hughie of the Circus," by Mrs. Tom Coleman, in which a prominent member of "Earth's Greatest" becomes involved in a love affair that ends disastrously. Wally Van directed the production of "Hughie of the Circus," employing a cast including Hughie Mack, Flora Finch, Nitra Frazer, Donald McBride, and Harry Fisher. It will be released as a two-part comedy feature on Saturday, December 11.

"PRINCE," A COLORED GAUMONT FOR HOLIDAY RELEASE

The Gaumont Company plans to release on the Mutual program during the Christmas holidays, a colored photodrama called "A Prince of Yesterday." This film has been hand-colored.

"A Prince of Yesterday," although unusual in character and an expensive colored film, will be released as a regular Rialto Star Feature without extra charge.

MARSTON AT WORK ON BUCHANAN'S STORY FOR VITAGRAPH

Vitagraph Director Theodore Marston has commenced work on a five-part Blue Ribbon Feature, written by Donald I. Buchanan.

It will employ in its enactment such prominent Vitagraph players as Joseph Kilgour, Robert Whitworth, Ned Finley, Eleanor Woodruff, Julia Swayne Gordon, and Arthur Cozine.

LOU-TELLEGEN FOUND MUCH IN "THE EXPLORER" AND WILL REVEAL GREAT DEAL IN "UNKNOWN"

Lou-Tellegen, who for several years was leading man for Mme. Sarah Bernhardt, having appeared with the famous French actress on two of her American tours, will make his second appearance in a Lasky production on the Paramount program in



LOU-TELLEGEN IN A SCENE FROM "THE UNKNOWN"

"The Unknown," the first public showing of which has been set for December 9.

Lou-Tellegen scored a brilliant success in the Paramount picture, "The Explorer," also a Lasky production which has been favorably received all over the country. In "The Unknown," however, Lou-Tellegen is seen in a character entirely different from anything he has played heretofore, either on the speaking stage or on the screen. There are many exhibitors who remember his work when he appeared in support of Mme. Bernhardt in the Famous Players' production of "Queen Elizabeth."

The scenes of "The Unknown" are laid in Algiers and on the great Sahara desert.

The romantic features of "The Unknown" are concerned with the adventures of the young Englishman, his love affair with an American girl, and trouble with his captain. George Melford is the director and the cast includes Theodore Roberts, Dorothy Davenport, Hal Clements, Horace B. Carpenter, Tom Forman, Raymond Hatton and other members of the Lasky stock company.

FORDE COMES NORTH AFTER "LESSONS IN LOVE" FILMING

Hal Forde has returned from Jacksonville, Fla., where he starred in "Lessons in Love," a Rialto Star Feature, which is to be released December 1 on the Mutual Program.

The photoplay was written by Paul M. Bryan and directed by Richard Garrick.

KALEM'S "HAZARDS OF HELEN" SERIES IS IN SECOND YEAR; CELEBRATES ANNIVERSARY



(Insert) HELEN GIBSON, AND A SCENE FROM "CROSSED WIRES," DEC. 11 EPISODE OF THE KALEM "HAZARDS OF HELEN" SERIES

THIS is anniversary month for the "Hazards of Helen." A year ago the Kalem Company, noticing the popularity of their occasional railroad pictures, originated the "Hazards of Helen" series, which soon proved to be among the most popular of Kalem subjects. Last month the announcement was made in the trade publications that, in response to the requests of many exhibitors, the series would be continued indefinitely.

At the same time Kalem officials began to lay plans for an unusual group of releases to mark the celebration of the anniversary month. E. W. Matlack, the Pittsburgh railroad official who has been responsible for most of the Helen stories, got into the spirit of the anniversary, and the players and directors were also worked up to an enthusiastic point.

Whether or not anniversary month would be a success was finally up to Helen Gibson, however, for it is that petite player who must bear the brunt of the perils and dangers that beset Helen. But Helen merely smiled and promised to contribute her share toward the celebration by doing any feat the scenario would call for. The result is a quartette of pictures which the Kalem officials believe the most interesting yet issued in the series.

"The Tramp Telegrapher," released December 4, inaugurates anniversary month. It starts in slam-bang fashion when Trent, a tramp telegrapher, beaten unconscious by a pair of crooks, is rescued by Helen just in time to save him from death under the wheels of a train.

But the big thrill comes later when Helen and Trent, in pursuit of the thieves who had burgled the station safe, reach the train on which the yeggs are escaping just in time to land on the rods of the last car. Determined to catch their quarry before they can escape at the next station, Trent braces his legs on the rods so that his body is at right angles to the car, and using his body as a perch, Helen climbs to the window and inside the car.

"Crossed Wires," scheduled for release on December 11, is equally abounding in sensations, one of the most tense of which occurs when Helen pursues a train by automobile and then leaps to the car, where a struggle with an escaped convict ensues.

For several moments Helen, in the automobile, and the convict on the freight car engage in a struggle, before the convict climbs to the top and Helen makes her leap. "The Wrong Train Order," which is issued December 18, puts Helen in a perilous position alone on a runaway train. Open switches, an open drawbridge, and an oncoming train on the same track are among the breathtaking dangers which Helen narrowly escapes before she is able to stop the train. On December 25, the fourth of the anniversary month specials will be released. It is "A Boy at the Throttle," in which Helen drops ten feet from the top girder of a suspension bridge to a speeding train.

CIRCUS MAN SCENARIO WRITER FOR SELIG

John G. Robinson, Jr., of the Selig Zoo, Los Angeles, has blossomed forth as a scenario writer. His wide and varied experience in circus life with "Robinson's Ten Big Shows Combined," before he joined the Selig Company, should furnish local color for his stories.

"ARAB'S VENGEANCE," RELEASED DEC. 16, FIRST DAVIS PICTURE FOR HORSLEY

A great deal of expectancy in the Centaur Feature release on the Mutual program for December 16 entitled "The Arab's Vengeance" has been aroused by the fact that in this subject Margaret Gibson makes her debut as a featured Centaur Feature player and also because this is the first production directed for David Horsley, the producer, by Ulysses Davis, a newcomer to Mr. Horsley's directorial staff.

The little star has proved her courage by enacting several scenes in which the Bostock animals also take part. The action of the story takes place, in part, at a deserted hut where Carol, the title of Miss Gibsons' character, is imprisoned by an Arab who hopes to avenge a fancied wrong done him by the girl's guardian.

The country surrounding this hut is infested by wild animals, particularly lions. On a hunt for food one lion enters the hut and seeing the captive girl is about to spring upon her when a searching party, aroused by her disappearance, arrives in time to prevent the completion of the act. Miss Gibson played the scene without regard for danger of close contact with the animal, though she was in constant peril.



MARGARET GIBSON

The efforts of Mr. Davis are said to come up to the standard of productions set for him.

Theodosia Harris, of Mr. Horsley's scenario staff, is responsible for the story.

LUBIN FORD FLIVVER COMEDY READY IN JANUARY

The Lubin Company, producing "The Wonderful Wager," George V. Hobart's Ford Flivver comedy with Raymond Hitchcock in the leading role, and with Marion Sunshine and others supporting him, has returned from Lakewood, N. J., where for the past two weeks they have been working toward the completion of the picture.

Under the direction of Rene Plaisetty a few more interior scenes are to be taken at the Philadelphia studios, and then the picture will be ready for release early in January through V-L-S-E offices.



GLIMPSES OF "THE NATION'S PERIL," LUBIN'S FIVE PART WARNING AGAINST THE CONSEQUENCES OF MILITARY UNPREPAREDNESS

"HOUR OF THREE," "FATE," "DOLLARS AND CENTS" COMING FROM LUBIN

HAVING completed the four reel story, "The Hour of Three," the original story by Anthony P. Kelly, Director Joe Kaufman of the Lubin Company, has begun his preparation for the making of a five reel Lubin V-L-S-E feature of Albert Payson Terhune's popular story "Dollars and Cents," in which Ethel Clayton, the Lubin star, will be seen in the leading role.

Director Kaufman has as yet not definitely decided as to who will complete his cast.

Under the supervision of Art Director Allen Farnham, the sets and scenes necessary for the presentation of "Dollars and Cents," has been in the course of construction for more than the past four weeks at the Lubin Manufacturing Company's No. 3 plant at Glenwood avenue and Sixteenth street, Philadelphia.

The first set to be used by Director Kaufman at this studio is that of a French mansion ballroom.

The depth of the set is more than three hundred feet and more than seven hundred and fifty dancers will be on the floor in the number.

"Dollars and Cents" is scheduled for release through the V-L-S-E offices early in January of the new year.

Daniel Carson Goodman's original five act play, "Fate," a tense and powerful story of railroad life, is the vehicle selected by the Lubin management for the next appearance of their star, Richard Buhler.

"A Man's Making," the play by Jack Pratt, also directed by him, and which was adapted for the screen by Anthony P. Kelly, has been completed and the production of "Fate" will begin at once. Mr. Goodman in writing this new feature has built a character for the lead around Dick Buhler, which will offer him the opportunity to appear at his best, with the same opportunities for his leading lady Rosetta Brice.

Others of the cast are William H. Turner, Arthur Housman, Francis Joyner and Inez Puck.

The picture will be taken at the Philadelphia studios and at the Lubin Betzwood plant. It is scheduled for release through the V-L-S-E offices early in the year.

Director Jack Pratt will be in charge of the making, with "Ever Ready Teefy" as the assistant, and Fred Chaston, camera.

"HER MOTHER'S SECRET?" FOX, STARS RALPH KELLARD IN STRONG DRAMA

THE photoplay entitled "Her Mother's Secret?" written by Martha Woodrow and produced by Frederick A. Thomson for William Fox, in which Ralph Kellard is starred, is said to be one of the most powerful and most human dramas that has ever emerged from the Fox studios.

Mr. Kellard appears first as Seth Cartwright, Sr., and later as Seth Cartwright, Jr. Cartwright, Sr., and his law partner, Schwab (Edward Davies), love Bernice Archer (Jule Power). Cartwright, who is already married, is the father of a child born to Bernice.

The latter, after she is cast off, becomes deranged and deserts her child, but the baby is adopted by Mrs. Cartwright (Jane Meredith), who has learned about its parentage. Upon the death of Mr. and Mrs. Cartwright the baby is miraculously restored to its mother, who regains her reason.

After a lapse of many years, young Cartwright returns from school. Dissipation has ruined his health and his doctor sends him to the seashore where he meets Bernice and her daughter, Lorna (Dorothy Green). Ignorant of his relationship to Lorna, he falls violently in love with her. During the course of the courtship they are marooned over night on a cliff far from shore. Upon their return to the mainland in the morning Lorna is rigorously questioned by her mother. Cartwright openly declares his love and insists on an immediate marriage.

He wires his guardian, Schwab (his father's former partner), to come and meet the future Mrs. Seth Cartwright, Jr. Schwab arrives, recognizes Bernice, turns to Cartwright, and then pointing to Lorna says:

"She is your sister."

In the next few scenes the drama hurtles to what advance reports say will be a terrific climax.

"IVORY BOX" CHANGED TO "WRONG DOOR"

The title of the coming Carter DeHaven Universal subject, first entitled "The Ivory Box," has been changed to "The Wrong Door."

The cast selected for this supporting Mr. and Mrs. Carter DeHaven are Ernie Shields, Helen Hayward, C. A. Williams, Harry Schumm, and Fred Church.

TYRONE POWER GOES TO UNIVERSAL FOR BROADWAY FEATURES

Tyrone Power, who has completed his engagement with the Selig company, has been contracted for by the Universal, and will appear in a number of Broadway features, the titles of which have not been announced.



SCENES FROM "HER MOTHER'S SECRET" AND "THE UNFAITHFUL WIFE" (Fox)

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Ohio Film Hackers Get in Their Work on 23 Pictures

OHIO censors have cut many scenes from "Bella Donna." It is said that they object to the morals of the film. They are of the opinion that ladies should not poison their husbands, and that is what she did. For that matter should nephews stab their uncles? Yet Hamlet did it. Should ladies murder their guests? That happens in "Macbeth." Should politicians murder their friends? That happens in "Julius Caesar." Should friends make husbands so jealous that they strangle their wives? This is part of the action of "Othello." Should children drive their old fathers to insanity by their ingratitude? Refer to "King Lear." Has any one suggested that the plays of the "Bard of Avon" be suppressed because these dramas contain action like that outlined? Big drama in many cases teaches morality in a negative manner. This is a fact that the Ohio censors and a lot of other unthinking persons seem to have overlooked.

Cuts ordered from "Bella Donna" include woman smoking cigarette; passionate love scenes to three feet; the subtitle, "The fate of every man and woman is as man wills it"; woman putting powder in coffee; sub-title, "Don't forget the cup nearest the spoon"; scene where man drinks poisoned coffee; sub-titles, "Will the end never come?" "I am going to Baroudi" and "Get the Fecula ready; I am going aboard the Louilie."

Ohio censors have ordered that these scenes be cut from the Theda Bara "Carmen":

Girls smoking cigarettes, fight where girls roll on floor, drunken man hugging a post, bull with javelins in shoulders and horse falling over a cliff.

Other orders are as follows:

"A Western Governor's Humanity"—Cut scene where robbers divide loot and the gallows awaiting the condemned man. (This was shown in Cleveland without the cuts being made.)

"When War Threatened"—Cut out girl smoking cigarette.

"The Reward"—Cut out gambling scene.

"Sweet Alyssum"—Cut scene where man steals money from cashier's cage.

"The Lighthouse by the Sea"—Cut scene where man chokes another.

"When Avarice Rules"—Cut out scene where girl is taken through den of lions, where she is imprisoned in hut surrounded by lions, and fight shortened to five feet. (This picture was shown in Cleveland with all these scenes two weeks after the order was issued.)

"The Mummy and the Humming Bird"—Cut out sub-title, "I have vowed never to rest until I have killed the man who desecrated my home."

"The Markswoman"—Cut out shooting by man and woman.

"Not Guilty"—Cut out sub-title, "My mother won't let me play with Mabel because her father is in jail."

"The Politicians"—Cut out sub-title, "Curses! That proud and haughty gal shall yet be mine."

"Heart of a Tigress"—Cut out all scenes of woman shooting.

"Blood Heritage"—Cut out all scenes of crooks robbing man and escaping and murder.

"Mystery of the Locked Room"—Cut out murder.

"The Gypsy Trail"—Cut out woman smoking.

"The Porter"—Cut out scene where man fires explosive under balky mule.

"The Cowardly Way"—Cut out scene where man is bound, gagged and threatened with pistol, and where insane man throws man down stairs.

"Stanley in Starvation Camp"—Cut out sub-title, "Tomorrow I'll feed you to the lions."

"Madame Butterfly"—Cut out sub-title about choking a man with a cocktail.

"Girl and the Special"—Cut out girl smoking cigarette.

"The Menace of the Mute"—Cut out close-up scene where men choke each other and the murder.

"Weaver of Claybank"—Cut out "You and me are going to be married."

"The Battle Cry of Peace" has been passed by the censors. At the private exhibition of the picture of the film at the Metropolitan, Cleveland, the only fault found with the picture was voiced by a coterie of military men. The equipment is not up to date with the standard of the United States Army. Belts are put on wrong and the uniforms are not in use by the regular army and militia, they said.

PAUL ALWYN PLATZ.

CENSORSHIP IN BRITISH COLUMBIA RELAXES FROM SEVERE STAND

THE censorship situation in British Columbia has finally assumed what may develop into a permanent trend toward sanity, and within the past few weeks there has been a perceptible broadening of viewpoint, with a slight lowering of the number of silly rejections. After "The Spoilers" had been viewed and passed by Attorney-General W. J. Bowser, the censor was instructed to be a little more lenient with productions submitted for his inspection.

"Just Jim," the five reel Universal feature, which was condemned in the same week that witnessed the original rejection of "The Spoilers," was sent to the censor for reconsideration, and was passed, but pending developments Manager James E. Finch of the Universal office in Vancouver did not allow this fact to become generally known, and the information was withheld by the NEWS correspondent at his request.

This picture, which the Alberta censor hailed as one of the finest he had ever seen, will soon be shown in Vancouver at the Colonial theatre, where Manager Hector Quagliotti is running the entire series of Universal Broadway Features.

The partial relaxing of the stringent regulations of the censor's office will undoubtedly have the effect of bringing into the province many productions which under the former conditions would never have been even submitted for inspection, but it is not expected that all, or even a large part of them will be passed, and some submissions will undoubtedly be in the nature of experiments.

INDIANA MAYOR REFUSES TO STOP "HYPOCRITES"

Mayor Smalley, of Hammond, Ind., declined to stop a showing of "Hypocrites" in the De Luxe theatre.

Two priests, representatives of the Lake County Humane Society, the Settlement House, the Knights of Columbus, and several Protestant churches visited the mayor to protest against the showing of the picture. Three women who saw the picture at the private showing said they "saw no truth in the picture" and "it depends on what you make out of the picture," and "a lesson and a strong one. There is nothing offensive."

ILLINOIS SUPREME COURT MAY GET NEGRO SEGREGATION CASE

The Illinois Supreme Court, it is expected will be asked to decide if a motion picture theatre owner has the right to set aside a section of seats in his theatre for negroes and compel them to occupy those seats and no others.

The case will likely be appealed from the circuit court at Jacksonville, Ill., where G. M. Luttrell, motion picture theatre owner, has just won his case.

Some time ago two negro girls went to Luttrell's theatre and took two seats on the east side of the room. An usher soon asked them to move to the west side of the room where a section of seats was reserved for colored patrons. The girls refused.

Mr. Luttrell then asked them to move, and when they refused to do so he compelled them to leave the theatre and refunded their money to them.

Rev. E. L. Scruggs, pastor of the Mt. Emory Baptist Church, became interested in the case on behalf of the girls. Action was brought against Luttrell in the court of Justice J. M. Coons, Both sides practically agreed on the facts in the case and the issue centered on whether the owner of a picture show has a right to divide his house and say which section shall be used by whites and which shall be used by negroes.

The justice court trial ended in a victory for Luttrell. The case was then appealed to the circuit court by the plaintiff. A jury in the circuit court, after being out two hours, returned a verdict sustaining the justice court decision.

Some points in the case never have been brought up for decision, and John M. Butler, attorney for the negro girls, plans an appeal to the Supreme Court.

CALIFORNIA SUPREME COURT TO DECIDE ON "CLANSMAN"

Father D. R. Wallace and other negroes of Alameda County recently asked the Superior Court of that county to prohibit the exhibition of the "Clansman" in the Macdonough Theatre at Oakland, making the claim that the picture is "injurious, degrading and humiliating to the African race."

The court thought otherwise and dismissed the action that had been brought, but an appeal has been filed and the Supreme Court will now have to pass upon the question. In the meantime the production continues to draw large crowds to the Savoy Theatre at San Francisco and is ready to start upon its thirtieth week there.

SOLONS UPHOLD SUNDAY OPENING AGAINST MINISTERS

Birmingham, Ala., at last is to have Sunday pictures. Following a pronounced agitation, in which the newspapers played a stellar part, the city commission announced that it would not interfere with proprietors of motion picture shows if they offered entertainment between certain hours on Sunday.

After a lengthy discussion and conferences with Birmingham exhibitors, it was agreed that the theatres could show pictures from 1 to 7 p. m., and from 8 to 10:30 p. m.

Prominent ministers protested when they heard that the city intended to enact an ordinance giving picture shows Sunday rights, and suggested that the entire matter be left to a referendum.

The city fathers said in answer that motion picture shows had Sunday rights if drug stores and other business institutions had Sunday rights, and that to close one would mean closing the other.

NEW SPOKANE CENSOR TO FOLLOW NATIONAL BOARD RULINGS

Edward W. Stutes is Spokane's new city censor of things theatrical. He was this month elected commissioner of public affairs for a short term, the office carrying with it the censorial responsibilities.

Mr. Stutes succeeds Samuel A. Glasgow, who was not re-elected to the city commission. He has announced that, like Mr. Glasgow, he will follow the rulings of the National Board of Censorship in all disputes over the propriety of picture plays.

Colored people of Spokane claim that this practice of depending upon the national board caused Mr. Glasgow's defeat at the polls. When "The Birth of a Nation" was booked here last summer, a negroes' committee asked the censor to keep it out of Spokane.

Mr. Glasgow answered that the national board having passed the picture, he would do likewise. The picture was shown and the negro vote was polled solidly against Mr. Glasgow.

LYNN, MASS., WILL SEE "NATION," DESPITE MAYOR'S OBJECTION

The city of Lynn will see "The Birth of a Nation," despite the objections of Mayor Newhall. These objections have been overruled by Commissioners Bergengren, Campbell and Cornet, at a meeting of the Municipal Council, and the necessary permit will be granted for the showing of the film in that city November 1.

On this date the same picture ends its record run in Boston, giving way at the Majestic theatre to the Vitagraph's "The Battle Cry of Peace."

ALLEGED FILM MEN ARE CHARGED WITH CONSPIRACY

On the complaint of Martha F. Johnson, warrants have been issued for the arrest of Eli Harter and F. J. Griffin, film producers of San Francisco, on the charge of conspiracy. Rosa A. Davis was arrested on the same charge.

It was alleged in the complaint that the Davis woman advertised for a partner to buy a moving picture film known as "The Heart of California." Mrs. Johnson answered the notice and was introduced to Harter and Griffin, later paying $500 for a half interest in the production. She found out later, she declares, that the film was valueless.

CENSORS SHOULD COMMEND GOOD FILMS, SAYS COMMISSIONER

The commission appointed to look into vice conditions in Ontario, Canada, made a very unusual suggestion to the municipal government regarding the censorship of plays, films, etc. They stated that in addition to condemming the bad and immoral films, the good and worthy plays should be upheld and receive the endorsement of the censors.

They argued that this would be an added incentive to the manufacturers to better their films and at the same time act as an automatic guide to thhe public. The idea is being considered in Toronto.

FORT WAYNE, IND., MEN ACCUSED OF EMPLOYING CHILDREN UNDER AGE

Affidavits have been filed against Oscar E. Wobrock, George Killen, Herman C. Hisler and J. E. Mallett, exhibitors of Fort Wayne, Ind., on a charge of employing children under age, by Nelson A. Kyser, a state factory inspector.

All of the men claim that the boys represented that they were of legal age.

"ETERNAL CITY" PASSED BY BRITISH COLUMBIA CENSOR

The Famous Players production of "Zaza" has been rejected by the British Columbia censor. "The Eternal City" passed, and will be shown in the near future at the Dominion theatre in Vancouver, where a private showing of the film was recently given.

NO ACTION BY PRESENT GRAND NEW JERSEY JURY ON SUNDAY OPENING

THERE will be no action by the present grand jury on the moving picture situation in Hudson County, New Jersey. Five motion picture proprietors and operators arrested in the police crusade in this city during the last month have been held for the grand jury.

The present grand jury term will expire December 14, and a new term will be sworn in on that date.

J. Francis Swayze, Supreme Court justice, is engaged in the Court of Errors and Appeals, and had no opportunity to charge the present grand jury on the matter of the Sunday openings.

The local organization of exhibitors and their counsel, Frederick C. Henn, announce their willingness to have the present grand jury or any other take up the complaints against them. They even go so far as to declare the complaints will never reach the grand jury.

Exhibitors of Jersey City continue to defy the police authorities and open their playhouses every Sunday. Four or five theatre managers are brought before the police justice every Sunday. Isador M. Schlesinger, manager of the Orpheum theatre, and his operator, John Fellis, have been arrested on five different Sundays.

No bail has been required, and all have been released after being told their cases were referred to the consideration of the grand jury.

In and Out of West Coast Studios

By J. C. Jessen
Special to Motion Picture News

Los Angeles, Nov. 25.

THERE was a pleasant little celebration at the Balboa studio this week over the completion of the "Neal of the Navy" serial. The last few scenes were made in the presence of W. A. S. Douglas, of Pathé Frérès, and six hours later the entire film was shown at the studio projection rooms and forwarded East to the Pathé laboratories. In the entire serial there were fifteen hundred and thirty-nine scenes, and the filming required five months. The players took part in a jubilee which was made of a sensational character by the bombardment with blanks by the "extra sailors." All of the leading players, together with Director Harry Harvey are off on a month's vacation.

Jack Dillon, who has been directing one of the American Beauty companies at the Santa Barbara American Film Company's studio, has been engaged as director for Vogue Films, Inc., and came to Los Angeles this week to take up production work at the Pasadena avenue studio. Mr. Dillon was accompanied by Chance Ward, who will continue as his assistant. The other members of the Vogue producing staff will remain the same.

"The Girl in the Game" serial company is now filming the last of the third episode, and hope to be far ahead of their release by the date the first subject is given a public showing on December 13. This week some sensational scenes were made when Director J. P. McGowan chartered a Salt Lake freight train of flat cars, had them converted into box cars, and then burned the entire train.

Changes at Universal City

Several changes weer made necessary at Universal City this week because of an automobile accident which befell the "Graft" serial company, while returning from San Pedro after making water scenes late Monday night. In order to prevent colliding with an automobile driven by a thirteen year old girl who turned directly in front of the Universal car, the driven turned into the ditch striking a telephone pole. All were thrown out, and Hobart Henley, featured in the serial, sustained a broken ankle. He was rushed to Universal City hospital, where it is stated he will be unable to work for three months.

Because of this accident, it was necessary to rewrite the third episode of this serial wherein the story will be changed, and Henley, in the part of the young prosecuting attorney, is killed by the grafters. Following this his brother, taken by Harry Carey, late of the Universal Special Western company, will become leading man, appearing in the part of the young politician who fights the political ring. Carey had just begun work in a three reel subject entitled, "Across the Rio Grande," being produced by Jacques Jaccard, and Billie Gettinger, a cowboy trouper, has been cast for this role.

The E. & R. Jungle studio lot was this week converted into a veritable circus grounds with scores of side show banners, and a mammoth circus tent, making the background for scenes in the one reel comedy entitled, "Larry's Double," which features Napoleon, the educated chimpanzee. Jimmie Gibson appears in the part of Larry, and Napoleon as the double, with a supporting cast of Louis Morrison, Florence Gibson and Sallie, the chimpanzee. Practically all of the rare animals of the jungle zoo took part in this, together with the wild man, snake charmer, tattoed man, and the belles of the red top tent. The direction is in charge of Jack Nelson, who filmed the "Shorty" series for the New York Motion Picture Corporation, and the camera work is in charge of Arthur Powelson, who served five years with Pathé in America and Europe, made three subjects for the California Motion Picture Corporation, was in charge of the photography of the first six "O'Rourke" series episodes, and all in all has had twelve years' experience with the camera. Louis Morrison, who has been added to the E. & R. stock company, is a well known photoplayer who has just left the Inceville studio, after serving three years.

Second E. & R. Company Formed

The second E. & R. company is being formed this week with Louis Chaudet, late director of animal pictures for the Selig company, as director. Grace Bouynge, who has appeared in American, New York and Universal subjects, has been selected as leading woman. Other members of the cast have not been named. The first story to be filmed will be "Jungle to Trouble via Stage." This comedy of one reel have a number of scenes laid in a big theatre where Napoleon, the chimpanzee, gets in bad by flirting with the chorus girls, and one jealous cat phones to his home and tells Sallie.

Charlie Chaplin as José, and Edna Purviance, the blond leading woman of the Essanay company, as Carmen, are the principals of the coming Essanay release, a burlesque on "Carmen." How many reels has not been stated. The cost of this mammoth production is not given out, nor will Miss Purviance have her hair dyed to appear as a brunette, and Charlie has won his point that José should have a mustache, and there should be no decrease in the size of his feet. The Essanay studio lot is dotted with Spanish settings, and the comedians are wearing the garb of matadores.

Thomas Heffron, who has been directing at the Chicago studios, accompanied by Grace Darmond and James Bradbury of the Chicago producing staff, have arrived at Los Angeles, and in the future will play at the Selig Jungle Zoo studios. Mr. Heffron will soon take up the filming of a five reel adaptation of "The Valiants of Virginia," the cast of which has not been given out.

Director Robert Daly has just made the



GLIMPSES OF THE INDIANS AT INCEVILLE, SHOWING FRANK KEENAN, BESSIE BARRISCALE, THOMAS H. INCE, W. S. HART, CLARA WILLIAMS AND MARGARET THOMPSON POSING WITH THE REDSKINS FOR THE CAMERA

finishing scenes for the five reel detective story, "False Alarm," which features Fritzi Brunette and Earl Fox.

Activities at Lasky Studios

With the completion of the new laboratory buildings at the Lasky studio, the garage film producing plant, which has been the offices of the Jesse L. Lasky company since its organization, is to be replaced by a larger and more adequate building.

Theodore Roberts, of the Lasky staff, is taking a short vacation, which he is spending at San Francisco, giving the "Expo" the O. O., and upon his return, work will be taken up on the first Mark Twain story,



EDNA PURVIANCE AND CHARLES CHAPLIN IN THE ESSANAY BURLESQUE OF "CARMEN"

"Puddin'head Wilson," in which Theodore Roberts will be featured as the Missouri lawyer.

Director George H. Melford will take up the filming of a subject featuring Fanny Ward in the near future.

Long term contracts have been made by the Lasky company, with Tom Forman and Sessue Hayakawa.

Director Hal E. Roach of the Rolin company, failed to give specific instructions to a bevy of ten Oriental vaudeville dancers engaged for a scene to be made for a Phunphilm comedy in front of one of the fashionable mansions of the Wilshire district, Los Angeles, this week, and the owner of the property, director, and all others were horrified, when the girls appeared with scarcely more than smiles. The director was quick to correct the misunderstanding, and the scene was shortly made after the girls had donned bloomers and waists.

9th Episode Disastrous for "Stingaree" Cast

The Rolin company has been trying for two months to secure an insurance policy on Harold Lloyd, leading comedian appearing in the part of Luke of the "Lonesome Luke" comedies, but owing to the many hazards this comedian takes, no company will issue a policy. A number of agents have been taken to the studio, but none have been successful in inducing their company to take a chance on Lloyd.

The ninth episode of the Kalem "Stingaree" series being made by Director James Horne, has been disastrous for the players. Edward Clisbee is suffering with a broken ankle, Marin Sais, the leading woman of the company, has one arm in a plaster paris cast as the result of stopping a runaway horse, and True Boardman and Tom Lingham had the fright of their motion picture careers when they rode to the top of a hill with the instruction to ride on over, and were confronted by a cut made by a railway which would give them a nice little drop of about three hundred feet if they went on over. Their horses scented the danger and turned at right angles at the top, and both are congratuling themselves that they did not go on and mess up the railroad tracks.

James Horne, director, has been made temporary manager of the Kalem Glendale studio, succeeding Anthony Gage, who resigned.

At the Kalem Hollywood studio, Lloyd Hamilton has resurrected his mustache and make-up from the safe where it was stored in June, when he was injured in a fall down a mountain, and will take up work in the Ham comedies within the next two weeks. This company is now making two single reel subjects weekly, and during the past few days finished the detective story made under the working title of "Snoop Hounds," which features Bud Duncan and Guy Leonard, late Orpheum circuit star, as rival detectives employed by man and wife to get evidence for a divorce suit.

During the last few days of the week, "A Tale of a Coat" was made, the story of which is laid around a pair of crooks in their attempt to baffle amateur detectives. Both stories were directed by William Beaudine, who is co-author with M. E. M. Gibsone. During the coming week the company will spend several days at Catalina Islands filming a cannibal isle comedy.

Wind Destroys Big Set

A portion of one of the big sets built at the Fine Art Films studio measuring one hundred feet in length, and fully fifty feet in width, was destroyed during the past week, when it was blown down by an "unusual" wind. No figures as to the cost of this are given, but it is estimated it will cause the loss of several thousand dollars.

During the filming of scenes for "The Cheat," one location used was that of a rustic bridge over a small stream at Venice, California, and while a scene was being made at this, Fanny Ward, gowned in her magnificent array of diamonds and ten thousand dollar ermine coat, leaned against a railing which gave way, and she plunged into the water ten feet below. The cameraman caught the entire scene. Miss Ward was aided ashore and scarcely any damage was done to her gowns.

The first L-KO subject in which Harry Coleman, comedian, who recently came to the coast from New York, has been completed, and titled "Trapped for Her Dog." This was produced under the direction of J. G. Blystone, and besides Mr. Coleman it features Alice Howell. It is a two reel subject. In the making of this Mr. Coleman had the misfortune to break his wrist.

The San Diego Fair picture featuring Billie Ritchie, entitled "Twenty Minutes at the Fair," made under the direction of Harry Edwards, has been completed and shipped to New York. Peggie Pierce played the opposite lead in this one reel subject.

Director Victor Herman and company, composed of Gertrude Selby, Reggie and Dave Morris and Fatty Voss, are home from spending a week at San Francisco making a one reel L-KO subject.

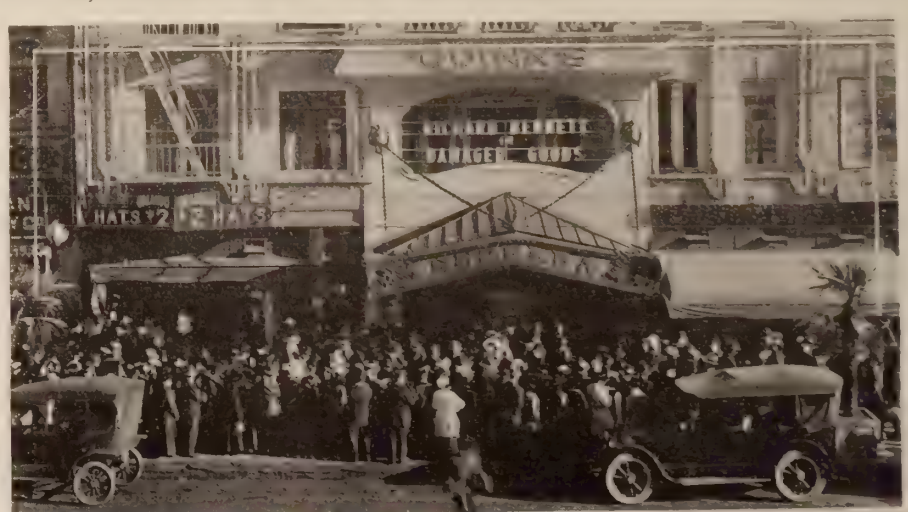
The new interior studio of sufficient size to accommodate sixteen sets, has been completed at the L-KO studio, and the company is now fully prepared to continue work without loss of time during the California rainy season. Another improvement added to this studio is that of a conservatory for the growing of trees and flowers needed for pictures.

Gates Picture Under Way

The Cleo Madison company has taken up the filming of "The Defiance," a two reel subject, scenario of which was written by Harvey Gates.

The five reel story adapted from the German fairy tale, "Undine," has been completed under the direction of Henry Otto, and a private showing was given at Woodley's theatre Monday evening.

Director Cecil B. de Mille has taken up the filming of "The Golden Chance," from an original scenario by Gene McPherson. This will feature Cleo Ridgley. A particularly attractive set representing the drawing room of a modern city mansion, and showing several rooms adjoining, has been specially built for this subject.



WAITING IN LINE FOR "DAMAGED GOODS" AT SUPERBA THEATRE, LOS ANGELES

By a contract consummated this week between M. E. Spero and officers of Vogue Films, Inc., the comedy subjects featuring Sammy Burns will be released on the Mutual program under the Vogue Films trademark. The Spero company is now completing the third subject which will be entitled, "The Baker," and supporting Mr. Burns in this will be Ben Horning, Ray Zell, Will Pendelton and Lillian Hamilton, late of the Universal company. The direction is in charge of Lee Hill. The subjects previously made are entitled "Sammy's Scandalous Scheme," and "The Innocent Crooks." Each consist of two reels.

According to rumors which are numerous, there is to be quite a little change in the very near future at Universal City. The producing staff will be reduced slightly during the rainy season. It is more than probable that two or three companies will be laid off. No announcement has been made as to which directors will leave.

Myrtle Gonzalez as Extravagant Wife

Myrtle Gonzalez is being featured as an extravagant wife in "The Windward Anchor," a two reel subject written and being produced by Lynn Reynolds. The male leading part is that of the husband which is taken by Frank Newberg.

A decidedly interesting plot is that of the two reel subject, "Her Wayward Parents," being produced at the Universal studio by Norval McGregor. In this Babe Otto appears as the girl just home from college, who attempts to induce her aged parents to live a purely sanitary and theoretically perfect life, with the result that they run away to escape her rulings, following a short period of submission. The aged parents, taken by "Daddy" Manley and "Mother" Benson, rent a bungalow and proceed to live in their simple way. The kindness of the landlord brings about a romance between himself and the daughter, and the last scene fades with the girl forgetting her antagonism toward kissing, even though it is unsanitary.

How a girl who has decided that her mission in life is to teach the heathen is induced to change her mind, is portrayed in "Love and a Savage," made by the Al. E. Christie Nestor company. The girl is Betty Compson, and Lee Moran is induced to



UNIVERSAL ZOO'S NEW BEARS—DIVING GIRLS AND WATER DOGS IN "UNDINE," UNIVERSAL FIVE REELER MADE BY HENRY OTTO

disguise as the savage whom she practices on. Eddie Lyons is the lad who induces his friend to be the subject of his sweetheart's teaching in order to keep her away from the wilds of Africa. Others in the cast are Stella Adams, Harry Rattenberry, Gus Alexander, Jane Waller, Harry Lyons and Ethel Lynn.

The Rex Robert Leonard and Ella Hall company, has arrived home from Arrowhead, after making exteriors for a number of subjects. The first to be finished is "The Boob's Victory," wherein Leonard as the Boob of a small town with ambitions of becoming a detective, succeeds in showing up a number of city officers who have been delegated to investigate a robbery. Marc appears as the detective, Ella Hall, the detectress, and Kinsley Benedict as the farmer.

Blood-Curdling Animal Subject

An animal subject entitled "The Trail of the Tigers," is being made by Paul Bourgeois, and a company composed of Betty Schade, Madame Bourgeois and T. D. Crittenden. This is of a highly melodramatic nature wherein the heroine is kidnapped by the jealous feminine heavy, and kept in seclusion in the basement of the heavy's French chateau, where she is found by detectives just as the tigers and lions are liberated that they may leap upon her. (Truly, it is bloodcurdling.)

As stated in MOTION PICTURE NEWS, the next Balboa-Pathé serial will be entitled "The Red Circle." This is a detective story consisting of fourteen reel installments, the result of the joint authorship of Will M. Ritchey and H. M. Horkheimer. The direction of this is in charge of Sherwood Macdonald, and already practically half of the serial has been completed. Ruth Roland and Frank Mayo are the featured players, with a supporting cast composed of Molly McConnell, Daniel Gilfether, Andrew Arbuckle, Corrine Grant, Lillian West, Gordon Sackville and others.

The seventh marriage in four months occurred among the Balboa players this week, when Richard Johnson, character actor, and Lulu Bower, ingenue, were wedded. The Balboa company has been nick-named "The Matrimonial."

Guy Harding, a young English actor with extensive picture experience, and Elsie Randolph have been added to the Balboa stock.

Believing that the Indian photo drama so popular a few years ago will win favor with the American public again, Thomas H. Ince has engaged sixty-five supposedly full blooded Indians, who have arrived at the studio and erected their village of tepees. They all wear their native costumes or those furnished by the government, and the many colors give to this decided cosmopolitan settlement in the canyon, added attractiveness. A number of big productions in which the Indians will appear have been planned and the filming of these will be taken up shortly. The tribe contains red skins of all ages from the three months' old papoose to Chief Two Lance, who says he is ninety-two.

William S. Hart has become somewhat of a statistician of late, in that he has been keeping account of the number of cartridges fired in each production. So far in the present subject he has destroyed one hundred and fifty three. (Next.)

Innovation in Ince Subtitles

An innovation in titles and subtitles is to be introduced shortly in Ince-Triangle subjects, Mr. Ince having engaged artists to design subtitles that will be in harmony with every episode of the photoplay.

The Cub Comedy company at the Horsley studio is making the final scenes for "A Shotgun Romance," written and being produced by Milton Farney, which features George Ovey.

"Capital Punishment" is a five-reel Mutual Masterpicture being made under the direction of Robert Broadwell, with a cast



GRACE CUNARD, FRANCIS FORD AND MEMBERS OF "THE BROKEN COIN" COMPANY JUST AFTER THE COMPLETION OF THE LAST SCENE IN THAT FORTY-FOUR REEL SERIAL, WHICH WAS SIX MONTHS IN THE MAKING



SCENES FROM TWO LUBIN DRAMAS—"THE OGRE AND THE GIRL" (LEFT AND RIGHT) AND "THE TAINT" (TWO CENTRE GROUPS)

composed of Crane Wilbur, Gipsy Abbott, Carl Von Schiller, A. B. Ellis and others, for Centaur brand release. This is a preachment for the abolishment of the legal murder. The principal character is the governor, whose brother, a black sheep of the family, is sentenced to death when convicted of murder on circumstantial evidence. The governor, realizing fully his oath of office, feels forced to, and does permit the fulfillment of justice according to present laws.

A two-reel story, entitled "The Winning of Jess," is being made by Director U. S. Davis at the Bostock Arena studio. In this Marguerite Gibson appears as the heroine, with Roy Watson in the leading role, and Jack Bonavita in the character part of a hermit, who, when his home life is broken up, takes his daughter to the West and there leaves her on the doorstep of a rancher. The father builds a hut in the mountains near by and watches over the daughter until she grows to womanhood, many times being in position to prevent injuries to her by animals, and in accidents. The trained bears and pumas of the Bostock Zoo play in many scenes of this subject.

Brooklyn Keller, who has had five years' stage experience and four years in pictures, three years of which was spent with the New York Motion Picture Corporation at their Santa Monica studio, has been added to the stock company at the David Horsley studio.

Gipsy Abbott, late of the Balboa company, has been specially engaged to play opposite Crane Wilbur in the five-reel production of "Capital Punishment."

"The Avenging Shot," being filmed in two reels at the Biograph studio, with Vera Sisson, G. Raymond Nye, Charles Mailes and Jack Mulhall as principals, has a refreshing plot which brings about a comparison of styles of 1855 and 1915. The subject is being made under the direction of J. F. MacDonald.

Clara McDowell in Comedy Role

Clara McDowell is making her first appearance in comedy, playing an important part in "How to Keep a Husband." Vola Smith is the young bride, Alan Hale the groom, and the difficulties which arise between the two creates an excellent plot for a farce. Walter Coyle is producing this one-reel subject.

A drama by Adolph Blot has been adapted for the screen, and is being filmed by Travis Vale, under the title of "A Life Chase." The locale of this is Paris, and has many intensely dramatic scenes and surprising situations. The principals are Louise Vale, Franklin Ritchie, and Jose Reuben.

The fourth Biograph company is making "The Angel of Piety Flat," with Mary Malatesta and Ivan Christie in the principal parts. The direction is by W. Ray Physioc.

Tom Walsh, formerly assistant to Henry McRae, and later with the Quality Pictures Corporation in an executive capacity, has been added to the Biograph organization in charge of the employment department.

Another Universal company at San Francisco is that under the direction of Joseph De Grasse, which is filming "Love Thine Enemy," in five reels. The cast for this includes Louise Carbasse, Grace Thompson, J. and Walter Balesco, Hayward Mack, Colin Chase, Harry Ham, Lon Chaney, Marcia Moore and Dixie Carr.

Universal Leases Theatre

The Majestic theatre, the largest in Los Angeles, with a fully equipped stage, not in use at the present time, has been leased by the Universal for the coming week, when scenes will be made for the five-reel story, "The Wrong Door," in which Carter and Flora De Haven play the principal parts. The story is by Olga Printzlau.

"The Man Who Forgot" is the title of a Western story, laid in the mining days of California, being filmed at U City by Director Leon D. Kent, with a cast composed of Jack Livingstone, Mina Jeffries, Bud Osborne. Malcolm Blevins, Hart Hoxie and the director.

Two Pacific Ocean boats have been converted into those of the type used during the Louis XV period, for the Fine Art-Triangle subject "Daphne." One is a reproduction of a French merchant ship and two hundred people will be used in scenes on this. The other is an early fourteen-gun French corvette, used as a pirate ship, with seventy-five men. The subject is being filmed by Director Cabanne.

Wilfred Lucas is to be featured in a coming Fine Art Films-Triangle subject, entitled "Acquitted," adapted from the story by Mary Roberts Rinehart. In this Mr. Lucas will be under the direction of Paul Powell, with a cast composed of Bessie Love, Mary Alden, Sam De Grasse, F. A. Turner, Elmer Clifton and W. E. Fremont. Mr. Lucas recently supported Lillian Gish in "The Lily and the Rose."

"Martha's Vindication" has been selected as the title for the subject being filmed by C. M. and S. A. Franklin, featuring Norma Talmadge in the name part, with Tully Marshall and Seena Owen. The other members of the cast are Ralph Lewis, Charles West, and the three Fine Art kiddies, George Stone, Carmen De Rue, and Violet Radcliffe.

"Don Quixote" Scenes Completed

Scenes have been completed for the first De Wolf Hopper subject, "Don Quixote," and work has now been taken up on the filming of a comedy in which Mr. Hopper will appear, with Fay Tincher playing the opposite lead.

Mae Marsh is to be featured in the name part of "Hoodoo Ann," from an original scenario. In this Miss Marsh is the victim of misfortunes in the early part of the play, but is successful in shaking off the hoodoo before the climax. There will be a thrilling fire in this. Robert Harron plays the male lead, and the principals of the entire cast are Wilbur Higby, Anne Hernandez, William H. Brown, Elinor Stone, Elmo Lincoln, Leola O'Connor, and Pearl Elmore.

Tully Marshall has signed a contract to remain with the Fine Art Films Company for a period of one year.

NEWS OF THE WEEK IN AND ABOUT SAN DIEGO

Special to MOTION PICTURE NEWS

San Diego, Cal., Nov. 25.

The Lubin company has been busy the past week at the Coronado studio filming a three-reeler, "The Law's Injustice," by Julian Lamothe, with B. C. Hayward at the camera, and Edward Sloman directing. The story is an exposition of the application of the law in various cases, sometimes seemingly awry. The character of Nina, an Italian factory girl, is taken by Helen Wolcott. Ashton Morris, the owner of the factory, and Stanley, his son, are portrayed by George Routh and L. C. Shumway. Adelaide Bronti is seen as the mother, Mrs. Morris. Mercedes Diaz appears as Satie, a wise chorus girl.

Capt. Wilbert Melville has been on another trip to Los Angeles on his yacht, the Vergana, looking up some new people for his company here and also going over some new plays.

Moving pictures of local society women have been made by the Lubin camera men and will be shown at the Charity ball at Hotel del Coronado, November 30. The pictures depict the evolution of dress and dance in America from the landing of the Pilgrims down to the present day.

ALLEN H. WRIGHT.

JUST TO MAKE TALK

By LONGACRE

BACK again to the national advertising campaign. The Mutual Film Corporation comes to the front with an appropriation of $300,000 for trade paper, newspaper and billboard advertising. Paramount and Triangle are already conducting what amounting what amounts to national advertising campaigns and real ones. Now it is understood that Metro, World and Equitable are coming in.

About two years ago the national advertising campaign was tried out and found wanting. The Mutual, the General Film and the Universal all announced national campaigns which gradually sputtered and went out like a wet firecracker.

But that is no sign that a national advertising campaign will not be a good thing now. Two years ago so much missionary work was still needed that the advertising campaigns fell flat. But now times have changed. The majority of persons, the country over, recognize the amusement and educational value of the motion picture. So a national advertising campaign at the present day may "go over big."

The trouble with the first campaign was that the advertisers thought they would reach the ultimate consumer with their general advertising and would neglect the exhibitor and the trade paper. But the exhibitor was too important a link in the chain to be overlooked with impunity. As the coming campaigns will undoubtedly stress the direct appeal to the exhibitor, the lessons learned in the first campaign will not go for naught.

For the traditions of the motion picture business are so young as to be easily upset. Remember that the first feature pictures did not do any great business. Some time ago Itala sent to this country "The Fall of Troy." Then one H. A. Spanuth made "Oliver Twist," a feature, with Nat Goodwin playing Fagin, and Spanuth died a horrible death, financially. If that example had scared others from making feature pictures the business might still be in the one and two-reel stage. But others took a lesson from his mistakes and today features are undeniably the thing. Just so the national advertising campaign, a flivver of the past, may be a success of the future.

All aboard for the Boston Exhibitors' Ball, one of the best times of the season, if it lives up to last year, and considerably the biggest.

In line with the reorganization policy of the General Film Co., its component concerns are cutting down their producing forces. The Vitagraph let out more than twenty-five players and directors last week. Thus is the day of fewer and better pictures drawing closer and closer.

John D., not Rockefeller, but Tippett, is back from London, where he has been managing-director of the Transatlantic Film Company, the foreign branch of the Universal, for more than two years Now he is getting his first little vacation. John was seen wearing English clothes, an English accent and accompanied by H. Woods, head of the London Gaumont, and G. Mason from Australia. John D. will stay here a few weeks and feed up on purely American delicacies, such as mince pie and blue points.

The idea that war pictures are a dead issue gets an awful kick when one looks around Longacre Square this week. The French war pictures, fathered by the New York American, are turning them away at every performance at the Fulton, while the French war pictures, under the auspices of the New York World, are doing good business at the Fulton. Then the German pictures at the Park, further uptown, are going strong. Three sets of war pictures and all cleaning up. Well, well.

S. L. Rothapfel, rightly billed as "America's leading exhibitor," is back in town, after a whirlwind tour of the country, under the auspices of the Mutual Film Corporation, teaching the young idea how to exhibit.

As the real war pictures come to Broadway, the war dramas are closing. "The Birth of a Nation" was scheduled to close November 27, but now, it is said, its run has been extended six weeks. Be that as it may, "The Battle Cry of Peace" will close at the Vitagraph December 5.

One reason for the energy and vigor of the Metro people (it is suggested) is found in the fact that they keep well fed. Last week President Rowland got the crowd together for the second time, and fed them about $115 worth of beefsteak, up at Healy's popular New York restaurant and cafe. Notes were compared and every department of the big organization was found in flourishing condition. President Rowland, Arthur James, Maxwell Karger, Edfrid Bingham, Herbert Rubin and Merritt Crawford made short speeches, and as a testimonial to their efforts, the others simply sat tight and ate beefsteak with unimpaired digestions.

A new projection room has been fitted up in the Mutual offices at No. 71 West Twenty-third street, New York. The new one is just across the corridor from the offices of Terry Ramsaye, director of publicity, and will be run in conjunction with the old projection room on the floor below. The increasing activity around Mutual headquarters will keep both projection rooms busy the week through, and more comfortable quarters will be provided for the small army of officials, reviewers and censors who must see the new releases.

Edna Mayo has just returned to the Essanay studios from a short trip to New York. "Chicago," she says, "is all right as a place to make good pictures in, but when one wants to buy clothes, New York's the place. That's all I came east for."

Of rumors of mergers and combinations between the big people the air has been full for the last ten days. The gossips in the places where picture men gather between releases, have entirely reorganized the field, and two of the biggest programs have been combined by them to fight a third concern whose output is now an immense factor in the market. It is noticeable, however, that the men at the helms of the concerns mentioned, are devoting their time almost entirely to the absorbing pursuit of turning out the best pictures they can.

Speaking of social affairs don't overlook the Boston ball. On December 1 the Motion Picture Exhibitors League of Massachusetts holds its third annual ball in the Boston Arena. Last year this was probably the biggest ball of the season. This year should surpass last. For the benefit of metropolitan folk an office has been opened in the Columbia theatre building, with S. Grant in the swivel chair.

Emily Stevens is the "nothing-to-do-till-tomorrow" actress of the business. In addition to playing in "The Unchastened Woman," eight times a week, at a New York theatre, she jumped in and is playing the part originally intended for Martha Hedman in the coming Rolfe-Metro production of Frank T. Dazey's, "The House of Tears." What with Ed Carewe playing Simon Legree, Miss Stevens has little time for tangos and modistes.

CHANGES OF THE WEEK

Ed August will make pictures for the World Film.

C. J. VerHalen, of Chicago and points East, is now narrator extraordinary for the Raver Film Corporation.

Leander Richardson, publicity promoter, leaves the World Film.

Arthur Houseman, formerly of Edison, has joined Lubin.

William J. Baumann, director, goes from Quality to David Horsley's Centaur studios in Los Angeles.

NEW TITLE FOR CENTAUR STAR FEATURE CHOSEN

Due to the fact that another work of the same name has been issued, and in order to avoid that confusion which similarity of titles occasion, David Horsley has changed the name of the Centaur Star Feature release on the Mutual program for December 22 from "The Phantom of the Road" to "The Mystery of Carter Breene." The subject is a detective drama featuring Crane Wilbur, who is also the author of the story.

While it is not the dominant forte of the play by any means, an element of the spectacular has been introduced in "The Mystery of Carter Breene" that is sure to have its interesting side and will add to the general attractiveness of the offering. For instance there is one scene in which an automobile, carrying a group of officers and an imprisoned girl, dashing over a hillside road, is swerved over a high cliff to the road below.

BALLANCE PLACES BIG CONTRACTS FOR GRIFFITH PICTURES

H. G. Ballance, who for the past seven months has been in charge of states right sales for the D. W. Griffith productions, "The Escape" and "The Avenging Conscience," in New Mexico, Colorado and Utah, has completely covered the territory, and is in Los Angeles for a short vacation. During this period he has shown the pictures in more than two hundred towns, and owing to the many feature productions on the market, has found booking on this plan far more difficult than in the past.

The California Comedy and Feature Film Company has purchased copies of all the Fox productions of one, two, three and four reels which will be added to their stock in Los Angeles.

J. Roberts has been engaged by the Los Angeles Fox branch as salesman for the Southern California territory.

"KEY TO THE PAST" UNLOCKS FUTURE HAPPINESS

An American drama, deeply tinged with pathos, but bringing joy at last out of an avalanche of misfortunes, is "The Key to the Past," scheduled for release on the regular Mutual Program, November 22. Winifred Greenwood appears in the psychological role of Boss Stockton, the wife, whose loss of memory casts a shadow over her family for sixteen years.

A shipwreck and the rescue of Bess by her husband, whom she fails to recognize, are incidents of dramatic power. The real story of the film is laid in the gold fields of the Northwest.

FORM CORPORATION TO BUY STATE-RIGHTS PICTURES

Special to Motion Picture News

Detroit, Nov. 29.

A. Arthur Caille and Henry J. Guthard have formed the Majestic Features Corporation, with offices in the Majestic theatre building, Detroit. They will buy state-rights pictures.

Robert S. Bendell, for sometime associated with Harry I. Garson in the Broadway Feature Film Company, has been placed in active charge of the Majestic Features Corporation. His first purchase for the company was "The Whirl of Life," which played to record-breaking business at the Majestic theatre week Nov. 21.

Mr. Caille and Mr. Guthard are owners of the Majestic and Fine Arts theatres in Detroit, and the Majestic and Marx theatres in Wyandotte.

THE "LEADING LADY" IN THE KERRIGAN HOUSEHOLD

Virginia Richdale Kerrigan is the name of the first baby girl born at Universal City. The little lady, who is the daughter of Wallace Kerrigan, superintendent of the Universal ranch, made her appearance on the morning of November 4.

Her uncle is J. Warren Kerrigan, star of the Universal Film Manufacturing Company, and he is almost as proud of the little one as is his brother Wallace.

J. Warren thinks that Miss Virginia Richdale Kerrigan is the prettiest infant he has ever seen, and he believes that some day she will make a "leading lady."

HELEN ROSSON RECOVERS FROM INJURY IN FILMING A MUTUAL

Helen Rosson, the American (Mutual) actress appearing in Mustang films, is recovering from the severe shock she received in a rain storm while the five part Masterpicture, "The End of the Road" was being filmed.



WHERE TRIANGLE FILMS ARE BEING SHOWN IN GREATER NEW YORK:
TRIANGLE THEATRE, BROOKLYN, N. Y. KNICKERBOCKER THEATRE, NEW YORK

MADELINE LEVEY LEAVES "EXTRA" RANKS AT 15 FOR IMPORTANT ROLES

Madeline Levey is a newcomer to the screen, a girl who at the age of fifteen has shown considerable promise as a motion picture actress.

She stepped from a single day's engagement as an extra into a permanent unit of one of the biggest studios of the country. She is of a markedly Oriental type, with luxuriant dark hair of unusual length, and her appearance will be greeted with pleasure by the followers of the film world, in a number of pictures which will shortly be released.



MADELINE LEVEY

"SEMI-CARTOONIC" POSTERS HELP M-IN-A COMEDIES

The innovation of semi-cartoonic posters by M-in-A Comedies has proven successful, judging from the large number of complimentary letters which the company has received from exhibitors throughout the country.

Not satisfied with the regular style one-sheet and believing that a comedy film deserved something unique in the line of advertising, M-in-A Comedies hit upon the plan of a semi-cartoonic one-sheet. Every week this one-sheet caricatures some particularly ludicrous scene of the current release.

Although the company finds these posters considerably more expensive and troublesome to make, the result seems to justify the added effort, as it enables the exhibitor to display something new and novel in advertising, as well as putting a distinguishing character upon M-in-A Comedies.

INGRAHAM PRODUCING FIRST MAE MARSH FOR FINE ART

The first Mae Marsh Fine Art Films Triangle subject is now in the making, and will be produced by Lloyd Ingraham. This will be of the nature of a comedy drama with modern settings.

Owing to the illness of Mary Alden, Cora Drew has been cast to appear in one of the principal parts for "The Wood Nymph," which stars Marie Doro.



(Left and Right) TWO SCENES FROM "THE BATTLES OF A NATION," SHOWING THE LONELY SENTINEL ON THE SHATTERED BATTLEMENTS OF WARSAW AND WAR REFUGEES AT LEMBERG; (Center) TOM BRET, WHO WROTE THE SCENARIO FOR THE PRODUCTION

"DIAMOND" COMPANY CAST FOR CLIPPER FEATURE

Lottie Pickford, William Russell and others who appeared in "The Diamond from the Sky," are now appearing in a series of three-reel productions, released by the American Film Company, under the brand name Clipper.

The first of the Clipper features in which the "Diamond" folk appear is "Curly." Immediately after the completion of "The Diamond from the Sky," Miss Pickford, Russell, Eugenie Forde, Charlotte Burton, George Periolat and others of the "Diamond" company, began work on "Curly" under the direction of Donald MacDonald. The picture is to be released on the Mutual program December 11.

Bret Gets Unique Welcome to Ranks of Script Writers

Publicity Manager for American Correspondent Film Co., Successful Author in Other Fields, Called Before Curtain at Showing of War Pictures

TOM BRET, publicity manager for the American Correspondent Film Co., of No. 220 West 42nd street, New York, claims the unique welcome to the ranks of scenario writers. On the occasion of the first showing of "The Battles of a Nation," for which he wrote the scenario, at the Park theatre, New York, he was called before the curtain by the audience. This is the first time a scenario writer has been so honored, so far as the records show, and Mr. Bret has taken it as a good omen for his future work along this line.

Mr. Bret has a varied career behind him. From laborer in a steel mill, he rose to the position of reporter, then city editor of a newspaper, and writer of short stories, and finally entered the publicity field, where he was unusually successful. He became associated with the American Correspondent Company, last year, as advertising and publicity manager, and while still directing the publicity work of that organization, has added scenario work to his other duties. "The Battles of a Nation," and "The Warring Millions" have already been produced, and he has two more feature scenarios, one of ten and another of eight reels, contracted for.

"Scenario writing was really 'wished on me,'" said Mr. Bret, in talking of his work, "but now that I have seen its possibilities and the immense field which lies before the scenario writer, I am strongly drawn toward it. I can foresee the time when the motion picture will entirely supplant the newspaper in the transmission of news events of the world to the public. This tendency is already shown in the newspapers today, which devote a large proportion of their space to giving the news pictorially. Several of the biggest papers of the country have become interested in the motion picture business, and are working with some of the big companies in producing news weeklies. The war pictures of the American Correspondent Company have presented the war conditions much more vividly than pages of print could ever do; these things show the tendency, and I believe it will lead to the elimination of the newspaper as we know it now.

Mr. Bret is the author of a glowing tribute to the motion picture, which reads: "Motion is that universal vitality which may be well described as the impulse of life, and to the innermost depths of the mind is this realization conveyed sublimely by the art of animated photography. When a motion picture becomes a masterpiece, therefore, it fascinates one to the very depths of the soul."

In his record as a writer, Mr. Bret also includes the librettos of several musical vaudeville sketches, and the comic opera "The American Millionaires," which made a sensational run in Berlin in 1905.

Gertrude Robinson a Player with Many Stage Stars

Actress Cast for Principal Role in "Concealed Truth," Ivan Film, Is Also Well Known on Screen, Alternating as Lead with Mary Pickford at Biograph

NOT so many years ago, out at the Biograph studios, Mary Pickford and Gertrude Robinson, who plays the lead in the Ivan Film, "Concealed Truth," were alternating as leading lady in the production made by that company. As a matter of fact, the star of the latest Ivan Film Production feature, "Concealed Truth," has been long associated with noted headliners of the screen and stage.

Making her debut with Edith Taliaferro in "Uncle Tom's Cabin," she later made an appearance with H. J. Stoddard in "The Bonnie Briar Bush." From this she then played with Edith Wynne Matthison in "A Midsummer Night's Dream," continuing through a long repertoire of plays, including "Ben Hur" and culminating in "Rip Van Winkle" with Thomas Jefferson.

Her first appearance in moving pictures was made with the Biograph Company, where she also played opposite H. B. Walthall.

Just about this time an offer was made by the Reliance Film Corporation and she joined that company at the head of their stock players. With the Famous Players, she starred as May Blossom in the production of that name.

"Concealed Truth" is making a wonderful showing in state rights selling. Practically all of the country has already been asked for and most of it sold.

The Ivan Film Productions, Inc., located at 126 West Forty-sixth street, New York, is already at work on its next picture, "Forbidden Fruit." No information can be obtained as to the name of the stars or the synopsis of the story, but it is expected that it will be completed within the next two weeks.

ESSANAY PLANS ADIRONDACK SCENES FOR "MISLEADING LADY"

Essanay is making extensive preparations for the taking of its coming five act feature, "The Misleading Lady," adapted from the stage success written by Charles W. Goddard and Paul Dickey.

In order to make the play as realistic as possible, A. Berthelet, the director, accompanied by Henry B. Walthall, Edna Mayo and other leading characters will make a trip to the Adirondacks to take scenes.

The scene in which the heroine is kidnapped by the soldier-of-fortune and taken to his mountain lodge, takes place in the Adirondacks, and will be staged there in the exact setting as in the play.

The homes of several of Chicago's wealthiest citizens will be employed in taking the house party scenes, and other scenes which take place in the homes and on the estates of the rich.

The play has a stirring theme, with a cave man in evening clothes, a woman, primitive as the first mother and the crashing, merciless battle of the sexes.

Lois Wilson Became Picture Player by Accident; Appears in "Dumb Girl of Portici"

LOIS WILSON, selected as the most beautiful girl in Alabama in the beauty contest conducted some time ago by the Universal Film Manufacturing Company, came to participate in "The Dumb Girl of Portici" in a rather interesting way.

When it came time to turn homeward for the sixty-five beauties, who had been guests of the Universal at Universal City, Miss Wilson was one of the first to turn the key to look her neatly packed trunk and valises. She was one of the very first to hop into the waiting taxi heading for the depot, and was pleased beyond description



LOIS WILSON

when the trained pulled out and started for Chicago.

Not that Miss Wilson had not had a perfectly lovely time, for she admitted she had the time of her life, but she was longing to be back in Alabama with her father and mother and sisters.

In a word it was homesickness, and she had it in a very virulent form.

Once arrived in Chicago, the party went to Sans Souci Park, where Phillips Smalley and Lois Weber were rehearsing the cast and filling in a few parts in the cast, which was to support Anna Pavlowa in her wonderful Universal feature, "The Dumb Girl of Portici."

Miss Weber had direct charge of rehearsing and supplying the girls who were to take part in this massive production, and found that she was short one character. It was the role of "The Lady in Waiting," and was second only to that of Pavlowa.

In casting about for the ideal person she laid eyes on Miss Wilson, and asked her to fill in.

Miss Wilson had not the least conception of stagecraft, and declined to accept. However, after a little persuasion by both Miss Weber and Mr. Smalley she consented to take the part. To the surprise of all connected with the production of "The Dumb Girl of Portici," she played so well that an experienced person could hardly have improved materially on her work.

This success in her first photoplay attempt encouraged Miss Wilson, and she returned to Universal City. After taking a few minor parts in different pictures, J. Warren Kerrigan chose her to become leading lady in his company.

Miss Wilson is playing opposite Mr. Kerrigan in the new Terrence O'Rourke series.

ANITA KING TALKS IN CALIFORNIA THEATRES

Anita King for the past week has been touring in the northern part of California, giving talks at theatres showing Paramount pictures, relative to the making of motion pictures and experiences of her automobile trip across the continent.

In practically all cities she has visited, she has been greeted by municipal officers, boards of education and chambers of commerce officials. The trip bears out the change that has come over the public in the past year with respect to motion pictures, for in all cities visited, the leading citizens have shown marked respect and entertained her in every way possible, believing her to be one of the foremost motion picture actresses.

Comprehensive Lists of Vitagraph Subjects for November and December

THE merging of November into December has been signalized by the Vitagraph Company in assembling a weekly program of comprehensive releases. Commencing Monday, November 9, the week will be equally divided between comedy and drama.

One of Elaine Sterne's Sonny Jim Stories, "One Plus One Equals One," featuring the six-year-old Vitagraph star, Bobby Connelly, heads the week's program. The story starts with a rush when Sonny is sent to school and given a seat with the girls. His appeal to Uncle Billy, for help to subdue the school bullies that make fun of him, starts a romance with the teacher, that carries a laughing story on to a happy marriage. Tefft Johnson, who produced the picture; Mae Greene, Mabel Kelly, and Arthur Cozine assist Bobby.

Two new Vitagraph stars, Ethel Corcoran and William Dangman, ably assisted by Florence Natol, are responsible for the enactment of the principal characters in the Tuesday release, "The Mystery of the Empty Room," produced by Courtlandt Van Deusen.

The Vitagraph Company will usher in December with a comedy from the Western company, entitled "A Scandal in Hickville." An all-star cast, including William Duncan, George Stanley, Anne Schaefer, Otto Lederer, Alfred Vosburg, Marguerite Reid and Carlton Weatherby, one of the latest players to join the company at Los Angeles.

A cast of Eastern players, including Flora Finch, Kate Price, Rose Tapley and Florence Natol, appear in the release for Thursday, December 2, "The Conquest of Constantia." The story starts as a comedy, that develops into a human interest drama of more than usual appeal.

"The Home Cure," the "Sidney Drew Day" release announced for Friday, December 3, is the most representative Drew comedy ever released by the Vitagraph Company, as it was not only written and produced by Mr. Drew, but enacted by the Vitagraph comedian and his wife.

A thrilling Broadway Star Feature is announced for Saturday in "Cal Marvin's Wife," that will be of special interest because of the initial appearance of Mary Anderson in a Western feature. It was written by Lulu Case Russell. A cast, whose principal members comprised Mary Anderson, Anne Schaefer, William Duncan, Otto Lederer, Carlton Weatherby and George Kunkel, will be seen in the story's enactment.

"Silas Marner," Eliot, for Warde, Classic Actor, with Thanhouser

IN the Thanhouser feature "Silas Marner," Frederick Warde, the Shakespearian actor, is being introduced to the pictures under the direction of his son, Ernest Warde, a regular member of Mr. Thanhouser's producing staff.

A second personage playing in this picture is Mlle Valkyrien (the Baroness De Witz) who has just completed a Than-o-Play picture, "The Valkyrie," for Mutual release.

George Foster Platt has gone up into Connecticut with a company headed by Florence LaBadie, the pretty Thanhouser star, to take the exteriors of the Thanhouser Mutual Masterpicture, "The Five Faults of Flo," which will be released later. Harris Gordon is playing opposite Miss Labadie in this picture, which pictures the five faults of a beautiful girl—one in each reel, being pride, envy, fickleness, extravagance and jealousy.

Director Eugene Nolan is producing another forthcoming Mutual Thanhouser release in the drama "In the Name of the Law," in which Gladys Hulette, Morris Foster and John Lendberg are being featured, with a supporting cast said to be of unusual strength.

There are several comedies under way at the Thanhouser studios, Arthur Cunningham, Barbara Gilroy, Ethel Jewett and Carey L. Hastings are appearing in one picture, at present being produced by Arthur Ellery. The title of it is "Reforming Rubbering Rosie."

MOTION PICTURE PERSONAGES AT CHICAGO CHARITY BALL

Motion picture personages were conspicuous at the charity ball given in the First Regiment Armory, Chicago, November 20, by the American Theatrical Association.

Francis X. Bushman and Beverly Bayne, Metro stars, were given an ovation when they led the grand march. Dancing and cabaret entertainment amused the crowd until the arrival of Mr. Bushman and Miss Bayne, after which the Metro favorites received the crowd's admiring attention.

Mr. Bushman was accompanied by Helen Dunbar, of the Metro company. Miss Bayne, accompanied by her mother and Mrs. Alfred Hamburger, president of the ladies' auxiliary, and an escort of association members, was almost carried off her feet by the enthusiastic crowd of picture fans.

The Equitable Motion Pictures Corporation was also in evidence. Arthur H. Spiegel, president of the company, flooded the ballroom at midnight with newspapers hurriedly printed, and sold at large prices to swell the charity fund.

A specially dressed doll was sold at auction, Mr. Bushman and M. J. Spiegel, in competitive bids, bringing the price up to $130. It was sold to Equitable at that figure.

The Equitable cup, donated by the Equitable Chicago branch, was won, after a keen contest, by Mildred Brown and Barbara King. Frank Powell, Equitable director, made a pleasant speech when he presented the cup.

ROTHAPFEL VISIT WINS MILWAUKEE PAPER TO PICTURES

Special to Motion Picture News

Milwaukee, November 28.

One of the net results of the Rothapfel-Mutual visit in Milwaukee, will be a four-page photoplay section in one of the local papers. This paper was very much interested in Mr. Rothapfel's talk, and though it had long been considering such a section it needed the final push, which Mr. Rothapfel gave it to put the proposition over.

The talk, together with the work of Newton Levi, who accompanied Mr. Rothapfel, and J. W. Martin, who was in charge of the local press work on the Rothapfel visit, cinched the page, it is said.

To use the words of one of the heads of the paper in question, when he was commenting on the Rothapfel talk: "We never really knew you picture men were of such importance until today. Why didn't somebody think of a stunt like this long ago?"

"STINGAREE" DEMAND IS LARGE

An indication of the reception that "Stingaree," the latest Kalem series, received may be gathered from the fact that although the first episode was released last Wednesday, Kalem received a telegram from the A. B. C. Company, of Cincinnati, on Monday morning saying that the initial allotment of posters had already been exhausted.

Kalem had anticipated a greater demand than usual for the posters, in view of the widespread publicity given the Hornung



SCENE FROM EPISODE 4 OF "STINGAREE," KALEM SERIAL

series, and the original order was already in excess of that usually made for motion picture films.

An equally large second printing was ordered immediately, as the picture had not yet been released and there was the ordinary demand to expect. "An Enemy of Mankind" is the title of the first episode.

Every General Film Company branch in the country is now supplied with at least one print of the opening "Stingaree" episodes; many have two and in the larger cities more.

EDISON COMPANY IN THE CATSKILL MOUNTAINS FOR "HER INSPIRATION"

Director Frank McGlynn and company of some twenty players have returned from a week in the Catskill mountains whither they had gone to get the mountain scenes in his next release, "Her Inspiration," in which Grace Williams and Curtis Cookney are featured.

Part of the story is set in a Western atmosphere, the kind that Director McGlynn, himself from the West, is particularly at home in. Edison has been doing very few Western plays lately, though Director McGlynn has put several which have gone well. The party encountered snow in the mountains, but came back with some beautiful scenery filmed. Some of the other players on the trip were Yale Benner, James Harris, Jessie Stevens, Mabel Dwight, Harry Linson, Grace Morrisey, Rolina Bainbridge and Louis Foley.

BESSIE EYTON AS JAPANESE GIRL IN SELIG DIAMOND SPECIAL

"The Love of Loti San," released in three reels as a Selig Diamond Special on Thursday, December 2, is noteworthy because of the fact that Bessie Eyton enacts for the first time in her versatile career the role of a Japanese girl.

"The Love of Loti San" is a story from the pen of Lyllian Brown Leighton, another Selig star.

WORK ON SELIG "CRISIS" IN TWO WEEKS

The actual production of "The Crisis" will be commenced under the direction of Colin Campbell at the Selig Zoo within the next two or three weeks. This production, it is understood, is to be made in twelve reels.

The cast calls for almost thirty, and there are ten big parts.

SCARDON WORKING ON BLUE RIBBON WITH ARLINE PRETTY

Director Paul Scardon is busily engaged in the filming of a six-part Blue Ribbon Feature of a patriotic nature. William Hurlbut is the author of the story, which will be enacted by Charles Richman, Arline Pretty, Anders Randolf, Audrey Berry, Evart Overton, and Robert Whitworth.



(Left and Right) SCENES FROM "THE LION'S WARD" (Bison). (Center) CLEO MADISON IN "THE POWER OF FASCINATION" (Rex)

FRANK BELCHER WITH DE WOLF HOPPER, A KLEINE RECRUIT

Of the many stage and film stars appearing in recent George Kleine productions, none have attracted more favorable comment from critics and fans, through sheer and absolute merit, than Frank Belcher. This genial, heavy set gentleman has been seen in "The Green Cloak," and "The Sentimental Lady," suporting Irene Fenwick in both subjects, and "The Danger Signal."

Frank Belcher is a San Francisco product. He received his education in the public schools there and at Oakland, and counts among his schoolmates many of the prominent, solid citizens of the California metropolis. He was an expert accountant in San Francisco, connected with the California Insurance Company. He gave up his commercial career and took a "flyer" into theatricals, joining Tony Pastor's troupe, and afterwards Hallen and Hart.

It was about this time that Belcher realized the possibilities of his voice. He went to Italy and spent several years cultivating it, then joined the Carl Rosa Opera Company, touring the continent.

Returning to the United States, Belcher associated himself with Henry Savage's Castle Square Opera Company. He was associated with Jefferson de Angelis, De-Wolf Hopper and Lillian Blauvelt.

About this time he became a member of Richard Carle's "Mary's Lamb" company, then joined Henry B. Harris' "Skylark" and later accepted an offer with "The Chocolate Soldier." Then Belcher entered the picture field, appearing in George Kleine's "The Green Cloak."

He will be seen in various roles in a number of forthcoming Kleine features.

GAIL KANE SIGNS LONG CONTRACT WITH EQUITABLE

Gail Kane, who made her debut in pictures in the Playgoer's production of "The Great Diamond Robbery" and later in "Via Wireless," has been engaged by the Equitable Motion Pictures Corporation for a long term of years to appear exclusively in film productions of that concern.

Miss Kane, who was last seen on Broadway in George M. Cohan's production of "Seven Keys to Baldpate" and "The Miracle Man," is one of the best known of the younger set of dramatic actresses and for the past five years succeeded in holding down the most important parts in those attractions, and has been out of New York on tour but three months during that period.

She will make her Equitable debut in the E. Mason Hopper production of "The Labyrinth," which is now in its final stages.

The Equitable concern hold out great hopes of establishing Miss Kane as "The Equitable Girl."

"CABIRIA" WITHIN REACH OF EVERY EXHIBITOR, SAYS McGOWAN

The line, "Now within the reach of every exhibitor," which headed an advertisement of "Cabiria" in a recent issue of MOTION PICTURE NEWS, has led D. J. McGowan, who is handling the big feature for New York and New Jersey, to remark again on its tremendous drawing power.

"It seems only a short time ago," said Mr. McGowan, "that exhibitors were falling all over themselves clamoring to pay as high as three hundred dollars a day for the privilege of showing this picture. Now, however, an exhibitor can have 'Cabiria' at a normal rental, which in consideration of its remarkable drawing power and the high class of people it attracts to the picture theatre, makes it a lucrative investment for anyone."

ALMA HANLON IN "LAW OF BLOOD" FOR KLEINE

"The Law of Blood," Max Marcin's story, written as a starring vehicle for Alma Hanlon, was given its finishing touches at the Kleine Studios last week. In it Miss Hanlon will be seen in three distinct roles —a youthful mother, a child of fourteen, and a young woman of twenty-two.

Arthur Hoops, recently seen in "The Danger Signal," is co-star with Miss Hanlon in "The Law of Blood." The subject is scheduled for release through the Kleine-Edison Feature Service.

NAVAL OFFICER SEES "NATION'S PERIL" AT NEWPORT

Lieut Commander Frank Taylor Evans, of the Newport, R. I., Naval Training Station, was the guest of Director George Terwilliger last week at a private showing of Terwilliger's latest feature, "The Nation's Peril."

With him came a number of his fellow members of the Training School, all of who made the trip from Newport especially to view the picture, being interested both in



ROSETTA BRICE

the subject matter of the picture, depicting as it does the U. S. Atlantic Fleet in action, the men of the Training School and the War College at Newport.

The officers were especially impressed with the marvelous record of gunnery of the fleet demonstrated in the sinking of the ship which the Lubin company brought for the purpose of being sunk by the fire of the battleships, and also by the innovations shown in night photography in the burning of "Lubin Village" after the artillery bombardment.

HAMILTON SMITH TO MAKE LOS ANGELES HEADQUARTERS FOR KALEM

Hamilton Smith, whose appointment as Pacific Coast representative of the Kalem Company was announced in last week's NEWS, has arrived in Los Angeles and, after a preliminary look over the studio of the company, will immediately start his tour of the principal Western cities, making Los Angeles his headquarters.

His territory will include the Coast and Rocky Mountain states, and besides meeting the exchange men he will also endeavor to get in personal touch with the representative exhibitors of that section.



HAMILTON SMITH

From author to director, then film editor, and now the responsible executive post is the story of Hamilton Smith's film career. Though young, the experience he has gained in all branches of picture work in the Kalem school makes him one of the most valued members of that company's staff.

As an author, "The Mysteries of the Grand Hotel" will be remembered as his most recent success, though his stories cover a wide range from "Ham and Bud" comedies to occasional "Hazards of Helen" stories.

Among the screen productions which he has directed are "The Rogue's Syndicate," "The Kidnapped Heiress," "The Veiled Priestess," episodes in the "Ventures of Marguerite."

KLEINE GIVES "THE SCARLET PATH" ELABORATE PRODUCTION

"The Scarlet Path" is the title of a new Kleine Feature under way. It is a story of New York's great white way, and will be told by a cast with Guy Coombs in the lead. He will be supported by Anna Q. Nilsson, Della Connor and others.

"The Scarlet Path" contains a cabaret scene for which the entire floor of the Bronx studio was used.

NINTH KNICKERBOCKER TRIANGLE PROGRAM

("Cross Currents"—Fine Arts—Five Parts. "Crooked to the End"—Keystone—Two Parts. "Between Men"—Kay-Bee—Five Parts)

REVIEWED BY PETER MILNE

THE Kay-Bee production of this week, supervised by Thomas H. Ince and produced and largely enacted by William S. Hart, is the dominating picture of the ninth program. Griffith's feature is based on a theme that grips one with an iron grip once its introduction is accomplished. It is produced quite effectively and contains acting that is always realistic. Sennett's comedy number winds up with another one of those breath-taking chases that make one marvel at the endurance of the Keystone forces.

"Cross Currents" features Helen Ware in a picture produced by Francis Grandon from a story by Mary H. O'Connor. Unusual situations are abundant in the production, while Miss Ware makes the best of a difficult and sympathetic part. The direction is adequate but not of the pronounced Griffith variety. The setting, while averagely fitting are merely that and nothing more. The photography is never brilliant, it is subdued and dimmed, perhaps purposely.

The story is constructed logically and concerns ultimately the great self sacrifice of a loving woman. She is cast up on an island with her foster sister's husband, a man who was once engaged to her and whom she still loves. The husband believing his wife drowned, lives intimately with the woman he once more discovers he loves. The climax is brought about by the arrival of the wife who has had a premonition that her sister is still alive. Instead she finds her husband for the other woman has sought oblivion, that her sister may never suspect the truth.

Miss Ware in the role of the loving sister is most attractive and her support is of the best. Teddy Sampson as the wife is a lively and pretty little figure, and Courtenay Foote as the man, plays with pleasing consistency throughout. His makeup after a long stay on the island is convincingly realistic.

"Cross Currents" has snatches of comedy here and there, and on the whole is a worthy feature. For spectacular effects the fire on the yacht, followed by its destruction and sinking creates a series of tense scenes.

"Crooked to the End," featuring Fred Mace is a true Keystone comedy, that has a melodramatic plot which holds all the time, while the chase that monopolizes much of the last reel is startlingly thrilling. Anna Luther, Earl Rodney, Charles Arling and Hugh Fay are others that contribute to the excellence of the comedy, Miss Luther being another one of those exasperating beauties hat Mack Sennett is fond of gathering into his studios.

The chase is marvelous to say the least. It ends when a trolley car dashes over a high wall of rock, but previous events have worked the spectator up to an unusually high pitch of excitement.

Previous to the chase there is the customary funny business perpetrated by all the members of the cast, especially by Mace, who is a very clever comedian under the Keystone banner. "Crooked to the End" set the Knickerbocker audience in uproarious humor. The action takes place about a railroad, and to our mind its like has never been produced.

"Between Men" is one of the best offerings from the Ince studio. William S. Hart knows how to win his audience's admiration, by his acting and his direction. It makes one feel happy to watch him. His performance here is of the sort that brings a dim moisture to the eyes time and again, and while you are very certain as to the story's ending you never are tired of it.

C. Gardner Sullivan and Thomas H. Ince prepared the scenario. It is a story with a familiar plot, but endowed with a number of intense situations that minimize this fact. Briefly it concerns Bob White, Westerner and man of honor who comes east to save an old friend from financial ruin by breaking his enemy, first in the market and then with his fists. The love story is subordinated to this theme, but the few love scenes carried on between Hart and Enid Markey, who appears as the daughter of the westerner's friend, are as delightful as the rest of the picture is powerful.

House Peters as Lewiston the heavy, J. Barney Sherry as Hampdon, the man who calls upon the westerner's aid, and Bert Wesner and Robert McKim complete a most competent cast of principals.

The picture has been produced in a manner that leaves no loophole for criticism of a condemning sort. The settings are magnificent, the stock exchange scenes being particularly realistic. The fight indulged in by White and Lewiston makes one's blood run cold.

"Between Men" will please everybody, chiefly because of William S. Hart

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"THE PRINCE AND THE PAUPER"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

THIS is a picture that fully justifies the use of that over-worked descriptive 'excellent,' for by way of the artistic treatment of its picturization, "The Prince and the Pauper" becomes an animated replica of Mark Twain's most delightful work. It is, we believe a picture upon which the author, were he alive today, would unhesitatingly place his stamp of approval.

"The Prince and the Pauper" has many merits and no annoying demerits. It has two characterizations rendered by Marguerite Clark in the dual title role that fascinate continually and it has atmosphere of an utterly convincing sort.

Miss Clark is a vivacious and delightful boy whether she be dressed in rags or in silks and satins, whether she appears as the prince suffering the brutality of a band of thieves, or as the pauper, suffering the weight of her restricted and undesirable life as the prince. They are two clearly defined characters, each one containing a vigor and charm that alternately creates humor and pathos.

The atmosphere is indeed a wonderful asset to the production. The court scenes were elegantly clad; royalty moves in grandeur, the London streets and alleys over which terrifying bands hold sway, the palace gardens, the murderers' den, the desolate country places, and finally the startling reproduction of Westminster Abbey, where the coronation activities are in progress, are all scenes exquisitely laid and into which not one whit of modernism has been allowed to creep.

And just a few words should be said of the costumes and in particular the people who wear them. Whether they be principals



THE PAUPER'S FIRST CONTACT WITH ROYALTY

or supernumeraries they carry their clothes well and move with realistic dignity. Perhaps this will pass unnoticed, but if the actors resembled and played like amateurs, the picture might be irreparably ruined.

As for the double exposure scenes, the producers have carefully avoided filling the picture with them. Only a few appear in the first and the last part of the picture. Then they are well timed and natural. Miss Clark is doubled for in two or three instances and the substitutions are excellent.

It is quite superfluous to dwell upon the choice quality of Mark Twain's humor. It is rich, abundant and natural in this picture. But it is combined with sympathetic bits, a few likeable thrills, and many nice dramatic climaxes that blend into a whole of immeasurable delectability.



FIVE STRIKING SCENES FROM "THE GALLEY SLAVE," A CURRENT PRODUCTION FROM THE WILLIAM FOX STUDIOS, ADAPTED FROM THE BARTLEY CAMPBELL STAGE SUCCESS OF THE SAME NAME.

THEDA BARA, THE STAR OF "THE GALLEY SLAVE," IN POSES FROM THE PHOTOPLAY. STUART HOLMES, HENRY LEONE, LITTLE JANE LEE, AND OTHER FOX FAVORITES, ARE IN THE SUPPORTING CAST

William Sorelle heads the support as gay Miles Hendon and Robert Broderick as the King, William Barrows as the Earl of Hertford and William Frederick as the pauper's father complete a nicely rounded cast of principals.

The subtitles are all well selected, being in most instances excerpts from the book. The camera work maintains a fine consistency throughout.

In fact he who doesn't enjoy "The Prince and the Pauper" has lost all sense of the sympathetic and the humorous, the romantic and the adventurous.

"THE GALLEY SLAVE"

(Fox Film—Five Reels)

REVIEWED BY OSCAR COOPER

IN "The Galley Slave," a picturization of the Bartley Campbell play, Theda Bara has a role unusual for her: that of an artist's wife, who after being commanded by him to give herself up to a kinsman of his in order that he may become the kinsman's heir, is abandoned, leads her child through misfortunes that almost end in galley slavery, and finally kills her worthless husband.

The situations built into such a story are tense enough to please the most exacting devotee of refined melodrama, and Miss Bara, dominating the action throughout, gives an impersonation that is strong evidence of her ability in parts resembling not all the vampire.

One of the most gratifying things about a Fox picture is this: one is sure to see not only a highly capable star, but also a supporting cast carefully selected, and of well defined ability. This picture, for example, is peopled with such favorites as Stuart Holmes, Claire Whitney, Henry Leone, Lillian Lawrence and Ben Hendricks. In addition Jane Lee, a little miss, who calls forth her smiles and tears at will, A. H. Van Buren and Hardi Kirkland are present.

J. Gordon Edwards, who adapted the piece and directed it, instilled lightning rapidity into the action. The sets show satisfactorily Italian interiors and exteriors, almost entirely domestic, except for a prison and a street scene or two. The story does not require elaborate decoration.

Summed up, "The Galley Slave," endowed with a theme that could not fail to interest, gains its strength of appeal on the screen from the care and ability with which it is acted. It is essentially not a dramatic narrative, but a play of situations whose home is the speaking stage. But it is convincing because its presentation is in the hands of Theda Bara and her associates.

"A WOMAN WITHOUT A SOUL"

(Biograph-General—Two Reels)

REVIEWED BY HARVEY F. THEW

ALTHOUGH this theme is hackneyed, and has been played upon with increasing frequency of late months, it is done so well in this case as to merit special attention. Adventuresses and friends who prove faithless where another man's wife is concerned are familiar figures to those who watch the screen. This picture presents them on a plane above the commonplace and amateurish methods too often employed. Part of this is due to the script, but much more to the capable cast.

Vera Sisson is the adventuress. She is an alluring siren, moving amid tinseled surroundings, whose great pleasure in life is to lure men on to ruin.

Many victims have fallen before she turns from the last to the brightest prize of all, a young millionaire; but in him she meets her master for the first time.

She marries him simply because he wills it so, but during his first absence she escapes from domestic restraint, and seeks the company of a too-willing friend of her husband, who neglects his own wife for her sake.



CORA MEETS HER MASTER

The husband, returning unexpectedly, traces the two to a private dining room, where he chokes the erstwhile friend into insensibility, and leaves after making it clear to his wife that she need never return to his house.

Her companion when he regains consciousness, flees from her also, recalling that she has left a blight upon every man who has yielded to her wiles.

She finds herself at the brink of the chasm, deserted and alone, and the barren triumphs of her soulless life only memories to accuse her.

The scenes are all appropriately set, and the characters skillfully drawn.

Especially convincing and finished is Robert Nolan, but the work of G. Raymond Nye, Jack Mulhall and Helen Bray is deserving of high praise.

W R Hearst

to the

MOTION PICTURE INDUSTRY

says regarding the

HEARST-SELIG NEWS PICTORIAL

"The Improved Edition Goes On—Bigger and Better Than Ever—It Is My Order"

On the next three pages appears briefly the digest of what is surely the most important statement and promise ever made on the subject of news in motion pictures

The Memorable Interview with Mr. Hearst

SOMETHING over two years ago a motion picture man with a keen sense of values was able to win the attention of Mr. William Randolph Hearst. The publisher of the greatest newspapers and magazines and owner of the International News Service, with various subsidiary departments supplying all the important news publications in America with text, news and photography, had for years previously, appreciated and employed motion pictures.

The result of the interview was the Hearst-Selig News Pictorial. An arrangement was made with the Selig-Polyscope Co. of Chicago whereby that Company was to act as print manufacturer and distributing agent.

With the Hearst organization's advent in the field came a new meaning to motion pictures. With the Hearst-Selig News Pictorial, exhibitors began to vie with each other in the presentation of "beats," "scoops," and it became no unusual matter for a motion picture audience to view great events immediately after their occurrence.

William Randolph Hearst having inaugurated the Hearst-Selig Weekly, through his great news gathering organization, produced the reel in every detail, watched its growth, and visualized its possibilities. The point should be made that there are opportunities in the news reels which so far surpass those of any printed medium that the field is as wide as publishing. The possibilities for making the news reel a tremendous power with myriad activities are unlimited.

The Hearst-Selig News Reel performed its work in its day, but after consultations with exhibitors, exchanges, the Hearst editors and camera men—a plan and prospectus for a greater and better news reel as it should be was laid out.

The proposition was revolutionary—as revolutionary as the modern day newspaper is over the small town four pager. It called for such sweeping improvements, changes and evolutions that even to encompass the scope of what was suggested was a task.

The plan was discussed and developed in every detail. Then the question of the expense of this gigantic plan was considered.

"What do you estimate this will cost?"—Mr. Hearst asked.

The spokesman hesitated.

The figure was a startling one but he mentioned it. The Chief thought for a space of not more than a moment and he wrote the attached memorandum.

WILLIAM RANDOLPH HEARST
NEW YORK

Dear Mr. MacManus:-

Following the brief outlined to me this evening, I authorize you to proceed and make the new Hearst-Vitagraph News Pictorial right.

The innovations are good — make them.

The enlarged scope is essential. Proceed to the limit.

I want you to hesitate at no point because of expense.

Make the Hearst-Vitagraph right.

Sincerely yours,

W R Hearst

Thus the greater news reel comes into being. On January 1st it is to make its first appearance.

In order to bring the manufacturing company closer to the Hearst headquarters, an arrangement has been made with the Vitagraph Co., embracing all its branches whose tremendous plant and well known facilities assure the success of the new plan. It is to be known as the

HEARST-VITAGRAPH
NEWS PICTORIAL
(Formerly the Hearst-Selig Weekly—Now Better)

The Greatest News Gathering Organization in the World

IN the publishing business editors look to the Hearst Organization for their news. They know that through Hearst news comes in the quickest and most accurate manner.

The International News Service supplies a thousand newspapers in addition to magazines of all types with a complete telegraphic report of the world's happenings.

The International Film Service, the allied company supplies these same publications with rush photographs of the most timely events. In addition to this William Randolph Hearst employs special staffs for each of his various newspapers, including the New York American, and Journal, the Chicago Examiner, San Francisco Examiner, Atlanta Georgian, Boston American, etc. In addition to this he employs correspondents, specially retained for his magazines including the Cosmopolitan, Hearst's, Harper's Bazar, Motor, etc.

The manner in which the Hearst organization maintains a vigilant watch of the world is unquestionably the greatest example of efficiency known. Talk about a governmental spy system! Why there is not a city, town or hamlet that appears on the map which has not its Hearst correspondent and photographer on the ground.

This is why if the Sultan of Turkey is passing through Bagdad, a photograph of him is made by the Hearst Photographer and rushed to America. This is why if there is an important event from Maine to Mexico as soon as the news can be dispatched a Hearst man takes the picture and the news with him.

This is why, to relate an actual instance—down in Philadelphia a short time ago when the Roebling fire occurred a Hearst photographer had his films delivered in New York City before even the Philadelphia men were on the ground.

When you are supplied by William Randolph Hearst and his news and photographic service you may be assured that no one can be ahead of you first and generally you are ahead of any one else.

The New Hearst-Vitagraph Offers Many Innovations

The news reel lives or dies on one essential—news.

THEREFORE, the new Hearst-Vitagraph News Pictorial will get you the news first—will get you the news right, will get you the news that is interesting; will get you "scoops."

But outside of this there are several points which are tremendously valuable to the exhibitor.

First—The Hearst Vitagraph News Pictorial will come to you independent of any other service. It is not going to be packed in as an adjunct to comedies and dramas; it is not going to be just one of several things that are handed to you indiscriminately. It must stand or fall on its own merit because you will buy it separately and insist on its making good separately.

Second—a system has been worked out whereby the exhibitor names his price for the service. It is the most revolutionary move made on the subject of releases, dates of release and prices concurrent with these dates and with the exhibitors territory.

Third—the country is to be divided into zones—that is to say that if you are located in San Francisco you are not going to be served with the same news as though you lived in New York. International news will be supplied to all the zones, but each zone headquarter will maintain its own individual news gathering establishment in its own territory and will supply local pictures along with state, national and international events.

Fourth—for those theatres desirous of obtaining it a "special extra" service will be added. It will consist of photographs of unusual importance. A section of film will be rushed by messenger, special, etc., to the exhibitor.

Not only will the Hearst-Vitagraph be made right but it will be given a popularity by a campaign of advertising which will send people to the theatres where the reel is shown.

Fifth—a system of lobby announcements and posters which will have the atmosphere of news, rush, telegraphic effect has been worked out.

A number of other ideas have been collated into a book which outlines the whole proposition of the new Hearst-Vitagraph News Pictorial.

Joined with the VITAGRAPH

(America's Greatest Producing Company)

MAN to man with the Hearst Organization, there will be working the great Vitagraph Company. Add to the camera staff of Hearst, the camera staff of Vitagraph. Add to the news gathering facilities of Hearst, the news gathering facilities of Vitagraph. Add to the Hearst institution the Vitagraph institution.

Thus you can gain a conception of the immensity and power of the new Hearst-Vitagraph News Pictorial.

The Vitagraph Organization has been noted as a producer from its inception averaging higher than any other always. Despite the fact that Vitagraph has in the past years given America master pieces and head liners, there has never been a single picture bearing the name of Vitagraph which has not been up to the mark.

To measure up to Hearst and his Organization, is not a difficult matter for Vitagraph.

But to Vitagraph of all the field, the selection was made for proper co-operation and masterly direction.

To Vitagraph all the honor that is Hearst's is equally given.

The Whole Story *of the* HEARST-VITAGRAPH News Pictorial

(*Formerly the Hearst-Selig*)

Exhibitors, desirous of learning the details are requested to send us their names for a copy of the book, which is now on the press, and is to be issued in the course of the week. This is confidential. It is therefore earnestly requested that the name of the manager of the theatre be mentioned.

This book outlines the various innovations and includes the price chart, which enables every exhibitor to

"Make Your Own Price"

Every exhibitor, irrespective of what news service he is now using, should get this book. Write today to

HEARST-VITAGRAPH CO.

226 William Street, New York

The Hearst Organization
238 William Street,
New York

The Vitagraph Company,
Vitagraphville,
Brooklyn, New York

BOOK SENT ON REQUEST

"THE PRIMROSE PATH"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

"THE Primrose Path," to be released December 13, is by Bayard Veiller, author of the renowned stage success, "Within the Law." The picture was made at the eastern Universal studios, and features Gladys Hanson. "The Primrose Path" may be defined as a more than ordinary society drama that contains a most sympathetic theme, which has been handled in the course of its production with an average degree of capability.

Veiller's central character is a woman, who, speaking in the language of the title, takes a few steps on the "primrose path" in order that her husband may not die of hunger and lack of medical attendance. Having prospered by this supreme sacrifice, John, the husband, proceeds to get well. He becomes popular as a painter of debutantes, and little by little becomes more ashamed of his very plain wife.

In time John becomes so enamoured by one young lady that her father proposes to Joan, the wife, that she recede in favor of his daughter. And then Joan tells him of her sacrifice. Her words are overheard by her husband, who at last awakes to her love and his own worthlessness, and so all is happy again.

On Joan lies the picture's sympathetic power. The author has placed her in a series of appealing situations that follow one another in rapid succession after she has made that self-sacrificing step on the "primrose path." Gladys Hanson makes the most of this featured role, playing with a strong show of emotion in all her many scenes.

Lawrence Martson directed the picture, working on a scenario by May B. Havey. Both the direction and scenario are adequate, while the settings are many times most gorgeous. The Parisian cabaret scene, for instance, is very realistic in its setting, and very daring in its character. For that matter, "The Primrose Path" is marked by unhesitating frankness from beginning to end. There is nothing vague about it.



JOAN'S TROUBLES CONTINUE

Hal Forde is chief of the support as Ned, the husband. Helen, the other woman, is played by Wina Blake, while E. Cooper-Willie appears as Joan's father.

In the exterior scenes the photographer has done well, likewise many of the interior scenes are suitably clear. In a few, however, the backgrounds are not very well defined.

"THE BUZZARD'S SHADOW"

(American-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

GOOD old melodrama, with all the trimmings, presented in a spectacular, yet logical, manner, is this newest masterpicture. The life is that of the army on a frontier post, and the location the desert; the combination has allowed a number of striking scenes, of which Director Thomas Ricketts has taken the fullest advantage.

Harold Lockwood is featured as a sergeant of the regular army. He is in love with a young widow, who is acting as camp cook. At an army ball he discovers that Dr. Deschamps is on very intimate terms with the colonel's wife, and by approaching the doctor, and giving him a choice between handing in his resignation and being exposed, he makes a bitter enemy. He makes another enemy in a half-breed Indian, whom he has reproved for brutality to a horse, and when the colonel sends him across the desert with an important message, the two are on his trail.

Dr. Deschamps poisons the lumps of sugar he carries for his horse, and the Indian follows him out into the desert, and when



BACK FROM THE DEAD

he stops for the night, empties his water canteen and fills it with sand. The next day the horse dies, and he struggles on afoot, until, to his horror, he finds he has no water. The symbol of death hovers around him in the shape of a buzzard, which hangs aloft, waiting for him to succumb.

Painfully, the sergeant drags himself through the wastes of sand, tearing off his clothing in his agony, until, when on the verge of exhaustion, he reaches the railroad which runs across the desert. There he is found by a train crew, revived and assisted on to his destination.

Back at the post he is looked upon as dead, and the two villains are rejoicing. Suddenly he appears; the two meet him in the edge of the woods and there is a desperate fight, which the soldiers interrupt. The half-breed is shot, and the doctor is thrown into the guard house, and disgraced as a traitor.

Excellent photography has yielded some very attractive scenes, which combine well with the thrill of the story to produce a good picture. May Allison, William Stowell, Harry Von Meter, Alice Ann Rooney, Dick La Reno, Betty Hart and Virginia Fordyce are also in the cast.

PALO ALTO COMPANY CAPITALIZED AT $300,000 TO MAKE PICTURES NEAR STANFORD UNIVERSITY

Special to Motion Picture News

Los Angeles, Nov. 25.

THE Palo Alto Film Corporation, with offices at Palo Alto and San Jose, has been incorporated under the laws of California, capitalized at three hundred thousand dollars.

The studio of the company is to be located on a plot of twenty acres at the foot of the Santa Cruz Mountains, near the Leland Stanford University at Palo Alto, which gives the organization access to the many picturesque spots in the big tree and big basin country, together with ocean, beaches, mines and rugged country.

It is the intention of this organization to make five-reel subjects, and the statement is issued that they have a release on one of the well-known programs. Harry C. Peterson, director of Leland Stanford, Jr., University museum, is also a director of this organization.

It is interesting to note in the formation of this company that Palo Alto is looked upon as being the birthplace of motion pictures, as at this place in 1872 pictures that depicted the movements of a horse made by means of twenty-four exposures, were made, and this gave the first inspiration of motion pictures.

"LIFE WITHOUT SOUL"

(Ocean Film Corporation—Five Reels)

REVIEWED BY PETER MILNE

"LIFE WITHOUT SOUL" is an adaptation from the work of Mrs. Mary Shelley, entitled "Frankenstein." Mrs. Shelley's book contains a powerful theme for picture production, because of its unusual main character and the strong situations resulting from his appearance. A slight idea of its possibilities may be gleaned from the outline of the plot.

A medical student creates a near-human body, in the shape of a big brute man, who is blessed with the ordinary senses of a human being but who has few brains and not the slightest vestige of a human soul. The student suffers terribly for his invention. The brute man thoughtlessly murders his sister, murders his best friend, murders his wife, and so exhausts his creator that he expires.

The producers have done well in introducing a prologue and epilogue which alleviates the gruesomeness of the action as it shows one of the characters of the play proper reading the book, and so after the brute man is through with his murdering, it is pleasing to see that all the characters are still alive in the epilogue.

Mrs. Shelley's work as picturized by Joe Smiley is impressionistic in character. The story is impossible and the difficulties encountered in its production were great, the main one being to make a convincing picture of an entirely imaginative story.



THE DISCOVERY

At times the picture refuses to convince, but its interest is always averagely high because of the theme's unusualness.

Since the picture's special showing to the trade at the Candler Theatre, much has been done that contribute towards its improvement. Many more titles have been added which clears the action considerably. Moreover the Candler operator cut short each reel, depriving the picture of its even continuity.

In its present state "Life Without Soul" is a feature that bids fair to please because of its unconventionality. The scenario, though it is inclined to disregard distances and time slightly, is logical.

Percy Darrell Standing as the brute man is a good type for that role, while William Cohill and Lucy Cotten, though not brilliant, carry their parts consistently. George DeCarlton has a character part as the father. The extras employed are not adept at picture work. On the whole the direction of the picture is in keeping with the story, though there are one or two slips which catch the hypercritical eye.

The photography and locations are two of the picture's pronouncedly strong features.

"A ROSE AMONG THE BRIERS"

(Balboa-Pathé—Three Reels)

REVIEWED BY HARVEY F. THEW

EXQUISITE coloring adds a charm to this story which gives it a distinct value aside from its dramatic effects and the thread of the story. This is especially true of the exterior scenes, where the luxurious semi-tropical vegetation of Los Angeles is shown in a natural riot of coloring which appeals strongly to the sense of the beautiful.

Jackie Saunders is featured in the story, which is that of a factory girl, lifted from her sordid environment into the gay and artificial life of the carbarets, where she becomes a dancer. She finds the work more congenial, but it is also attended by numerous annoyances, chief among which is a wealthy bachelor, who pursues her with evil intent and intentions.

In her innocence she accepts his invitation to go to his home, on his promise to have his "wife" educate her. As she is in love with a young doctor, who has offered her marriage, she is eager for this education, but she soon finds the man has no "wife" and she is in a dangerous position.

A young friend of her former environment, however, is watching over her, and breaks into the millionaire's home just after a gay dinner has been given in the girl's honor. He is just in time to save her, and the two escape through a window and flee across the big lawn to safety. Her rescuer perceives that she loves the young doctor, and sacrifices his own love in order to reunite the pair. This time the offer of marriage is accepted.

There is great attention to detail in the factory scenes, and the interiors of the millionaire's home are elaborate to the last degree. It is in the exterior views of the mansion and gardens that the color work shows to its best advantage. The work of the cast is capable and in keeping with the general atmosphere of the picture.

"THE HOUSE OF FEAR"

(Pathé-Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

ONE of those mystery stories—one with the mystery drawn out to a fine point which is calculated to keep the audience squirming, with everybody wondering how the whole thing can be settled and the many mysteries explained, has been selected for this Gold Rooster subject. The picture is another of Arnold Daly's "Ashton Kirk" stories, directed by Mr. Daly, and with himself as the star.

Numerous mechanical devices are introduced with considerable ingenuity to whet the appetite of the audience; for instance, at the opening, there are flashes of a mysterious man in a high watch tower, throwing the beams from a great searchlight out into the night, and following it with his intent gaze; then there is a mystic death symbol, and mysterious men and women pacing the roads which lead to the House on the Hill, which the village folk dare not approach.

It develops in the last reel that Cramp, the owner of the house, is beset by a band of Mexicans, who had induced his late father to make some counterfeit bank-note plates, which he later refused to deliver; they are hidden on the premises, and the desperate Mexican band has sent the death sign to the son of their maker.



THE MYSTERIOUS SIGNALS ARE SIGHTED

The scheme is explained by Ashton Kirk, who finds that a sword and harp, the possessions of Cramp's aunt, are being used by her in a clever system of signalling; through them, Kirk learns when the attack is to be made on the house, and traps the band.

The details have been carefully worked out, and there has been great attention to the logical development of the dramatic climaxes. Jeanne Eagels is a capable and attractive support to Mr. Daly. Sheldon Lewis does some strong work as Cramp, the master of The House of Fear. The story is by John T. McIntyre.



MARY MILES MINTER, STAR OF "BARBARA FRIETCHIE," AND TWO SCENES FROM THAT CURRENT METRO PRODUCTION

"BARBARA FRIETCHIE"

(Popular Plays and Players-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

TWO generations have been brought up on the story of Old Barbara Frietchie and the third is just beginning to memorize Whittier's famous lines; and yet the tale has lost none of its charm. To the second generation Clyde Fitch gave a second and younger Barbara to add romance to the patriotism of Dame Barbara, and this second Barbara comes along in the person of Mary Miles Minter to lay the story before the third.

Altogether charming is Mary Miles Minter in this subject. It is doubtful if she has been so well cast before, and it is certain the play has never been better cast. The dainty little Metro star carries the burden of the story along, together with a sympathy which springs from the first view of her winsome face. There is laughter in her smiling moods, and there are tears in her pathos. Only in a child are there such sympathetic routes from the heart to the face —but they tell us that Miss Minter is only a child.

Her girlishness is balanced by the stately dignity of Mrs. Thomas W. Whiffen, whose years are many, but whose grace of manner is such as we have been taught to associate with the original Dame Barbara. Guy Coombs does some of his best work as Captain Trumbull, young Barbara's Union sweetheart, and there is some excellent character work by Fraunie Franholz, Louis Sealy, Frederick Heck and William A. Morse. The others in the cast, which includes Wallace Scott, Anna Q. Nilsson, Myra Brooks, Charles Hartley and Jack Burns, show an able grasp of the subject.

The Fitch play has been followed in detail in the picturization made by Clarence J. Harris. The meeting between Barbara, the Southern girl, and Captain Trumbull of the Union forces, quickly results in a romance. Trumbull is shot in action by Barbara's brother, and is taken to her home, where he dies. During the episode where the elder Barbara stands by the flag, Jack Negly, a rejected suitor, shoots from the street, and the bullet strikes young Barbara. She is carried from the balcony, and dies with her hand in that of her dead sweetheart.

There is stirring action when the Confederate forces descend on the town of Frederick, and rout the Union army, and when sharpshooters are placed in the preacher's house, where Barbara has gone to meet Captain Trumbull. Battle scenes give a vivid picture, and the street of Frederick is especially well done.

"VOICE OF THE WILDERNESS"

(Kalem—Two Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS is the second episode in the "Stingaree" series, founded on the novel of the same name by the English author, E. W. Hornung. The scenes representing life in the Australian wilderness, "the bush," are vividly presented by clear photography and a careful selection of locations for the exteriors.

True Boardman continues in this release to give a satisfying characterization of the popular conception of a "gentleman-bandit." The girl who, engaged to Irving Randolph, afterwards known as Stingaree, the outlaw, repudiated him in London when he became the scapegoat for his younger brother's indiscretions, goes to Australia, and by chance meets her former lover in a house where she has become the companion of the owner's wife.

Ethel still thinks him guilty and spurns his overtures toward a reconciliation on hearing him confess to being the notorious bandit terrorizing the countryside. Though her manner in the interview indicated irreconcilable coldness, her heart prompts the girl later on to make an effort to save her former lover from possible capture.

Shortly after Stingaree's departure, the head of the house, in announcing that he would take his wife and Ethel to a concert, to be held in the town that evening, declares his intention of going armed with a revolver, as he had heard reports of the bandit's presence in the neighborhood.

Ethel stealthily removes the cartridges from the weapon, and her employer puts it into his pocket without suspecting that the pistol had been tampered with.

The concert is suddenly interrupted by Stingaree and his partner, a long-whiskered individual, bristling with revolvers. Stingaree makes all the men throw up their hands and announces that he intends to run the concert.

The man with Ethel whispers his wife to take the pistol out of his pocket and hide it in her shawl. Grabbing the weapon just as Stingaree leaves the hall, after the bandit felt that he had skylarked enough, he rushes outside, hoping to prevent the bandit's escape. Of course, the empty weapon is useless, and Stingaree, laughing at his discomfited pursuer, vaults into the saddle of his horse, tied to a nearby tree, and gallops beyond reach.

A posse starts in pursuit, and the audience is treated to a thrilling chase over rough country, but Stingaree outwits the men bent on his capture.

"THE HUNGARIAN NABOB"

(Biograph—Four Reels)

REVIEWED BY PETER MILNE

THIS drama, sprinkled with a goodly number of humorous scenes, is an adaptation from a novel by Maurus Jokai, a Hungarian author. Like many things Hungarian it is unconventional, with regard to its construction and its absence of any stirring climax. In the case of "The Hungarian Nabob," wherein the action is at all times slow moving and often repeated, the lack of a quick denouement is felt.

The characters of the story are all clearly drawn and some of them by their very unusualness create quite an air of interest. The Nabob himself, for instance, is a most eccentric individual with a personality strongly defined by Charles H. Mailes. Franklin Ritchie as his profligate nephew and Louise Vale as Fanny, a girl whom he wickedly desires for himself have the other principal parts. Irma Dawkins, Madge Kirby, Herbert Barrington, Laura LaVarnie and Hector V. Sarno complete the cast.

The very original atmosphere of the story is responsible for a little disappointment. The spectator expects and even hopes for the rounder's reform, but instead he keeps on going down and the heroine marries his aged uncle just to spite the nephew.

There is an abundance of comedy in the first reel, and whoever prepared the scenario knows the value of contrasts of comedy and drama for this merit in the construction of the piece is always pleasingly pronounced.

In many respects the subject is modern, though sometimes the costumes and settings suggest a period some years since. Biograph photography seldom merits criticism, and in this picture it is of the usual high order.

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MOTION PICTURE NEWS

220 W. 42nd STREET NEW YORK

"THE BELOVED VAGABOND"

(Pathé Gold Rooster—Six Reels)

REVIEWED BY GEORGE D. PROCTOR

THOSE who contend that motion pictures are literature, rather than drama, and can well portray psychological studies and character delineation, find plenty of support for their belief in this picture.

"The Beloved Vagabond" was shown for review back in July, and since then has been sent to France and hand colored.

"The Beloved Vagabond" is an adaptation of the book by the same name from the pen of William J. Locke. If any recent novel is devoted to quaint character drawing, and is actionless, this is it. Yet so skillful is the adaptation, and so good is the work of Edwin Arden as Paragot, the beloved vagabond, that the picture is a pure delight.

It is a high class picture, strictly so. It is fit for the patrons



THE DEATH-BED

of two-dollar psychological plays. It is quaint, subtle and artistic. In fact it is so exceedingly high class that it may sail serenely over the heads of the patrons who want the "movie" type of entertainment. Pardon the use of the word "movie." It is dragged in to indicate vulgarity in contradistinction to pictures like "The Beloved Vagabond."

The story is comparatively simple. Paragot, a rising young architect, is betrothed to Joanna. Her father needs a large sum of money to pull him through a business difficulty. Paragot signs a contract with a rival to give Joanna up for two years, and gives her the money to save her father.

Then, in despair, he takes up the life of an itinerant musician, ragged of clothes and down at the heel. His companions are Blanquette, a singer, and little Asticot, a ragamuffin, recruited en route.

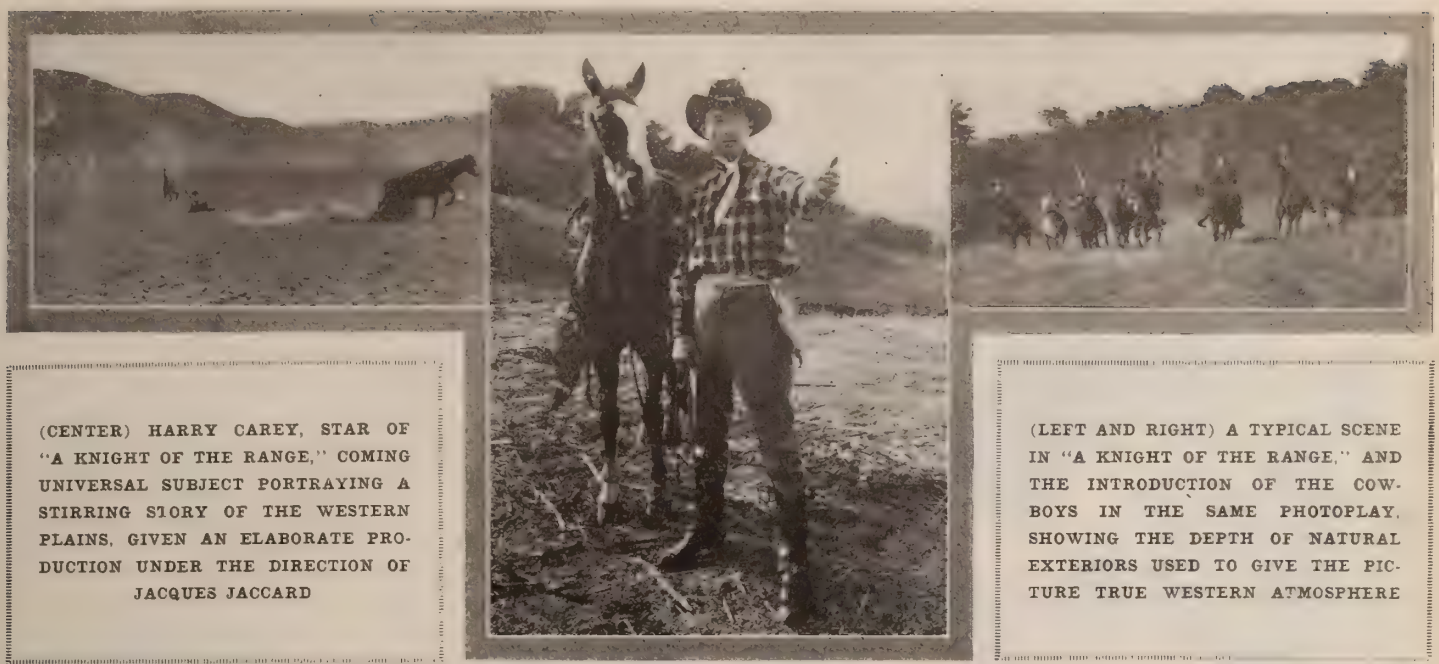
Finally Joanna meets Paragot as he and his band are playing with great enthusiasm at a peasant's wedding. Her husband, jealous, tells all that happened between him and Paragot. Joanna brings Paragot back to polite society, but he finds that the carefree life of the road had unfitted him to wear the yoke of convention, so he returns to marry Blanquette, who loves him.

Edwin Arden is positively delightful. To see the living Paragot, child of whim and fancy despite his man's stature, as Arden plays the part is a treat. Bliss Milford, who plays Blanquette, does it well. She is an established picture player anyway. But Katherine Brown-Decker, who plays Joanna, is a positive discovery. She should go far. She is able, screens well, and is good to look upon.

George B. Seitz made the adaptation, and Edouard José produced the picture. They have contributed a real addition to the literature of the screen.

JOYCE MOORE READY FOR BALBOA PICTURE

After an extended vacation, Joyce Moore, is once more back playing in Balboa feature films. She will be remembered as having played the feminine lead opposite Henry Walthall, in the Balboa production of "Beulah," when she more than acquitted herself with credit.



(CENTER) HARRY CAREY, STAR OF "A KNIGHT OF THE RANGE," COMING UNIVERSAL SUBJECT PORTRAYING A STIRRING STORY OF THE WESTERN PLAINS, GIVEN AN ELABORATE PRODUCTION UNDER THE DIRECTION OF JACQUES JACCARD

(LEFT AND RIGHT) A TYPICAL SCENE IN "A KNIGHT OF THE RANGE," AND THE INTRODUCTION OF THE COWBOYS IN THE SAME PHOTOPLAY, SHOWING THE DEPTH OF NATURAL EXTERIORS USED TO GIVE THE PICTURE TRUE WESTERN ATMOSPHERE

"A KNIGHT OF THE RANGE"

(Universal—Five Reels)

REVIEWED BY J. C. JESSEN

BEFORE an audience made up of photoplay people, and a very large representation of the Universal Ranch staff of cowboys, which completely taxed the seating capacity of Woodley's theatre, the first Universal Broadway feature, of a decidedly Western character, "A Knight of the Range," was given its premier, Friday evening. Throughout the showing there was much applause when the marvelous riding the cowboys was shown on the screen. The many sensational scenes, and the decidedly interesting story, well staged, caused all to pronounce it a wonderful picture.

The introduction of the players is decidedly novel, being of the same program as followed at a round-up. Every principal rides to the center of the screen from a distance, at break-neck speed, salutes and takes his position with the company.

This speedy start is but a sample of what is to follow. All the way through there is quick action and fast riding with the players performing some very hazardous Western stunts.

Furious bulls add a punch to these scenes that was not intended. The hold-up of the stage is done in a new manner. The chase of the criminals by the sheriff's posse is over a very rough and rugged country, and the cameramen were successful in catching a number of accidents which occurred.

Harry Carey, starred in this as Cheyenne Harry, proves the claim of the publicity writer that he is a regular cowboy. Other riders of note who possess numerous medals won at round-ups are "Hoot" Gibson, Bill Gettinger, Bud Osborne and A. L. Blake. The part of the heavy is well taken by William Canfield. Olive Golden plays the lead, that of the postmistress of Lariat, and Peggy Coudray appears as the favorite of the dance hall girls.

"THE CAVE MAN"

(Vitagraph Blue Ribbon—V-L-S-E—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"THE CAVE MAN" offers Robert Edeson probably the best vehicle for his talents in pictures for sometime. And the subject is made distinctive for another reason. It serves to introduce a newcomer to the screen, Fay Wallace, whose acting puts her among the front rank of photo drama artists.

Miss Walace brings to her work a thorough training in stock and has appeared in support of numerous Broadway stars, notably W. H. Thompson in "The Bishop's Move." Miss Wallace gave a finished performance throughout the screen version of Gelett Burgess's striking novel.

This dainty actress is a decided acquisition to the long list of capable players in motion picture stardom. She is happily cast for the role of Madeline Mischief, the young society leader whose droll sociological experiment affords her untold merriment at the expense of her more conventional friends.

The plot is full of sardonic humor and the incidents bristle with satire on certain accepted traditions of society. These traditions strike the vivacious heroine as fraught with more or less injustice.

As she takes the measure of the men in her set she is impressed with the uselessness of many—they seem to her like so many vegetables, of quite weedy growth.

Then Madeline, who would be shocked if any one told her she was developing a turn for grave reflection, wondered if any man taken from the streets at random could not be made acceptable to the most polished circles.

So she decides to experiment and find out—besides, it was going to afford her a great deal of amusement. She drops a letter from her window with the half of a hundred dollar bill in the envelop, and the request that if it is found by a man he is to call on her and ask for the rest of the banknote.

The freakish message falls into the hands of a coalheaver, who no matter how dense he might otherwise be, does not fail to comprehend the uses of a hundred dollar bill.

The girl induces the man to submit to her experiment. He is put in the hands of a barber and tailor and made presentable. She coaches him in the rudiments of table manners, and at last makes him apparently acceptable for the drawing-rooms of her friends.

In the end the man develops from "a cave man" type and because of his native ability, becomes a respected personage in the community, winning the girl's affection as a reward.

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"THE WARNING"

(Triumph-Equitable—Five Reels)

REVIEWED BY OSCAR COOPER

THIS picture sets out to show just what will happen to a prosperous business man—or anybody else for that matter—who looks too long upon the wine when it is red. There is no doubt that the lesson is explained in full, and made so clear that a child could understand it.

Allegorical scenes, disclosing the sufferings of the damned, make up a large part of the latter reels, and they are staged in a straightforward manner. That is, there is no attempt to create illusion. The devil stands on a hillside, surveying the scene beneath, which is a company of writhing unfortunates, all penitent for having been addicted to the cup while on earth. Two figures who seem to engage the devil's particular attention are a pair of sinful lovers, attired for the most part in Nature's garments.

It is a fair enough observation to say that the allegory in this picture will make an impression upon anybody who witnesses it.

Other sets, also employed in the dream that comes to the drink-lover in time to save him, offer variety: a cabaret on New Year's Eve; excellent night views of Broadway; an explosion; the bread line in the slums; a church wedding; home interiors; the apartment of a vampire; a saloon or two; and several more—all testifying to the effort by Director Edmund Lawrence to give an old theme as elaborate a dress as possible.



SOME OF THOSE WHO DIDN'T HEED THE WARNING

Henry Kolker, in the role of the good fellow who through drink is his own worst enemy, gives a sincere interpretation. Mr. Kolker is inclined at times to be a little theatrical, but his acting is good, taken as a whole. Lily Leslie, Edith Thornton, Christine Mayo and Cyril Rheinhard are the other priicipals. Master Frank Longacre, William McKey and Mayme Kelso are also in the cast.

While a good many things in this production appear crude, and the action leading up to one or two climaxes is not developed sufficiently, the denouement is unexpected and is managed with a degree of skill that does much to make the whole piece satisfactory to the spectator. Few if any persons who see it will suspect that the story is to have a happy ending. But it does. And, as we have remarked before with regard to Equitable pictures, the element of surprise is nearly always present at the finish.

"FAITH AND FORTUNE"

(Edison-General—Three Reels)

REVIEWED BY HARVEY F. THEW

THERE is an appeal in this story of devotion which will recommend it to hundreds of theatre-goers who are attracted by the life of the open, and the rough kindliness of the mining camp and mountain. There is a murder, and a near-lynching to add thrill, and the emotional and dramatic scenes are well handled.

The hero of the story is a western miner. The girl hears of him just after her brother, who has been administering her property, has taken the income check and left suddenly to try his fortune in the west. Then the girl reads of Jerry Mason, who

loses his second fortune at faro, smiles and turns around to make another. "If he can smile, I can," she remarks.

In the West the brother quarrels with his partner, and they separate; then he forms a partnership with the very Jerry Mason referred to, and writes home to his sister for $150 for a prospecting outfit. She gladly sends it, and soon after, learning that the prospectors have struck gold, starts for the West.

In the meantime the brother is murdered by his former partner, and Mason meets the girl at the train, and gives her shelter after inducing the sheriff to keep the camp silent as to the murder.

Eventually the girl discovers the truth, and the club with which the man was killed is found. It is the handle to a miner's pick, and has Mason's name cut in it. The miners, enraged, surround Mason and lead him off to be lynched, but he is saved by a girl employe of a gambling establishment, who witnessed the murder.

The director, Frank McGlynn, has put a great deal of careful work into the building up of his scenes and climaxes, as well as in the selection of his settings and locations, and the whole is a creditable production. Grace Williams in Molly Claiborne, the Girl, and Curtis Cooksey is Mason. Others in the cast are Yale Benner, James Harris, Jessie Stevens, Mabel Dwight, Rolinda Bainbridge, Harry Linson, Grace Morrisey and Louis B. Foley.

"A YELLOW STREAK"

(Columbia-Metro—Five Reels)

REVIEWED BY OSCAR COOPER

SIMPLY for the interesting story it tells, if for no other reason, this is one of the best pictures so far offered by the Metro organization. It has thrills, refined comedy, genuinely dramatic action, living characters in a living story.

Chief of these is "Barry" Dale, a Wall street broker, who is a gentleman with a yellow streak, so yellow, indeed, that he permits himself to be robbed of his fortune and of his wife by his "best friend," who finishes the job by slapping Dale's face and then throwing him out of his own home.

Dale loses his yellow streak and becomes a man through an ingeniously constructed plot that holds the interest throughout.

Lionel Barrymore was a happy selection for the stellar role, because he is perfectly suited to the part physically, and gives to it characteristic touches of comedy for which the Barrymore family has long been famous. For example, while he is engaged in losing his yellow streak by alternating between the character of a desperado and a clergyman in a Western mining town, he is called upon to christen a negro infant. Standing on a rock in the middle of a stream he goes through a ceremony that is palpably faked, finally drawing up a small amount of water in an old hat, and flirting a few drops on the pickaninny's face.

The cast is uniformly good. Irene Howley, the feminine lead, like Dale, is another atom, buffeted about by evil schemers. The two meet at Dale's first performance as a desperado—their second meeting, for they had seen each other before on Brooklyn Bridge one night when each was contemplating suicide. She has much to do with making Dale a man, so much in fact that he finally engages in a realistic fight for her sake, and ends by shooting her would-be attacker.

Other players, who contribute appreciably to the worth of the production, are: Dorothy Gwynne, J. H. Goldsworthy, Niles Welch, R. A. Breese, William Cowper, William Davidson, Martin J. Faust and John J. Donough.

We have saved one of the most important facts about the picture for the last paragraph of this review. The picture was written and directed by William Nigh. It would be hard to say whether Nigh is more skillful as a director or as an author. He is excellent as both; so excellent, in fact, and so clearly a creator in this case of a picture that will be thoroughly enjoyed, that we think the few minor faults of the production not worth mentioning.

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PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Woman Without Soul." (Biograph. Two reels. Tues., Dec. 7.)—Reviewed at length elsewhere in this issue.

"The Poor Relation." (Biograph. Three reels. Wed., Dec. 8.)—Reviewed at length elsewhere in this issue.

"The Masterful Hireling." (Biograph. Thurs., Dec. 9.)—This is a touching story of the humbling of a purse-proud man, by the man who befriended him. Doctor Harvey cares for Larkin, the millionaire, when the latter is injured in an automobile accident, but the millionaire, accustomed to being petted, takes offence when the doctor neglects him to attend to the poor, and calls the physician a "hireling."

Dr. Harvey compels Larkin to come to his office to pay his bill, then locks him in, and makes him fight. Afterward Larkin offers a check, but Harvey tears it up; the millionaire "gets even" by cancelling a mortgage which he finds the doctor has placed on his home in order to send an afflicted child to Europe. Ivan Christy, Charles H. Mailes and Mary Malatesta are in the cast.

"The Painted Lady." (Biograph. Fri., Dec. 10.)—A Griffith reissue, in which Blanche Sweet does a notable bit of acting. The young girl protests at her sister's use of rouge and powder, while she herself, depending on natural attractions, goes without suitors.

At last she meets and falls in love with a man, whom she is compelled to meet clandestinely. She tells him certain secrets of her father's business, and that night she is aroused and finds a man burglarizing the safe. She shoots him and when his mask is lifted he is found to be her new sweetheart.

The girl goes mad, and constantly wanders out to the clandestine rendezvous in the belief that she is again meeting her lover. Eventually she dies of a broken heart. Others in the cast are Madge Kirby, Charles H. Mailes, Kate Bruce and William J. Butler.

"Mary." (Edison. Wed., Dec. 8.)—An absorbing story of sacrifice, in which one girl surrenders her love for another. Mary, hard pressed for funds, accepts a position as artist's model, and a love springs up between her and the artist.

A little later she discovers a girl in her own boarding house, sobbing, and on investigation, finds the girl is weeping for the lost love of the same artist. The girl explains that she quarrelled with her sweetheart, and refused to see him again unless he wrote an apology, which never came.

Mary recalls having seen a note delivered for the girl, but which evidently was lost by the maid who received it. She tells the girl to go to the studio the next day, and when she arrives she finds Mary struggling with a man, who is attempting to destroy one of the artist's paintings. The picture is saved, and Mary, telling the artist that his former sweetheart saved it, flees and leaves them together.

Margaret Prussing, Carlton King, Dorothy Grahame, Mrs. Wallace Erskine, James Harris, Yale Benner, Grace Goodall and Edith Wright compose the cast. The script is by William Addison Lathrop and the direction by Langdon West.

"Faith and Fortune." (Edison. Three reels. Fri., Dec. 10.)—Reviewed elsewhere in this issue.

"The Lone Game." (Edison. Sat., Dec. 11.)—This is a strong picture sermon on the treatment and cure of tuberculosis, woven into a romance. Dean, a wealthy young man, finds his former classmate and sister in dire poverty, the brother in an advanced stage of consumption.

He goes West, but as he has no funds to obtain proper treatment, the disease makes rapid headway. Son Dean himself is found afflicted with the disease, and his father sends him West immediately, and under expert treatment he recovers. The girl also falls victim and is cured at a sanitarium in Connecticut. Dean comes back sound and whole, bringing the news of her brother's death. Their acquaintance ripens into romance and Dean takes the place of the ill-fated brother.

"The Power of Publicity." (Essanay. Tues., Dec. 7.)—Not shown for review; the story follows: Edna Morris, the daughter of a banker, is left penniless when her father dies from the shock caused by discovering that his cashier has decamped with the bank's funds.

The girl secures a position as assistant to the editor of the women's page of the *News*, whose brother is owner and editor of the paper. One night Edna, dressed as a boy, overhears the plans of some political crooks. She is discovered, but manages to escape with her "scoop." Tolliver, the editor, admires her courage, and asks her to marry him.

The cast includes John Lorenz, Alton Goodrich and Marie Bussey.

"Dreamy Dud in Love." (Essanay. Wed., Dec. 8.)—Animated cartoon; not shown for review.

"The Merry Models." (Essanay. Thurs., Dec. 9.)—A Western comedy, not shown for review; the story follows: When the manager of the Brezla cafe receives a telegram informing him that the statues he ordered have been destroyed by fire, he employs Bloggey and Mustang Pete to pose as statues in his restaurant.

The patrons are deceived, and compliment the manager on his good taste. All goes well, until the wives of the posers enter the cafe, and recognize their husbands. A riot ensues, in which the place is completely wrecked, and the two statues are chased home by their angry wives.

The cast is composed of Ben Turpin, Margaret Joslin, Harry Todd, and Carrie Turpin.

"The Escape of Broncho Billy." (Essanay. Fri., Dec. 10.)—Not shown for review; the story follows: Broncho Billy is in love with the rancher's daughter. Her father disapprves of the affair, and one day quarrels with Billy.

A few days later the rancher drops dead while at work. Billy's rival discovers the body, and seeing a chance to implicate him, shoots the body. Billy is accused of the murder, and is in jail awaiting sentence, when a child, who had seen the act committed, tells who fired the shot, and Billy is given his liberty.

Supporting G. M. Anderson are Rodney Hildebrand, Lee Willard, and Ruth Saville.

"Blind Justice." (Essanay. Three reels. Sat., Dec. 11.)—Not shown for review; the story follows: Elsie Harding becomes interested in the outcasts of the slums, and induces her father to take her to the night court. Here, among other derelicts, she sees Jack Langdon. Attracted by him, she askes her father to give him a position.

Six months later Jack is making good, and his friendship with Elsie has turned into mutual love. They elope, and the father is highly indignant, until Jack makes such a business success that the stern parent relents. Finally Jack admits that when he was found in the slums, he was merely gathering material for one of his famous novels.

There are in the cast, Henry B. Walthall, Elizabeth Burbridge, John Junier, and Ernest Maupain.

"Minnie the Tiger." (Kalem. Tues., Dec. 7.)—Bud has an unusually busy time in this fast comedy, and comes out in triumph. As he starts a-hunting news arrives that Minnie, the man-eating tiger, is at large, and he, in company with the whole community takes fright. Then comes a mighty hunter, who tell's Bud's sweetheart and her father, how good he is, and all go out after the beast.

They find it, and the great hunter takes to a tree. The tiger overtakes Bud, and asks nothing more than that a splinter be taken from its foot. While the hunter is telling the girl how he routed the animal, Bud and Minnie appear, walking together. The hunter takes to flight and Bud takes the girl. Bud Duncan and Ethel Teare head the cast.

"The Black Hole of Glenranald." (Kalem. Two reels. Wed., Dec. 8.)—Several exciting trick devices are used in this third episode of the "Stingaree" series. The country banker, fearing a visit from the outlaw, arranges a trap door in front of the paying window, with a lever by which it can be worked from behind the counter.

An employe describes the device to Stingaree, without knowing who he is talking to, and the next day the outlaw and his partner call, and knowing of the trap, work it so that the banker and his associates are caught and plunged into the basement.

Then they rob the bank, and taking the employe who gave the device away, flee to the hills. The captive attempts to take Stingaree off his guard, but is foiled, and when the constabulary arrive they find him tied to a fence.

"The Ancient Coin." (Kalem. Fri., Dec. 10.)—The seventh of Marguerite's ventures is one of the most interesting of all, although the plot follows one of the old Sherlock Holmes stories pretty closely. A supposedly wealthy youth works himself into the good graces of Marguerite's guardian, and is a suitor for her hand. Marguerite gives her real sweetheart an ancient coin as a good-luck piece.

He misses it a few days later, and recalls having given a few coins to a beggar on the street corner. The coin is eventually found in the possession of the wealthy suitor, and by a little clever detective work, Marguerite (Marguerite Courtot) discovers that the wealthy young man of the evening is the same man as the ragged beggar of the daytime.

"Crossed Wires." (Kalem. Sat., Dec. 11.)—An exciting auto and train race is a feature in this episode of "The Hazards of Helen." Crossed telephone wires enable Helen to hear a plot between escaped convicts to join a party of Chinese who are being smuggled across the Mexican border in a freight car.

Helen notifies the railway detectives, and when the train crosses the border the Chinese are surprised and arrested. Helen and Conrad, the chief detective, in an automobile, overtake the train, and driving alongside, Helen climbs to a freight car, and with her pistol forces the convicts to jump into the automobile, in which they are held until other officers come. Robyn Adair, Clarence Burton, Franklin Hall and Hi Sing assist Helen Gibson in the cast.

"The Run on Percy." (Selig. Two reels. Mon., Dec. 6.)—Will be reviewed at length next week.

"Orders." (Selig. Tues., Dec. 7.)—An analysis of the plot reveals nothing extraordinary, but the sympathy of the audience is aroused, and the acting is good. Tom Daly, a traffic officer, is ordered to allow no one inside the fire lines of a burning building. In strict adherence to his orders, he does not permit the doctor, who is on his way to the officer's sick baby, to pass through. He also holds up the owner of the building.

The owner is furious, and Tom is dismissed on his complaint. When it is discovered that Tom

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imperilled the life of his own child in following his orders, he is reinstated, and happiness ensues.

Thomas Santschi directed the picture, and plays the lead. In his support are Edith Johnson, Jean Fraser, and Harry Lonsdale. The script was by Arthur P. Hankins.

"The Baby and the Leopard." (Selig. Sat., Dec. 11.)—This is one of the most exciting pictures ever taken at the Jungle-Zoo. The most blasé of fans will get several thrills during the action of the piece.

An African trapper of wild animals makes the pretty young wife of a farmer believe that she has ability in painting. Under his influence, she promises to desert her husband and little daughter. To escape the husband's wrath, the trapper releases a captive leopard just as he is leaving with the woman, hoping that the animal will kill father and daughter. The husband wakes, and missing his wife, makes a search for her. Meantime the leopard has entered the cabin, and is preparing to spring on the little girl.

As the farmer is about to kill the home-breaker, he sees his baby's danger, and shoots the animal just in time to save the infant. Believing that his wife is cured of her artistic aspirations, he forgives her.

In the cast are Edith Johnson, Lafayette McKee, Jean Fraser, and George Larkin. The play was produced by Thomas Santschi from the story of S. A. Van Patten.

MUTUAL PROGRAM

"See America First." No. 12. (Gaumont. Split reel. Tues., Nov. 30.)—The beautiful Lake Mohonk region is visited by the Mutual Traveller, and charming glimpses of mountainside and water are shown. A number of unusually beautiful vistas give an excellent idea of this popular section of New York State. On the same reel is "Keeping Up With the Joneses," in which Pa McGinnis gives a lecture on the cartoons of the war, with disastrous effect.

"Lessons in Love." (Rialto. Three reels. Wed., Dec. 1.)—An attractive story has been built around a bashful young miner of the west, who flees at the mention of a woman. His companions make sport of him for this, and do all they can to throw him into female society.

He is compelled to meet the daughter of a struggling professor, and later a society flirt, who is on a hunting trip with her brother. When he strikes gold and suddenly becomes wealthy, he visits the city, the brother compels him to become his house guest.

The westerner is out of his element at a ball, and his blunders lead him in search of a social instructor. He finds the professor whom he met out west, and the daughter gives him the much needed lessons in love-making. After using his new knowledge successfully on the society girl he realizes that the professor's daughter is the girl he wants, and turns her own instructions to good account against her.

Hal Forde is featured in the production, supported ably by Helen Martin, Lucille Taft, James Levering, John Reinhard, Mathilde Baring, Alan Robinson and Leonard Craske.

"Stanley Among the Voodoo Worshippers." (Centaur. Two reels. Thurs., Dec. 2.)—The Bostock animals, and a series of thrilling adventures make this episode of Stanley's travels bristle with action. Jack, Ada, and their party, after escaping the slave traders, fall into the hands of a tribe of Voodoo worshippers, and Ada is immediately selected as a sacrifice to their god.

Stanley's party gives battle in an effort to rescue them, but is routed by superior numbers. A second attempt is made, and this time Stanley's men arrive just as Jack and Batty have been tied to a stake and a fire lighted. A horse and elephant take a leading part in the rescue, in which the Voodoo worshippers are put to flight, but not until after the treacherous White King has fled with Ada.

"A Shotgun Romance." (Cub. Fri., Dec. 3.)—In this comedy Jerry (George Ovey) finds the path of true love anything but smoth. Grace's father determines that she shall marry I. M. Short, and she and Jerry are obliged to elope. They are pursued by father and Short, and the pursuers are attacked by a couple of highwaymen, who force them to exchange clothes.

Father and Short, in the highwaymen's clothes, are pursued by a party of hunters, and break into a picnic where Jerry and Grace are enjoying themselves. Jerry gets hold of one of the guns and rescues them, thereby winning the parental blessing.

"The Stab." (Reliance. Two Reels. Sun., Dec. 5.)—An exciting story of marital infelicity and murder mystery. Ruth Langdon, who craves excitement, leaves her husband for a visit with Pauline, an actress friend in the city. Her baby is left in charge of Alice, a neighbor.

In the city Ruth falls into a gay whirl, and Clarke, a wealthy idler, falls desperately in love with her. Then Langdon appears on the scene, and Ruth warns Clarke to keep away from the house. Clarke, believing Ruth has jilted him, begins drinking heavily. That evening Langdon calls at Pauline's home, and finds a gay party in progress; he calls Ruth into a little side room, where she is found a few minutes later, stabbed to death.

Langdon is accused, but the mystery is cleared when Pauline, at the trial, testifies to having witnessed the scene in her hand mirror. She tells how Langdon went out onto a little balcony, and the intoxicated Clarke entered and stabbed Ruth to death. Langdon goes back to his child—and Alice. Irene Hunt, Mabel Wiles, Margie Wilson, William Hinckley, George Beranger and Charles Gill are in the cast.

"A Tangle in Hearts." (Casino. Sun., Dec. 5.)—Here is a most amusing and hopeless mix-up which keeps the spectator guessing as to how it can ever be adjusted. Harry becomes engaged to Rose, and then falls in love with Bess, his stenographer, arranging to marry Bess at three o'clock that afternoon. Rose then falls in love with Joe, and her mother asks Harry to investigate his character.

Harry mistaking Joe for a man who has been in love with Bess, brings in an unfavorable report, whereupon Rose falls upon Harry's neck and declares she is his, but as Harry is on his way to church to marry Bess, he doesn't believe it. Then Joe shows up, and Harry, seeing he is not the man he had in mind, retracts his report, hastily, and all drive to the church together. John Daly Murphy, Lucille Taft, Mathilde Baring, Virginia Perry, and Joe Lasher are in the cast.

"Minnie the Mean Manicurist." (Falstaff. Mon., Dec. 6.)—This is a novel comedy, based on the efforts of workers for the suffrage cause. A customer of the barber shop, learning that the two barbers are violent antis, offers a suffrage worker $500 if she can prevent their voting against the amendment.

The girl, Minnie, gets a job as manicurist in the shop, and the barbers fall violently in love with her. They refuse to espouse the cause, however, and Minnie plays on their jealousy until they get into a desperate fight; then they are arrested and led before the judge, who is the man who offered the $500 prize.

The judge sentences them to the Island for over election, and Minnie wins her $500. Louise Emerald Bates, Frances Keyes, Claude Cooper and Arthur Cunningham are in the cast.

"The Water Carrier of San Juan." (American. Two reels. Mon., Dec. 6.)—The Winifred Greenwood, Edward Coxen, and George Field trio have in this picture a better vehicle than they usually draw. The tragic portions of the drama are lightened by a fairly satisfactory ending. The acting is of the sterling kind usually furnished by this cast.

Juanita is the sweetheart of Romela, a prosperous ship-owner. But her affection for Romela is forgotten when Pedro, an itinerant musician, woos her. When her fiance returns from a long journey, he finds that Juanita has fled with Pedro. The deserted lover swears to avenge himself, and engages in a pistol duel with the troubador.

Romela is severely injured as well as blinded by the conflict, and incapacitated by his injuries, later loses his fortune. Juanita wanders about with the musician, until she becomes faded, when he deserts her. She goes back to her parents. Romela, who has become a water carrier, meets Pedro and stabs him. He is put in jail for his crime, where his declining years are made pleasant by the tender care of Juanita.

"Pretenses." (Beauty. Tues., Dec. 7.)—This release is a "Beauty" comedy of the usual amusing type. John Sheehan, John Steppling, Carol Holloway and Sylvia Ashton give their usual finished performances.

Steve meets Mary in the park, and mutually attracted, a friendship springs up. Steve says he is an officer in the bank, and Mary asserts that her father is a big engineer. When it finally comes to light that Steve is only a uniformed policeman in the bank, and that Mary's father is the engineer of a steam-roller, all feeling of class distinction leaves them, and the pair is happier than before.

"There's Good in the Worst of Us." (Mustang. Two reels. Fri., Dec. 10.)—This is one of the Anna Little—E. Forrest Taylor, western dramas. The picture is rather more spectacular, and is given better settings than most program two-reelers.

Carol Danforth, an Eastern girl, and Ainsley, her fiance, are traveling in the West. Under curious circumstances, Carol meets Black Pete, who runs a notorious dive. Her fiance objects to the growing intimacy of the outlaw and the girl. One day the bandit divulges his identity to Ainsley, and the man flees in terror. He is thrown from his horse, and is killed. Carol accuses Black Pete of causing her sweetheart's death.

Then Pete relates to her the incident of bygone years that caused his low social status. At college Pete had befriended Ainsley, and the latter had betrayed the friendship by wronging Pete's sister. As he tells the story, Carol finds love for the misunderstood man stealing into her heart.

"Curly." (Clipper. Three reels. Sat., Dec. 11.)—Will be reviewed at length next week.

PATHE EXCHANGE INC.

"Pathe News," No. 93. (Pathe).—Largest railway engine in the world goes into service at Susquehanna, N. Y.; monster chrysanthemums are shown at Philadelphia exhibit; King Alphonso encourages preparedness among his subjects at Madrid; Grandma Moore, twenty miles from the nearest store, spins her own wool, and makes her own clothes, at Walker Valley, Tenn.; monkeys are finger-printed at the New York Zoo, to help in tracing thefts by animals; largest ocean going raft ever constructed is seen at San Diego; bumper crop of 150 tons of walnuts is gathered at El Monte, Calif.; congestion caused by shortage in ships is shown at New York terminals.

"The New Adventures of J. Rufus Wallingford," No. 9. (Pathé. Two reels.)—"Detective Blackie,"

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as this episode is entitled, shows numerous delightful touches of comedy, which are well "put over" by Burr McIntosh, Max Figman and Lolita Robertson.

The Wallingford party descends on the sordid little municipal-ownership town of Spanglerville, and Blackie, by assuming mysterious disguises arouses the greedy officials to such an extent that when Blackie discovers that Wallingford is there to buy a pottery inlay process from one of their citizens for $60,000, they immediately offer him $65,000

The process is worthless, and Wallingford turns over to Violet and Fanny the $60,000 which the municipality had gouged out of their father.

"The House of Fear." (Pathé Gold Rooster. Five reels.)—Reviewed at length elsewhere in this issue.

"Neal of the Navy," Thirteenth Episode. (Panama. Two reels.)—Action is plentiful in this chapter, which is entitled "The White Gods." Hernandez, with Inez and the brute-servant, are landed by shipwreck on the same island with Annette, Neal and their party, and the brute and Hernandez are immediately accepted as gods.

They lead the natives in an attack on the shipwrecked sailors, and after killing most of them, Annette and her friends are bound and carried away. Neal finds the wireless apparatus of the wreck still working, and sends out signals which are caught by a United States cruiser, which hurries to the scene. A party is landed, and the captives rescued.

"A Rose Among the Briers." (Balboa. Three reels.)—Reviewed at length elsewhere in this issue.

UNIVERSAL PROGRAM

"Universal Animated Weekly," No. 195. (Universal. Wed., Dec. 1.)—Tornado wrecks town at Great Bend, Kan.; Boy Scouts in drill and field exercises, at Jamaica, L. I.; novel test of fire department efficiency at Atlanta; all New Orleans celebrates Orange Day fete; mine disaster at Ravendale, Wash., kills 35; women life-savers launch surf boat in exhibition at Ocean park, Cal.; University of Illinois students battle fiercely in annual "sack fight"; naval reserve officers practice flying at San Diego; Brand Whitlock, U. S. Minister to Belgium, reaches New York on trip home; French war balloon carries observer aloft over battle line; loading and firing a torpedo at Newport training station; actual scenes in battles between U. S. bluejackets and Haitians; cartoons by Hy Mayer.

"Gilded Youth." (Laemmle. Three reels. Thurs., Dec. 2.)—There is much that is fresh and original in this story of the Paris Latin Quarter, written by Rupert Julian, with the author in one of the leading roles. Three artists undertake to take care of the baby of Marie, a model, who has died.

When the young man reaches his majority, he falls into the clutches of an adventuress, and the girl his guardians have picked out for him is heartbroken. The eldest of the guardians breaks up the affair, by flirting with the adventuress, and then in the presence of the youth, exposing her and buying her off. Bertram Grossby, O. E. Wilson, Carmen Phillips, Hal Cooley, Rene Rogers and Elsie Jane Wilson are also in the cast.

"The New Adventures of Terrence O'Rourke." (Universal Special Feature. Two reels. No. 3. Week of Dec. 6.)—"The Road to Paradise," as this adventure is called, is indeed very romantic and thrilling, even more so than those which went before. O'Rourke after refuting a group of villains who attempt to compromise him before the girl he loves, departs to win fresh honors and money that he may return to ask her hand in marriage. Supporting Kerrigan are Lois Wilson, Maude George and Harry Carter.

"The White Scar." (Broadway Universal Feature. Five reels. Mon., Dec. 6.)—Reviewed at length in issue of Dec. 4.

"Their Quiet Honeymon." (Nestor. Mon., Dec. 6.)—A very good comedy written and produced by Al Christie, containing many tickling situations and a most humorous characterization of the awkward lover rendered by Lee Moran. Eddie Lyons, Betty Compson, and Jane Waller complete the cast, and are capable of carrying the plot in every respect.

"Idols of Clay." (Gold Seal. Three reels. Tues., Dec. 7.)—This picture deals with a pessimist and shows how he was taught to take a brighter attitude toward life by a young girl. It is one of Bob Leonard's pictures which he also wrote, playing the lead opposite Ella Hall who is in her element as a young girl of twelve. Lule Warrenton and Marc Robbins are in character parts. The picture is most pleasing, containing sound psychology instead of thrilling action. What's more, the leads are very popular.

"Slim, Fat or Medium." (Imp. Tues., Dec. 7.)—A comedy with Victor Potel, written and produced by Roy Clements, that is inferior to most of his products as it gives the players few chances. The slavey is very good.

"Sin on a Sabbath." (L-Ko. Two reels. Wed., Dec. 8.)—The lack of liquid refreshment on Sundays is utilized as a basis for this farce. The various male characters are obliged to patronize the convenient back room of a drug store.

The last scene is one of the most novel ever done in slapstick. The back room is raided by the purity league, but by the mere pushing of a lever the place is transformed into a prayer meeting.

It is an ingenious bit of work and very well done. A large cast of notables such as Billie Ritchie, Gene Rogers, Reggie Morris, Alice Howell, and Louise Orth are in the leading parts of this number which on the whole is quite above the average.

"The Awakening of Patsey." (Powers. Wed., Dec. 8.)—"Little Stories of Real Life" No. 2, by Jacques Jaccard. It is an old story of theatrical life, but produced in a manner that brings out all its possibilities to a gratifying extent. Peggy Coudray, A. D. Blake and Raymond Russell are cast in the leading parts.

"The Sacrifice of Jonathan Gray." (Big U. Three reels. Thurs., Dec. 9.)—This was made from a scenario by Lucille Chatterton and as a three-reel feature it ranks rather low. The plot is unconvincingly and weakly constructed, besides being dragged out to unnecessary lengths. The author has credited her characters with little intelligence and their actions are consequently unreal. Murdock MacQuarrie, Yona Landowska, Arthur Moon and Edna Payne are in the leading parts.

"The Frolic of the Marionettes." (Powers. Thurs., Dec. 9.)—One of the pictured vaudeville numbers of average quality, suitable for exhibition in small towns that never see vaudeville. There is just a little too much of the same thing, but otherwise it is pleasing. A Ditmars educational closes the reel.

"The Little Lady Across the Way." (Imp. Two reels. Fri., Dec. 10.)—Matt Moore and Jane Gail are here presented in a comedy-romance of delightful quality. The leads know their business down to a nice degree of perfection while the situations are most humorous.

"The Power of Fascination." (Rex. Fri., Dec. 10.)—A strong drama produced by Cleo Madison in a decidedly artistic style. It contains exceptional photography, including some pretty light and shadow effects, and scenes of a most pleasant and appropriate sort.

The story has to do with Mexican villainy and its defeat by a civil engineer. Cleo Madison, Tom Chatterton and Jack Holt are in the chief parts.

"Keeping It Dark." (Nestor. Fri., Dec. 10.)—A version of a time worn story, but the comic possibilities in it are well realized by a pleasing and capable cast composed of Stella Adams, Harry Ratenberry, Billie Rhodes and Ray Gallagher.

"The Lion's Ward." (Bison. Three reels. Sat., Dec. 11.)—Another of Universal's animal melodramas, compiled by James Dayton and produced by Norval MacGregor. Although those who like fleeting glimpses of jungle beasts will take pleasure in this, it is not on the whole as good as the Universal can do.

The animals are more or less unconvincing as to ferocity, and seem to be a good deal more afraid of the players than the players are of them. Betty Schade and Paul Bourgeois are the leads.

"Juror Number Seven." (Rex. Two reels. Sun., Dec. 12.)—A sensational melodramatic number, a little crude in places, but of an appealing, heart-interest nature that always has the desired effect on the not over particular. Ben Wilson, Dorothy Phillips, Curtis Benton and Joe Girard are the principals.

"Lizzie's Shattered Dreams." (L-Ko. Sun., Dec. 12.)—A funny burlesque on the old crude melodrama where the girl is lured away frm the farm by a pair of city vultures. It is a burlesque of the greatly exaggerated type and is full of laughs from beginning to end. Alice Howell is the lead, and her support is of an entirely capable sort.

CORPORATION STATISTICS

At Columbus, Ohio:

THE GIL-KEN AMUSEMENT COMPANY, Youngstown, Ohio. Capital $10,000. Incorporators: Hugh E. Gilkeson, James D. Kennedy, W. Ed. Crider, Jennis F. Gilkeson and George H. Kennedy. The company will operate a new motion picture theatre in Youngstown.

At Springfield, Ill.:

THE GARDEN PICTURE COMPANY, Canton, Ill. Capital stock $1,500. To operate a moving picture theatre. Incorporators: Theodore Bass, J. B. Ross and George Ross.

At Albany, N. Y.:

G. & G. AMUSEMENT CORPORATION, New York City. Theatrical and photoplay performances. Capital $4,000. Directors: Abram Grossman, Isidore Goblinsky, 807 East 152nd street, New York City.

OWASCO AMUSEMENT COMPANY, INC., Rochester. To build and operate amusement places. Capital $30,000. Directors: Oliver B. Woodfill, Pittsburgh, Pa.; George B. King and Robert D. Lanehart, of Rochester, N. Y.

THE SPECIAL EVENT FILM MANUFACTURING COMPANY, of New York City which was organized January 12, 1912, with a capital of $10,000, has filed with Secretary of State Hugo a certificate of dissolution.

THE MUTT AND JEFF NEWS WEEKLY, INC., New York City. Motion picture business. Capital $3,000. Directors: Harry G. Fisher, John N. Wheeler and Joseph L. Friedman, 207 South Wabash avenue, Chicago, Ill.

JUDGE BY EXHIBITORS' REPORTS
FLORENCE ROCKWELL in "BODY AND SOUL"
will combine artistic and "box office" success
Released November 22 through World Film Corporation
THE FROHMAN AMUSEMENT CORPORATION, 18 East 41st St., New York. WILLIAM L. SHERRILL, Pres.

MINA COMEDIES
Gee Whiz! They're a Scream!
EVERY THURSDAY ON THE GENERAL FILM PROGRAM. BOOK THEM

"The Coquette's Awakening"

A Selig drama released Monday, December 13th in two heart-stirring reels. Features KATHLYN WILLIAMS, supported by a carefully selected company of players. "ON THE EAGLE TRAIL," a Selig one reel Western drama, with Tom Mix, released Tuesday, December 14th. "THE GOLDEN SPURS," a Selig two reel drama presenting British army life in India, with BESSIE EYTON and WHEELER OAKMAN, and released Thursday, December 16th. "JUNGLE JUSTICE," a Selig one reel wild animal drama, with Fritzi Brunette, Earle Foxe and Al Filson. Released Saturday, December 18th. Hearst-Selig News Pictorial every Monday and Thursday.

SELIG POLYSCOPE CO., Chicago

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

Monday, December 6, 1915.

KALEM—The Money Gulf, D., 3000..... 19631
LUBIN—The Other Sister, D., 1000..... 19638
SELIG—The Run on Percy (Fifth of the Chronicles of Bloom Center), C., 2000..... 19635
*SELIG—Hearst-Selig News Pictorial, No. 97, N., 1000.. 19637
VITAGRAPH—Her Last Flirtation, C., 1000..... 19636

Tuesday, December 7, 1915.

BIOGRAPH—A Woman Without a Soul, D., 2000..... 19647
ESSANAY—The Power of Publicity, D., 2000..... 19639
KALEM—Minnie the Tiger, C., 1000..... 19646
LUBIN—Playing the Same Game, C., 1000..... 19645
SELIG—Orders, D., 1000..... 19641
VITAGRAPH—Wasted Lives, D., 3000..... 19642

Wednesday, December 8, 1915.

BIOGRAPH—A Poor Relation, D., 3000..... 19656
EDISON—Mary, D., 1000..... 19649
ESSANAY—Dreamy Dud in Love, C., Cartoon, 1000.... 19652
KALEM—The Black Hole of Glenranald (Third of the "Stingaree" Series), D., 2000..... 19650
LUBIN—The Web of Hate, D., 2000..... 19654
VITAGRAPH—Sonny Jim's First Love Affair, Com.-D., 1000 19653

Thursday, December 9, 1915.

BIOGRAPH—The Masterful Hireling, D., 1000..... 19659
ESSANAY—The Merry Models, West. C., 1000..... 19660
LUBIN—The Ogre and the Girl, D., 3000..... 19661
MINA—45 Minutes from Nowhere, C., and Why Hubby Grows Bald, Cart., Split Reel..... 19666
*SELIG—Hearst-Selig News Pictorial, No. 98, News, 1000 19665
VITAGRAPH—Sam's Sweetheart, D., 1000..... 19664

Friday, December 10, 1915.

BIOGRAPH—The Painted Lady, D., 1000 (Re-issue)... 19674
EDISON—Faith and Fortune, D., 3000..... 19667
ESSANAY—The Escape of Broncho Billy, D., 1000.... 19670
KALEM—The Ancient Coin (Seventh of the Ventures of Marguerite), D., 1000..... 19671
LUBIN—The Stool Pigeon, D., 1000..... 19673
VIM—Strangled Harmony, C., 1000..... 19675
VITAGRAPH—Roony's Sad Case, C., 1000..... 19672

Saturday, December 11, 1915.

ESSANAY—Blind Justice, D., 3000..... 19677
EDISON—The Lone Game, D., 1000..... 19676
KALEM—Crossed Wires (An Episode of the H. of H. Series), D., 1000..... 19683
LUBIN—Bashful Billie, C., 1000..... 19680
SELIG—The Baby and the Leopard, D., 1000..... 19684
VITAGRAPH—Hughey of the Circus, C., 2000..... 19681

RELEASES OF COMING WEEK

Monday, December 13, 1915.

KALEM—The Glory of Youth, D., 4000.....
LUBIN—The Moment Before Death, D., 1000.....
SELIG—The Coquette's Awakening, D., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 99, N., 1000..
VITAGRAPH—Benjamin Bunter, Book Agent, Com.-D., 1000 .....

Tuesday, December 14, 1915.

BIOGRAPH—Her Step-Children, D., 2000.....
ESSANAY—Reckoning Day, D., 3000.....
KALEM—Almost a King, C., 1000.....
LUBIN—The Great Detective, C., 1000.....
SELIG—On the Eagle Trail, D., 1000.....
VITAGRAPH—A Question of Right or Wrong, D., 2000

Wednesday, December 15, 1915.

BIOGRAPH—Divorcons, Com.-D., 4000.....
EDISON—History of the Big Tree, Ed.; The Black's Mysterious Box, and the Hicks in Nightmare Land, Cartoons, Split Reel.....
ESSANAY—The Fable of Sister Mae Who Did as Well as Could Be Expected, C., 1000.....
KALEM—To the Vile Dust (Fourth of the "Stingaree" Series), D., 2000.....
LUBIN—The Inner Chamber, D., 3000.....
VITAGRAPH—The Faith of Sonny Jim, Com-D., 1000..

Thursday, December 16, 1915.

BIOGRAPH—Cupid Entangled, Com.-D., 1000.....
ESSANAY—Snakeville's Champion, C., 1000.....
LUBIN—A Thief in the Night, D., 2000.....
MINA—When the Big Show Struck Squeedunck, C., 1000 .....
SELIG—The Golden Spurs, D., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 100, N., 1000.
VITAGRAPH—The Flower of the Hills, D., 1000.....

Friday, December 17, 1915.

BIOGRAPH—Fate, D., 1000 (Re-issue).....
EDISON—The Hand of the Law, D., 3000.....
ESSANAY—Broncho Billy's Marriage, D., 1000.....
KALEM—The Secret Message (Eighth of the Ventures of Marguerite), D., 1000.....
LUBIN—Sweeter Than Revenge, D., 1000.....
VIM—Speed Kings, C., 1000.....
VITAGRAPH—The Deceivers, C., 1000.....

Saturday, December 18, 1915.

ESSANAY—A Christmas Revenge, West D., 2000.....
EDISON—Santa Claus Versus Cupid, Com.-D., 1000....
KALEM—The Wrong Train Order (An Episode of the H. of H. Series), D., 1000.....
LUBIN—An Unwilling Burglar, C., 1000.....
SELIG—Jungle Justice, D., 1000.....
VITAGRAPH—A Man's Sacrifice, D., 3000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

"VIM" COMEDIES

Filmland's Funniest Fellows—

Burns and Stull

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(Release of December 17th)



A Speedy Scene in "Speed Kings"

Vim Releases are the Cream of Comedy Output

Because they do not insult the intelligence of the audience with a hodgepodge of nonsense. Every Vim Comedy has a consistent plot

Released every Friday

Book them from the nearest exchange of the

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Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF CURRENT WEEK

Monday, December 6, 1915.

AMERICAN—The Water Carrier of San Juan, D., 2000.. 04236
FALSTAFF—Minnie the Mean Manicurist, C., 1000.....04238
NOVELTY—A Janitor's Joyful Job, C., 1000..... 04238

Tuesday, December 7, 1915.

THANHOUSER—His Vocation, Circus D., 1000..... 04240
GAUMONT—See America First, No. 13, and Keeping Up With the Joneses, Sc. and Cart., Split Reel.... 04242
BEAUTY—Pretenses, C. D., 1000..... 04243

Wednesday, December 8, 1915.

RELIANCE—Her Mother's Daughter, D., 3000..... 04244
NOVELTY—The Army and Navy Football Game, 1915. 04247

Thursday, December 9, 1915.

CENTAUR—Stanley in Darkest Africa, Animal D.,2000. 04248
FALSTAFF—Clarence Cheats at Croquet, C., 1000..... 04250
MUTUAL—Mutual Weekly, No. 49, News, 1000..... 04251

Friday, December 10, 1915.

MUSTANG—There's Good in the Worst of Us, D., 2000. 04252
AMERICAN—A Broken Cloud, D., 1000..... 04254
CUB—Doctor Jerry, C., 1000..... 04255

Saturday, December 11, 1915.

CLIPPER—Curly, D., 3000..... 04256
BEAUTY—Nobody's Home, C., 1000..... 04259

Sunday, December 12, 1915.

RELIANCE—The Wayward Son, D., 2000..... 04260
CASINO—Curing Cissy, C., 1000..... 04262
THANHOUSER—Her Confession, D., 1000..... 04263

RELEASES OF COMING WEEK

Monday, December 13, 1915.

AMERICAN—The Solution of the Mystery, D., 2000... 04264
FALSTAFF—The Conductor's Classy Champion, C., 1000 04266
NOVELTY—The Book Agent, C., 1000..... 04267

Tuesday, December 14, 1915.

THANHOUSER—An Innocent Traitor, D., 2000..... 04268
GAUMONT—Seeing America First, No. 14 (Pittsburgh and the Steel Mills), Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 04270
BEAUTY—A Girl, a Guard and a Garret, Com.-D., 1000 04271

Wednesday, December 15, 1915.

RIALTO—The Secret Agent, D., 3000..... 04272
NOVELTY—A Musical Mix-Up, C., 1000..... 04275

Thursday, December 16, 1915.

CENTAUR—The Arab's Vengeance, D., 2000..... 04276
FALSTAFF—Bill Bunks the Bandit, C., 1000..... 04278
MUTUAL—Mutual Weekly, No. 50, News, 1000..... 04279

Friday, December 17, 1915.

MUSTANG—In the Sunset Country, D., 2000..... 04280
AMERICAN—Spider Barlow's Soft Spot, Com.-D., 1000 04282
CUB—The Knockout, C., 1000 04283

Saturday, December 18, 1915.

THANOPLAY—His Majesty the King, Com.-D., 3000.. 04284
BEAUTY—Two Hearts and a Thief, C., 1000..... 04287

Sunday, December 19, 1915.

RELIANCE—The Bankhurst Victory, D., 2000..... 04288
CASINO—Cissy's Innocent Wink, C., 1000..... 04290
THANHOUSER—The Necklace of Pearls, D., 1000.... 04291

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—"The Road to Paradise" (Third of The New Adventures of Terence O'Rourke), D., 2000 01037

Monday, December 6, 1915.

BROADWAY UNIVERSAL FEATURE—The White Scar, D., 5000.....01021
NESTOR—Their Quiet Honeymoon, C., 1000..... 01022

Tuesday, December 7, 1915.

GOLD SEAL—Idols of Clay, D., 3000..... 01023
IMP—Slim, Fat or Medium, C., 1000..... 01024

Wednesday, December 8, 1915.

VICTOR—The Awakening of Patsy, D., 1000..... 01025
I. KO—Sin on the Sabbath, C., 2000..... 01026
ANIMATED WEEKLY—Weekly No. 196, News, 1000. 01027

Thursday, December 9, 1915.

BIG U—The Sacrifice of Jonathan Gray, D., 3000..... 01028
POWERS—The Frolic of the Marionettes and Nature's Monstrosities, Vaud. and Ed., Split Reel..... 01029

Friday, December 10, 1915.

IMP—The Little Lady Across the Way, Com. D., 2000.. 01030
REX—The Power of Fascination, D., 1000..... 01031
NESTOR—Keeping It Dark, C., 1000..... 01032

Saturday, December 11, 1915.

BISON—The Lion's Ward, Animal D., 3000..... 01033
JOKER—Slightly Mistaken, C., 1000..... 01034

Sunday, December 12, 1915.

REX—Juror Number Seven, D., 2000..... 01035
L-KO—Lizzie's Shattered Dreams., C., 1000..... 01036

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—Liquor and the Law (First Episode of "Graft"), D., 2000..... 01054

Monday, December 13, 1915.

BROADWAY UNIVERSAL FEATURE—The Primrose Path, D., 5000..... 01038
NESTOR—Her Speedy Affair, C., 1000..... 01039

Tuesday, December 14, 1915.

GOLD SEAL—Lord John in New York (Adventure No. 1 of Lord John's Journal), D., 4000..... 01040
IMP—Almost a Papa, C., 1000..... 01041

Wednesday, December 15, 1915.

VICTOR—The Widow's Secret, D., 2000..... 01042
L-KO—Blackmail in a Hospital, C., 1000..... 01043
ANIMATED WEEKLY—Weekly No. 197, News, 1000.. 01044

Thursday, December 16, 1915.

LAEMMLE—The Bride of the Nancy Lee, D., 2000.... 01045
BIG U—Col. Steele, Master Gambler, Com.-D., 1000.... 01046

Friday, December 17, 1915.

IMP—The Vacuum Test, D., 1000..... 01047
NESTOR—Where the Heather Blooms, C., 2000..... 01048

Saturday, December 18, 1915.

BISON—His Real Character, W. D., 2000..... 01049
LAEMMLE—The Water Clue, D., 1000..... 01050
JOKER—Title Not Reported..... 01051

Sunday, December 19, 1915.

REX—The Bachelor's Christmas, D., 3000..... 01052
L-KO—The Doomed Groom, C., 1000..... 01053

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of November 8, 1915.

Navajo Joe, D., 2000.....Santa Barbara
He Never Knew, D., 2000.....Ramona
Duel of Hearts, D., 2000.....Alhambra
His Word, D., 2000.....Empire
Battle of Not Yet, C., 1000.....Atlas
The Axeman, C., 1000.....Banner
School Boy's Memories, or Kids at School, C., 1000.....Liberty
Love, Luck and a Donkey, C., 1000.....Federal

Week of November 15, 1915.

The Bond Between, D., 3000.....Santa Barbara
The Sacrifice, D., 2000.....Ramona
Drifting, D., 2000.....Alhambra
Where the Roads Meet, D., 2000.....Empire
The Jitney Submarine, C., 1000.....Atlas
Ike, the War Correspondent, C., 1000.....Federal
Won by a Nose, C., 1000.....Banner

Week of November 22, 1915.

The Fighting Minister, D., 2000....Santa Barbara
The Bitter Cup, D., 2000.....Ramona
A Friend in Need, D., 2000.....Alhambra
The Goat, D., 2000.....Empire
The Parson Slips a Cog, C., 1000.....Atlas
Ike Goes to the Front, C., 1000.....Federal
Sammy, the Cub Reporter, C., 1000.....Banner
The Courting of Miss Fortune, C., 1000.....Deer

GENERAL FILM PROGRAM

BIOGRAPH

11—18. The Eyes of the Soul, D.....1000
11—19. The Lonedale Operator, D. (Reissue).1000
11—23. Love's Enduring Flame, D.....2000
11—24. The Reproach of Annesley, D.....3000
11—25. The Man from Town, D.....1000
11—26. The Daughters of Eve (Reissue), D..1000
11—30. Count Twenty, D.....2000
12— 1. The Hungarian Nabob, D.....4000
12— 2. His Emergency Wife, C.....1000
12— 3. My Hero, D. (Reissue).....1000
12— 7. A Woman Without a Soul, D.....2000
12— 8. A Poor Relation, D.....3000
12— 9. The Masterful Hireling, D.....1000
12—10. The Painted Lady, D. (Reissue).....1000

EDISON

11—17. His Wife's Sweetheart, C.....1000
11—19. A Child in Judgment, D.....3000
11—20. Black Eagle, D.....1000
11—24. Cartoons in a Sanitarium, Cart.....1000
11—26. The Ring of the Borgias, D.....4000
11—27. Roses of Memory, D.....1000
12— 1. The Magistrate's Story, D.....1000
12— 3. Life's Pitfalls, D.....3000
12— 4. The Sufferin' Baby, C., and Microscope Pond Life, Ed.....Split reel
12— 8. Mary, D.....1000
12—10. Her Inspiration, D.....3000
12—11. The Lone Game, D.....1000

ESSANAY

11—19. Too Much Turkey, D.....1000
11—20. The River of Romance, D.....1000
11—22. The Law's Decree, D.....3000
11—23. The Papered Door, D.....3000
11—24. Vernon Howe Bailey's Sketch Book, Cart.....1000
11—25. It Happened in Snakeville, C.....1000
11—26. Broncho Billy's Love Affair, D.....1000
11—27. The Edge of Things, D.....3000
11—29. The Night of Souls, D.....3000
11—30. The Losing Game, D.....3000
12— 1. The Fable of the Low Down Expert on the Subject of Babies, C.....1000
12— 2. Jack Spratt and the Scales of Love, C.1000
12— 3. The Burglar Godfather, D.....1000
12— 4. On the Private Wire, D.....2000
12— 7. The Power of Publicity, D.....2000
12— 8. Dreamy Dud in Love, C., Cartoon...1000
12— 9. The Merry Models, West. C.....1000
12—10. The Escape of Broncho Billy, D.....1000
12—11. Blind Justice, D.....3000

KALEM

11—22. The Model's Adventure, D.....3000
11—23. Oh, Doctor! C.....1000
11—24. An Enemy of Mankind (First of "Stingaree" Series), D.....2000
11—26. A Society Schemer (Fifth of the Ventures of Marguerite"), D.....1000
11—27. The Dynamite Train (An Episode of H. of H. Series), D.....1000
11—29. The Luring Lights, D.....4000
11—30. Only a Country Girl, C.....1000
12— 1. A Voice in the Wilderness (Second of the "Stingaree" Series), D.....2000
12— 3. The Key to a Fortune (Sixth of the "Ventures of Marguerite"), D.....1000
12— 4. The Tramp Telegrapher (An Episode of the H. of H. Series), D.....1000
12— 6. The Money Gulf, D.....3000
12— 7. Minnie, the Tiger, C.....1000
12— 8. The Black Hole of Glenranald (Third of the "Stingaree" Series), D.....2000
12—10. The Ancient Coin (Seventh of the Adventures of Marguerite), D.....1000
12—11. Crossed Wires (An Episode of the H. of H. Series), D.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vim, Vitagraph.
Saturday—Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Club.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

LUBIN

11—17. In Love's Own Way, D.....3000
11—18. Margie of the Underworld, D.....2000
11—19. The Death Web, D.....1000
11—20. His Wife's New Lid, C.....1000
11—22. An Ambassador from the Dead, D...1000
11—23. Limberger's Victory, C.....1000
11—24. The Meddlesome Darling, D.....2000
11—25. As the Twig Is Bent, D.....3000
11—26. Meg of the Cliffs, D.....1000
11—27. Blaming the Duck or Ducking the Blame, C.....1000
11—29. The Legend of the Poisoned Pool, D.1000
11—30. Which Is Which? C.....1000
12— 1. The Taint, D.....3000
12— 2. The Silent Man, D.....2000
12— 3. With Stolen Money, D.....1000
12— 4. And the Parrot Said: "? ? ? ?" C...1000
12— 6. The Other Sister, D.....1000
12— 7. Playing the Same Game, C.....1000
12— 8. The Web of Hate, D.....2000
12— 9. The Ogre and the Girl, D.....3000
12—10. The Stool Pigeon, D.....1000
12—11. Bashful Billie, C.....1000

MINA

11—18. A Woman for a Day, C., and Shorty, C. .....Split Reel
11—25. Florence Turner Impersonates Film Favorites, C. 1000
12— 2. The $50,000 Policy, C.....1000
12— 6. 45 Minutes from Nowhere, C., and Why Hubby Grows Bald, Cart..Split reel
12— 9. 45 Minutes from Nowhere, C., and Why Hubby Grows Bald, Cart..Split reel

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

11—18. The Print of the Nails, D.....3000
11—20. Locked In, Animal D.....1000
11—22. A Thing or Two in the Movies (Fourth of the Chroicles of Bloom Center), C. 2000
11—23. The Impersonation of Tom, West.-D.1000
11—27. Young Love, D.....1000
11—29. Just As I Am, D.....2000
11—30. Bad Man Bobbs, West.-D.....1000
12— 2. The Love of Loti San, D.....3000
12— 4. A Jungle Revenge, D.....1000
12— 6. The Run on Percy (Fifth of the Chronicles of Bloom Center), C....2000
12— 7. Orders, D. 1000
12—11. The Baby and the Leopard, D.....1000

VITAGRAPH

11—15. Sonny Jim and the Great American Game., C.-D. 1000
11—16. Gone to the Dogs, D.....2000
11—17. The Counts, C.....1000
11—18. A Motorcycle Elopement, C.....1000
11—19. Diplomatic Henry, C.-D.....1000
11—20. Heredity, D. 3000
11—22. Love and Law, C.....1000
11—23. Saints and Sinners, D.....3000
11—24. Sonny Jim and the Family Party, C..1000
11—25. Ghosts and Fly-Paper, C.....1000
11—26. All for the Love of a Girl, C.....1000
11—27. A Model Wife, Com.-D.....2000
11—29. One Plus One Equals One, Com.-D...1000
11—30. The Mystery of the Empty Room, D..2000
12— 1. A Scandal in Hickville, C.....1000
12— 2. The Conquest of Constantia, Com.-D.1000
12— 3. The Home Cure, C.....1000
12— 4. Cal Marvin's Wife, D.....3000
12— 6. Her Last Flirtation, C.....1000
12— 7. Wasted Lives, D.....3000
12— 8. Sonny Jim's First Love Affair, Com.-D. 1000
12— 9. Sam's Sweetheart, D.....1000
12—10. Roony's Pipe Dream, C.....1000
12—11. Hughey of the Circus, C.....2000

KRITERION PROGRAM

Week of November 15, 1915.

$500 Reward, D., 2000.....Paragon
And Percy Made Good, C., 1000...Santa Barbara
An Intercepted Gift, D., 2000.....Alhambra
The Boob's Elopement, C., 1000.....Thistle
Tainted, D., 2000.....Santa Barbara
Capturing Stella, C., 1000.....C. K.
The Adopted Baby, D., 2000.....Monty
Frank's Nightmare, C., 1000.....Alhambra
The Foster Brother, D., 2000.....Trump
A Wonderful Lamp, C., and the Cotton Industry, Ed., Split reel.....Pyramid
Thoughts of a Night, D., 2000.....Navajo
A Man for A' That, C., 1000.....Punch

Week of November 22, 1915.

The Adventurer, D., 2000.....Paragon
Billy Now a Medico, C., 1000.....Santa Barbara
Environment, D., 2000.....Alhambra
A Disappointed Suitor, C., 1000.....Thistle
The Bigot, D., 2000.....Santa Barbara
Oh, Those Kids! C., 1000.....C. K.
Struck Oil, D., 2000.....Monty
Poor Little Rich Man, C., 1000.....Punch
None So Blind, D., 2000.....Trump
Krit Komic Kartoon, Cart., and Making a Great Newspaper, Ed., Split reel.....Pyramid
His Pardner's Sacrifice, D., 2000.....Navajo
The Painted Anarchist, C., 1000.....Alhambra

MUTUAL FILM PROGRAM

AMERICAN

11— 1. The Wasp, D. 2000
11— 5. On Secret Service, D.....1000
11— 8. Alice of Hudson Bay, D.....2000
11—12. To Rent Unfurnished, D.....1000
11—15. The Substituted Minister, D.....2000
11—19. Drifting, D. 1000
11—22. The Key to the Past, D.....2000
11—26. The Bluffers, D.....1000
11—29. The Silver Lining.....2000
12— 3. Spider Barlow Cuts In, C.-D.....1000
12— 6. The Water Carrier of San Juan, D..2000
12—10. A Broken Cloud, D.....1000

RELEASE DATES FOR READY REFERENCE

BEAUTY

11— 9. Her Adopted Father, C.....1000
11—13. Almost a Widow, C.....1000
11—16. Johnny the Barber, C.....1000
11—20. Anito's Butterfly, C.....1000
11—23. The Drummer's Trunk, C.....1000
11—27. Cupid Beats Father, C.....1000
11—30. Billy Van Deusen and the Merry Widow, C. 1000
12— 4. Making Over Father, C.....1000
12— 7. Pretenses, C. D.....1000
12—11. Nobody's Home, C.....1000

CASINO

11—21. The House Party, C.....1000
11—28. The Widow Wins, C.....1000
12— 5. A Tangle in Hearts, C.....1000
12—12. Curing Cissy, C.....1000

CENTAUR

12— 2. Stanley Among the Voodoo Worshippers, D. 2000
12— 9. Stanley in Darkest Africa (Animal D.) .....2 reels
12—16. The Arab's Vengeance (Animal D.).2 reels
12—23. The Winning of Jess (Animal D.)..2 reels
12—30. The Terror of the Fold (Animal D.).2 reels

CENTAUR STAR FEATURES

11—24. Could a Man Do More? D.....3 reels
12—22. The Mystery of Carter Breene, D..3 reels

CLIPPER

11—20. The Winning Hand, D.....3000
12—11. Curly, D. 3000

CUB

11—12. The Double Cross, C.....1000
11—19. The Fighting Four, C.....1000
11—26. A Deal in Indians, C.....1000
12— 3. A Shot Gun Romance, C.....1000
12—10. Doctor Jerry, C.....1000

FALSTAFF

11— 4. "Clarissa's" Charming Calf, C.....1000
11— 8. Lulu's Lost Lotharios, C.....1000
11—11. The Film Favorite's Finish, C.....1000
11—15. Hannah's Henpecked Husband, C....1000
11—18. A Cunning Canal-Boat Cupid, C.....1000
11—22. The Postmaster of Pineapple Plains, C. 1000
11—25. The Villainous Vegetable Vender, C..1000
12— 9. Clarence Cheats at Croquet, C.....1000

GAUMONT

11—16. See America First, No. 10, and Keeping Up with the Joneses, Cartoon. Split Reel
11—23. See America First, No. 11, and Keeping Up with the Joneses, Sc. and Cart. .....Split reel
11—30. See America First, No. 12, and Keeping Up with theJoneses, Sc. and Cart. .....Split reel
12— 7. See America First, No. 13, and Keeping Up with the Joneses, Sc. and Cart. .....Split reel

MUSTANG

11—13. This Is the Life, D.....3000
11—19. The Warning, D.....2000
11—26. The Valley Feud, D.....2000
12— 3. Broadcloth and Buckskin, C.-D.....2000
12— 4. Film Tempo, C.-D.....3000
12—10. There's Good in the Worst of Us, D..2000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

11—22. Spring Onions, C.....1000
11—24. Taming a Grouch, C.....1000
11—29. Charlie's Twin Sister, C.....1000
12— 1. Betty Burton, M.D., C.....1000
12— 6. A Janitor's Joyful Job, C.....1000
12— 8. The Army and Navy Football Game, 1915 1000

RELIANCE

11—14. The Crest of Von Endhein, D.....2000
11—21. A Romance of the Alps, D.....2000
11—28. The Friends of the Sea, D.....2000
12— 5. The Stab, D.....2000
12— 8. Her Mother's Daughter, D.....3000
12—12. The Wayward Son, D.....2000

RIALTO

11— 3. The Devil's Darling, D.....3000
11—17. The New Adam and Eve, D.....3000
12— 1. Lessons in Love, C.....3000

THANHOUSER

11— 9. The Little Captain of the Scouts, D..2000
11—14. In Baby's Garden, D.....1000
11—16. In the Hands of the Enemy, D.....2000
11—21. Beneath the Coat of a Butler, D.....1000
11—23. The Baby and the Boss, C.-D.....2000
11—28. All Aboard, C.....1000
11—30. The Crimson Sabre, D.....2000
12— 5. The House Party at Carson Manor, D. 1000
12— 7. His Vocation, Circus D.....1000
12—12. Her Confession, D.....1000

THANOPLAY

11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of November 22, 1915.

New Adventures of Wallingford, No. 8, C., 2000 .....Pathé
Nannie Laurie, Cart., and An Intimate Study of Birds, No. 11, Ed., Split Reel...Pathé
A Gentleman's Agreement, D., 3000.....Balboa
Great While It Lasted, C., 1000.....Phunphilms
Neal of the Navy, No. 13, D., 2000.....Panama
At Bay, D., 5000.....G. R. Play
A Squabble for a Squab, C., 1000.....Starlight

Week of November 29, 1915.

New Adventures of Wallingford, No. 9, C., 2000 .....Pathé
The Gold Cobra, D., 3000.....Victory
Ragtime Snap Shots, C., 1000.....Phunphilms
Neal of the Navy, No. 14, D., 2000.....Panama
The House of Fear, D., 5000.....G. R. Play
Hot Heads and Cold Feet, C., 1000.....Starlight

Week of December 6, 1915.

New Adventures of Wallingford, No. 10, C., 2000 .....Pathé
Pictureseque Hanoi (Fr. Indo-China), Col. Sc., and Sugar Cane Growing, Ed., Split reel .....Photocolor-Globe
A Fozzle at a Tea Party, C., 1000.....Phunphilms
Max Hits the High Spots, C., 2000.....Punch
A Rose Among the Briars, D. (Col.), 3000 .....Pathécolor
The Greater Will, D., 5000.....G. R. Plays
Deep Dyed Dubs, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

10—14. No release this day.
10—21. The Greater Courage, W. D.....2000
10—28. The Flag of Fortune, D.....2000
11— 4. The Markswoman, D.....1000
11—11. Hearts That Are Human, D.....3000
11—24. The Trap that Failed, D.....1000
12— 9. The Sacrifice of J. Jonathan Gray, D..3000

BISON

10—23. A Fight to a Finish, D.....3000
10—30. The Superior Claim, W. D.....3000
11— 6. The Mettle of Jerry, D.....2000
11—13. What the River Foretold, D.....3000
11—20. The Heart of a Tigress, D.....3000
11—27. A Desperate Leap, D.....2000
12— 4. The Connecting Link, West.-D.....2000
12—11. The Lion's Ward, Animal D.....3000

BROADWAY UNIVERSAL FEATURES

11— 1. The Long Chance, D.....6000
11— 8. The Frame-Up, D. 5000
11—15. Colorado, D. 5000
11—22. My Old Dutch, D.....5000
11—29. The Supreme Test, D.....1000
12— 6. The White Scar, D.....5000

GOLD SEAL

10—19. The Fair God of Sun Island, D.....3000
11— 2. The Measure of Leon Dubray, D.....3000
11— 9. On the Level, D.....2000
11—16. Manna, D. 2000
11—23. In Search of a Wife, D.....2000
11—30. The Phantom Fortune, D.....3000
12— 7. Idols of Clay, D.....3000

IMP

11— 2. When Beauty Butts In, C.....1000
11— 5. The Reward, D.....3000
11— 9. Getting His Goat, C.....1000
11—16. Bill's Plumber and Plumber's Bill, C..1000
11—19. Blood Heritage, D. 3000
11—23. When Willie Went Wild, C.....1000
11—26. Man or Money? D.....3000
11—30. Safety First and Last, C.....1000
12— 7. Slim, Fat or Medium, C.....1000
12—10. The Little Lady Across the Way, Com. D. 2000

JOKER

10— 9. No Babies Allowed, C.....1000
10—16. A Millionaire for a Minute, C.....1000
10—23. Pete's Awful Crime, C.....1000
10—30. A Day at Midland Beach, C.....1000
11— 6. His 20th Century Susie, C.....1000
11—20. Chills and Chicken, C.....1000
11—27. Dad's Awful Crime, C.....1000
12— 4. Title Not Yet Decided.
12—11. Slightly Mistaken, C.....1000

LAEMMLE

10— 3. Her Three Mothers, D.....3000
10—10. Marianna, D. 1000
10—14. The Girl of the Dance Hall, W. D...3000
11— 4. A White Feather Volunteer, D.....2000
11—14. The Masked Substitute, D.....2000
11—25. The Mayor's Decision, D.....3000
11—28. Inside Facts, D.....1000
12— 2. Gilded Youth, D.....3000
12— 3. The Devil and Idle Hands, D.....1000
12— 5. Does It End Right? D.....1000

L-KO

10—31. Father's First Murder, C.....1000
11— 3. The Idle Rich, C.....2000
11— 7. Cupid and the Scrub Lady, C.....1000
11—10. Silk Hose and High Pressure, C....3000
11—17. Disguised but Discovered, C.....1000
11—21. Ready for Reno, C.....1000
11—24. Stolen Hearts and Nickels, C.....2000
12— 1. Lizzie's Watery Grave, C.....1000
12— 5. A Saphead's Revenge, C.....1000
12— 8. Sin on the Sabbath, C.....2000
12—12. Lizzie's Shattered Dreams, C.....1000

NESTOR

11— 1. A Circumstantial Scandal, C.....1000
11— 5. Father's Helping Hand, C.....1000
11— 8. Those Kids and Cupid, C.....1000
11—12. Father's Lucky Escape, C.....1000
11—15. A Looney Love Affair, C.....1000
11—19. Wanted, A Leading Lady, C.....1000
11—22. When Father Was the Goat, C.....1000
11—26. Saved by a Skirt, C.....1000
11—29. Operating on Cupid, C.....1000
12— 6. Their Quiet Honeymoon, C.....1000
12—10. Keeping It Dark, C.....1000

POWERS

11—11. Actors from the Jungle, Animal D...1000
11—12. Honor Thy Husband, D.....2000
11—18. Muscles and Merriment (Vaud.), and Ditmar's Educational .....Split Reel
11—25. Kidnapping the King's Kids, C.....1000
11—27. The Mirror of Justice, D.....1000
12— 2. The Three Jeanettes, Vaud., and The Life of the Salamander, Ed..Split reel
12— 3. His Good Name, D.....2000
12— 9. The Frolic of the Marionettes, and Nature's Monstrosities, Vaud. and Ed. .....Split reel

REX

10—19. Lon of Lone Mountain, D.....1000
10—24. The Springtime of the Spirit, D.....3000
10—26. The Millionaire Paupers, D.....3000
11— 7. Such a Princess, Juv. D.....3000
11— 9. The Parson of Pine Mountain, D.....1000
11—13. The Circus, C.....1000
11—14. Liquid Dynamite, D.....1000
11—18. The Ring of Destiny, West.-D.....2000
11—21. The Mystery of the Locked Room, D.3000
11—28. The Kingdom of Nosey Land, D.....3000
12— 5. Under a Shadow, D.....2000
12—10. The Power of Fascination, D.....1000
12—12. Juror Number Seven, D.....2000

VICTOR

10—15. A Kentucky Idyll, D.....2000
10—22. The Magic Bon-Bon, C.....1000
10—27. A Life at Stake, W. D.....2000
11—12. Promissory Notes, D (A Story of Real Life, No. 1).....1000
11—17. Lil' Nor' Wester, Sea Coast, D.....3000
12— 1. He Was Only a Bathing Suit Salesman, C. 3000
12— 8. The Awakening of Patsy, D.....1000

FEATURE RELEASES—CURRENT AND COMING

FOX FILM CORPORATION

10— 4. Sin .....5 reels
10—11. The Little Gipsy.....5 reels
10—18. The Soul of Broadway.....5 reels
10—25. The Family Stain.....5 reels
11— 1. Carmen .....6 reels
11— 8. The Blindness of Devotion.....5 reels
11—15. A Woman's Past.....5 reels
11—22. Her Mother's Secret.....5 reels
11—29. The Galley Slave.....5 reels
12— 5. The Unfaithful Wife.....5 reels
12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath.....5 reels
12—26. Destruction .....5 reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE

11— 3. The Sentimental Lady.....5 reels
11—17. The Politicians .....5 reels
12— 1. Canavan .....5 reels
12—15. Bondwomen .....5 reels

EDISON

10— 6. Vanity Fair .....7 reels
10—13. The Magic Skin.....5 reels
11—10. Children of Eve.....5 reels
12—8. The Destroying Angel.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

10—11. Emmy of Stork's Nest (Mary Miles Minter) .....5 reels
11—15. The Woman Pays (Valli Valli)....5 reels
12— 6. A Yellow Streak (Lionel Barrymore and Irene Howley).....5 reels

POPULAR PLAYS & PLAYERS

10— 4. The Song of the Wage Slave (Edmund Breese) .....5 reels
10—25. My Madonna (Mme. Petrova).....5 reels
11—29. Barbara Frietchie (Mary Miles Minter) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

10—18. The Final Judgment (Ethel Barrymore) .....5 reels
11— 1. Her Reckoning, or Tables Turned (Emmy Wehlen) .....5 reels
11—22. One Million Dollars (William Faversham) .....5 reels
12—13. The House of Tears (Emily Stevens) .....5 reels
12—27. Black Fear (Grace Elliston).....5 reels

QUALITY PICTURES

11— 8. Pennington's Choice (Francis X. Bushman and Marguerite Snow).5 reels
12—20. Rosemary (Marguerite Snow).....5 reels

MUTUAL MASTERPICTURES

40. The Price of Her Silence (*Thanhouser*) .....4 reels
41. Bred in the Bone (*Reliance*).....4 reels
42. The Brink (*N. Y. Motion*).....4 reels
43. The Miracle of Life (*American*).....4 reels
44. His Wife (*Thanhouser*).....4 reels
45. The Seventh Noon (*Mutual*).....4 reels
46. The End of the Road (*American*).....5 reels
47. Inspiration (*Thanhouser*).....5 reels
48. The Strife Eternal (*Mutual*).....5 reels
49. The Forbidden Adventure (*Mutual*)...5 reels
50. The Buzzard's Shadow (*American*).....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

10—28. The Masqueraders .....5 reels
11— 4. Still Waters, C.-D.....5 reels
11— 8. Madame Butterfly, D.....5 reels
11—11. The Mummy and the Humming Bird, D.....5 reels
11—15. Bella Donna, D.....5 reels
11—29. The Prince and the Pauper.....5 reels
12—23. The Red Widow.....5 reels
12—27. The Foundling .....5 reels
12—30. Denman Thompson's Old Homestead .....5 reels

BOSWORTH

9—23. 'Twas Ever Thus.....5 reels

JESSE LASKY COMPANY

11— 1. Carmen. D.....5 reels
11—18. Armstrong's Wife .....5 reels
11—22. Chimmie Fadden Out West, C.....4 reels
12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown .....5 reels
12—13. The Cheat .....5 reels
12—20. The Immigrant .....5 reels

MOROSCO PHOTOPLAY COMPANY

10—25. The Yankee Girl.....5 reels
12— 6. "Jane" .....5 reels

PALLAS

11—25. A Gentleman from Indiana, D.....5 reels
12—16. The Reform Candidate.....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

11—21. The Disciple (Wm. S. Hart).....5 reels
11—28. Matrimony (Julia Dean).....5 reels
12— 5. The Golden Claw (Bessie Barriscale) .....5 reels
12—12. Aloha Joe (Willard Mack).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

11—21. Martyrs of the Alamo.....5 reels
11—28. The Sable Lorcha (Tully Marshall and Thomas Jefferson).....5 reels
12— 5. Double Trouble (Douglas Fairbanks).5 reels
12—12. The Lily and the Rose (Lillian Gish) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

11—21. Her Painted Hero (Hale Hamilton).2 reels
11—21. Saved by Wireless.....2 reels
11—28. Stolen Magic (Raymond Hitchcock).2 reels
11—28. His Father's Footsteps (Ford Sterling) .....5 reels
12— 5. The Best of Enemies (Weber & Fields) .....2 reels
12— 5. A Janitor's Wife's Temptation....2 reels
12—12. The Village Scandal (Raymond Hitchock and Roscoe Arbuckle..2 reels
12—12. The Great Vacuum Robbery.....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH

11— 1. The Turn of the Road.....5 parts
11—15. Heights of Hazard.....5 parts
11—29. The Caveman .....5 parts
12—13. The Price for Folly.....5 parts
12—27. What Happened to Father.....5 parts

LUBIN

10—25. The Rights of Man.....5 parts
11—22. The Nation's Peril.....5 parts
12— 6. The Man's Making.....5 parts
12—20. The Great Divide.....5 parts

SELIG

10—18. A Black Sheep.....5 parts
11—15. Sweet Alyssum .....5 parts
12—13. I'm Glad My Boy Grew Up to Be a Soldier .....5 parts

ESSANAY

10—11. In the Palace of the King.....6 parts
11— 1. The Crimson Wing.....6 parts
11— 8. The Raven .....5 parts
12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts

WORLD FILM CORPORATION

BRADY

11—29. The Sins of Society.....5 reels
12—27. Over Night .....5 reels
1— 3. The Rack .....5 reels

CALIFORNIA

10—25. Salvation Nell .....5 reels

EQUITABLE

11— 1. The Better Woman.....5 reels
11— 8. Should a Wife Forgive.....5 reels
11—15. The Cowardly Way.....5 reels
11—22. A Daughter of the Sea.....5 reels
11—29. Not Guilty .....5 reels
12— 6. The Warning .....5 reels

FROHMAN

11—12. Body and Soul.....5 reels

HARRIS

11— 8. Hearts of Men.....5 reels

SHUBERT

11— 1. Bought .....5 reels
11—15. A Butterfly on the Wheel.....5 reels
12— 6. The Gray Mask.....5 reels
12—13. The Siren's Song.....5 reels
12—20. Camille .....5 reels

FEATURES FOR STATE RIGHTS

ALL FEATURES BOOKING AGENCY

Right Off the Bat.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION

Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

The Melting Pot.....5 reels
The Whirl of Life (The Castles)...6 parts

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
The Black Spot.....4 reels
Victoria Cross .....4 reels
O-18 .....4 reels

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks.....5 reels

GREAT NORTHERN FILM COMPANY

A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels
A Woman's Honor.....4 reels

ITALA FILM COMPANY

Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts
The Strong Arm of Maciste.....

IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession.....5 reels
Nov.—The Concealed Truth .....5 reels

K. & R. COMPANY

July—Silver Threads Among the Gold.....5 reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

LINICK AND MELCHIOR

Was She to Blame? (*Elm Features*) 5 parts

F. O. NIELSEN

Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Thorns of Passion.....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl.....5 reels

PHOTODRAMA COMPANY

How Molly Made Good.....6 reels

PHOTOPLAY RELEASING COMPANY

Aug.—Sarah Bernhardt at Home.....2 parts

PROHIBITION FILM CORPORATION

Prohibition .....5 parts

REELPLAYS CORPORATION

The Cowpuncher .....8 reels

STANDARD NEWSFILM, INC.

Are We Ready? .....4 reels

STERLING CAMERA & FILM CO.

Land o' the Lost.....5 reels
The Game of Three.....5 reels

SUN PHOTOPLAY CO., Inc.

The Princess of India.....5 reels

UNITED PHOTOPLAYS

Japan .....6 reels
China .....6 reels

WORLD SERIES FILM CO.

1915 World's Championship Series. (Boston Am. vs. Phila. N.)....3 or 5 reels

Triangle Progress

Comparisons, say the prophets, are odious—and they are so far as we are concerned, for, very frankly, we do not believe comparisons are possible where Triangle Quality is concerned.

While consistency may be jewel-like, Triangle Plays are more than consistent, for they are constantly improving in quality. For verification of this statement we are privileged to refer you to newspapers and exhibitors all over the country. We've been busy for some weeks now printing these comments.

By this time everybody with a mind alert to what is going on knows that Triangle Plays are drawing $2 through box office windows. Many people know that their local theatres are offering them at a less price, but still a little above the average—and they are glad to pay the difference because of high quality. If there still exists curiosity as to how this can be, a glance across on the other page will give you the other fellow's viewpoint. If he wasn't satisfied it's logical to suppose that he'd be squealing instead of cheering.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

Additional Testimonials Arrive With Every Mail

The following is an interesting letter from the Columbia Theatre of Dayton, Ohio, the day Triangle Pictures opened there:

> "The first showing at the Columbia Theatre today of the Triangle Plays was a big success and was pronounced by all the leading newspaper critics the most wonderful photo plays ever shown here. I am very much elated over today's business, especially so in view of a cold, rainy day.
>
> "Charles Gross, Manager."

Expressions of opinion of this nature are the best evidence of the quality and popularity of Triangle Plays both from the standpoint of the Exhibitor and the patron. Enthusiasm on the part of both can only be obtained by the highest quality of production.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

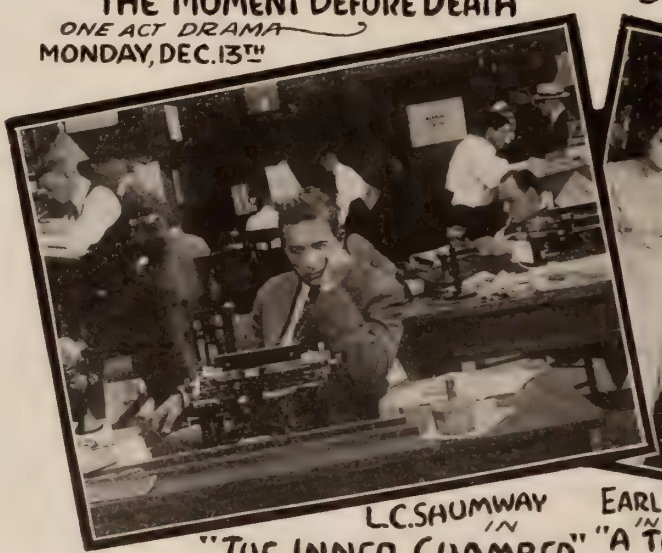
LUBIN



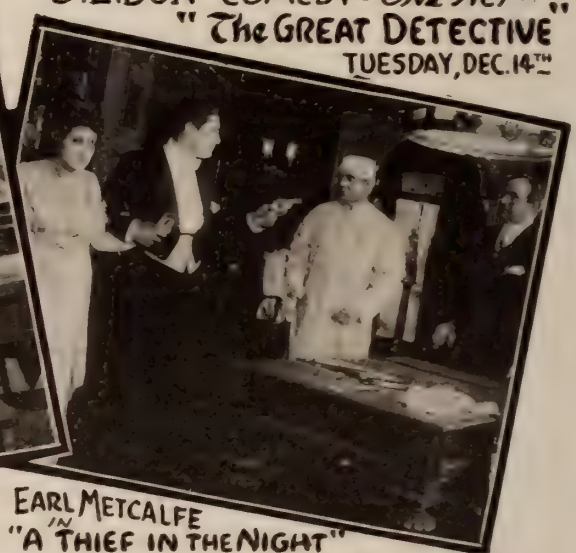
"THE MOMENT BEFORE DEATH"
ONE ACT DRAMA
MONDAY, DEC. 13TH



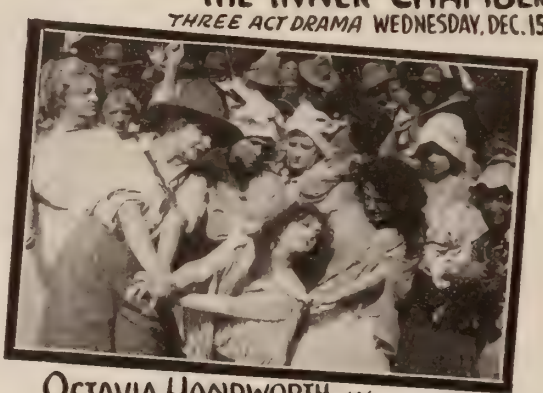
D. L. DON COMEDY - ONE ACT - "THE GREAT DETECTIVE"
TUESDAY, DEC. 14TH



L. C. SHUMWAY IN "THE INNER CHAMBER"
THREE ACT DRAMA WEDNESDAY, DEC. 15TH



EARL METCALFE IN "A THIEF IN THE NIGHT"
TWO ACT DRAMA by ALBERT PAYSON TERHUNE
THURSDAY DEC. 16TH.



OCTAVIA HANDWORTH IN "SWEETER THAN REVENGE"
ONE ACT DRAMA
FRIDAY, DEC. 17TH



BILLIE REEVES IN "AN UNWILLING BURGLAR"
ONE ACT COMEDY
SATURDAY, DEC. 18TH

GENERAL FILM
LUBIN
RELEASES



RELEASES

"HER LAST FLIRTATION"

Comedy.....MONDAY, DEC. 6

She tries to play with the affections of a big rancher, but it proves her last flirtation. He takes her by force to the minister's and marries her. The outcome is amusing but a very happy one. An all-star cast.

"WASTED LIVES"

Three-Part Drama, Broadway Star Feature
TUESDAY, DEC. 7

The evil influence of a beautiful operatic songstress extends through two generations, but justice is served at last. Presenting ROBERT WHITWORTH, JULIA SWAYNE GORDON, LEO DELANEY, ARLINE PRETTY and ARTHUR COZINE.

"SONNY JIM'S FIRST LOVE AFFAIR"

Comedy-Drama.....WEDNESDAY, DEC. 8

To all but him it is very amusing, but after all, mother comes to the rescue and enables Sonny to win back the affections of little golden-haired Ruth. BOBBY CONNELLY, TEFFT JOHNSON, MABEL KELLY and HELEN CONNELLY.

"SAM'S SWEETHEART"

Drama.....THURSDAY, DEC. 9

Despite the scheming aunt, Sam's honest love wins out and his sweetheart becomes his wife. An all-star cast.

"ROONEY'S SAD CASE"

Comedy.....FRIDAY, DEC. 10

Rooney loses his job and dreams a dream. Just as he is about to marry a beautiful heiress—crash! he wakes up. Featuring MR. and MRS. SIDNEY DREW.

"HUGHEY OF THE CIRCUS"

Two-Part Comedy...SATURDAY, DEC. 11

Hughey is flirtatious, but when the circus comes to town, he regrets his propensity. After many laughable predicaments, Hughey is forced to choose between the bearded lady and an old maid, as to which shall become his blushing bride. HUGHIE MACK in the title role.

Six a Week, Including a Three-Part Broadway Star Feature

"BENJAMIN BUNTER, BOOK AGENT"—Comedy-Drama.....MONDAY, DEC. 13
"A QUESTION OF RIGHT OR WRONG"—Two-Part Drama.....TUESDAY, DEC. 14
"THE FAITH OF SONNY JIM"—Comedy-Drama WEDNESDAY, DEC. 15
"THE FLOWER OF THE HILLS"—Drama THURSDAY, DEC. 16
"THE DECEIVERS"—Comedy.....FRIDAY, DEC. 17
"A MAN'S SACRIFICE"—Three-Part Drama SATURDAY, DEC. 18

Vitagraph One, Three and Six Sheet Posters

PROSPERITY IS HERE

The railroads are swamped with business

The demand for steel is overwhelming

Exports have passed all previous records

The demand for the manufactured product

And for food stuff

Is simply enormous

———o———

Think what this means, Mr. Exhibitor

———o———

Think what money you can make

By giving the public

What it demands—

VITAGRAPH

"See them on the screen at the General Film Exchange"

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

Every day men come to grief
In the picture business
Because
They fail to adjust themselves to
Changed conditions

BROADWAY STAR FEATURES
Are the changed conditions
In the picture industry—
They are the new idea
In three reel productions

"WASTED LIVES"
Released December 7th,
Was produced by
Theodore Marston
And features
Arline Pretty
Julia Swayne Gordon
Robert Whitworth and
Leo Delaney

THIS BROADWAY STAR FEATURE
Illustrates the point that
VITAGRAPH THREE REELERS
Are the best
In the world

BROADWAY STAR FEATURES

BROADWAY STAR FEATURES

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE. BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

It takes a wonderful personality
To play the leading part
The part of a coquette
The part of premiere danseuse
The part of a woman with a marble heart in
"A PRICE FOR FOLLY"
Few actresses could portray this chamelon woman—
Perhaps two—and one of them was chosen.
Her name is
EDITH STOREY

o————

And ANTONIO MORENO
Was naturally chosen to play opposite her

o————

Filled with heart throbs
With love
With pathos
With every tremor
That is possible,
The story of
"A PRICE FOR FOLLY"
Is sensational in the extreme.
Jean, a young impulsive Frenchman, loves Dorothea, a cocotte.
Dorothea has no heart
She has the soul of a painted woman.
Rather than have his mother know of her son's disgrace —
Rather than face debt and dishonor
Jean's father murders his own wife—
He murders her out of the bigness of heart—
And Jean is accused of the murder.
Jean is forced into a duel and killed—
But the story does not end here
This in part will give you an idea of
George D. Baker's presentation of
"A PRICE FOR FOLLY".
See it at the nearest V. L. S. E. Exchange.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

YOU are wasting your opportunities if YOU ignore advertising.

LUBIN

PRESENTS

RICHARD BUTLER

IN

A MAN'S MAKING

5 DRAMATIC ACTS 5

WITH

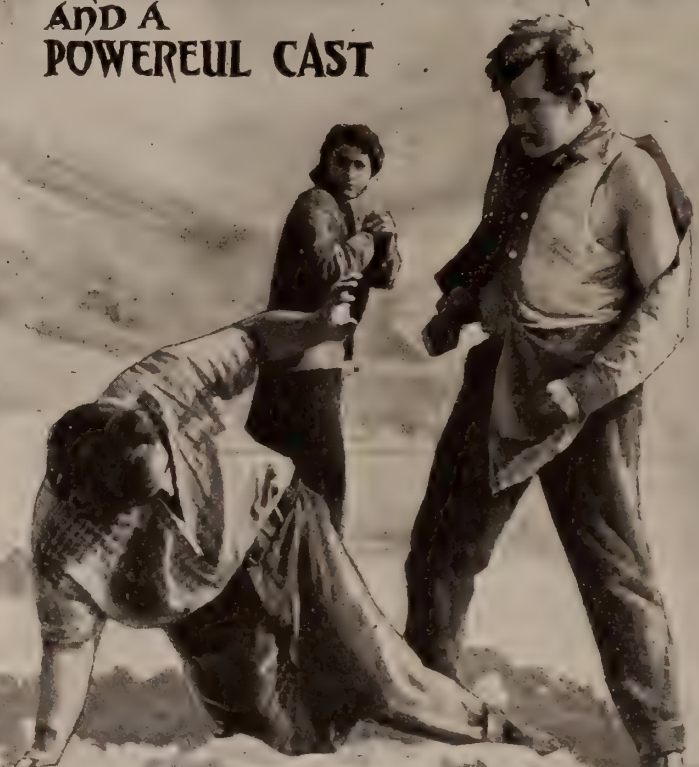
ROSETTA BRICE

AND A

POWERFUL CAST







WRITTEN AND PRODUCED BY

JACK PRATT

ADAPTED BY ANTHONY P. KELLY

RELEASED

DECEMBER 6TH

BOOK THROUGH V.L.S.E. INC. OFFICES

BIG FOUR FEATURE PLAY

V L S E



Sigmund Lubin

LUBIN



V. L. S. E. Features Are Their Own Best Salesmen

"Big Four" Exchanges

ATLANTA
75 *Walton Street*
BOSTON
67 *Church Street*
CHICAGO
Adams St. and Wabash Ave.
DALLAS
1900 *Commerce Street*
KANSAS CITY
12th and Walnut Sts.
NEW YORK CITY
1600 *Broadway*
PITTSBURGH
117-119 *Fourth Ave.*
PHILADELPHIA
229 *North 12th St.*
CLEVELAND
2077 *East 4th St.*
SALT LAKE CITY
129 *East 2nd St., South*
MINNEAPOLIS
608 *First Ave., North*
CINCINNATI
129 *West 7th St.*
ST. LOUIS
3630 *Olive St.*
SEATTLE
415 Olive St.
DETROIT
502 *Peter Smith Bldg.*
DENVER
1433 *Champa St.*
LOS ANGELES
643 *South Olive St.*
SAN FRANCISCO
986 *Market St.*
WASHINGTON
811 *E. Street, N. W.*

TALK with a "Big Four" man and you'll find that he gives nine-tenths of his time to your business and one-tenth to his own.

¶That is because V-L-S-E feature plays speak for themselves. *To see them, is to show them.*

¶Proved by every release of this company since its organization, this statement will be self-evident to *every* broad-visioned exhibitor with the releases for the present quarter.

¶For, as good as the past has provided, the future holds even better in store.

¶Coming:

¶*Four Vitagraph Blue Ribbon releases a month. A picture is now in work which will surpass "The Battle Cry of Peace."*

¶*Two Essanay releases a month with the high-tensioned drawing power of "The Raven" and "The Blindness of Virtue"—*

¶*One or more Lubin features each month, produced by such masters of direction as Edgar Lewis, and featuring such widely-known stars as Nance O'Neil—*

¶*One or more Selig Red Seal features with the heart-interest and sure-footed appeal of "The Rosary" and "Sweet Alyssum."*

¶With such a program you can appreciate how we can direct practically all of our energies to developing money-making ideas for you—to making "The New Religion"—*the religion of service*—a vital force in your business.

¶You are entitled to the business of every man, woman and eligible child in your community. V-L-S-E features and V-L-S-E advanced merchandising and advertising service, will help you get it.

The Highest Average Program

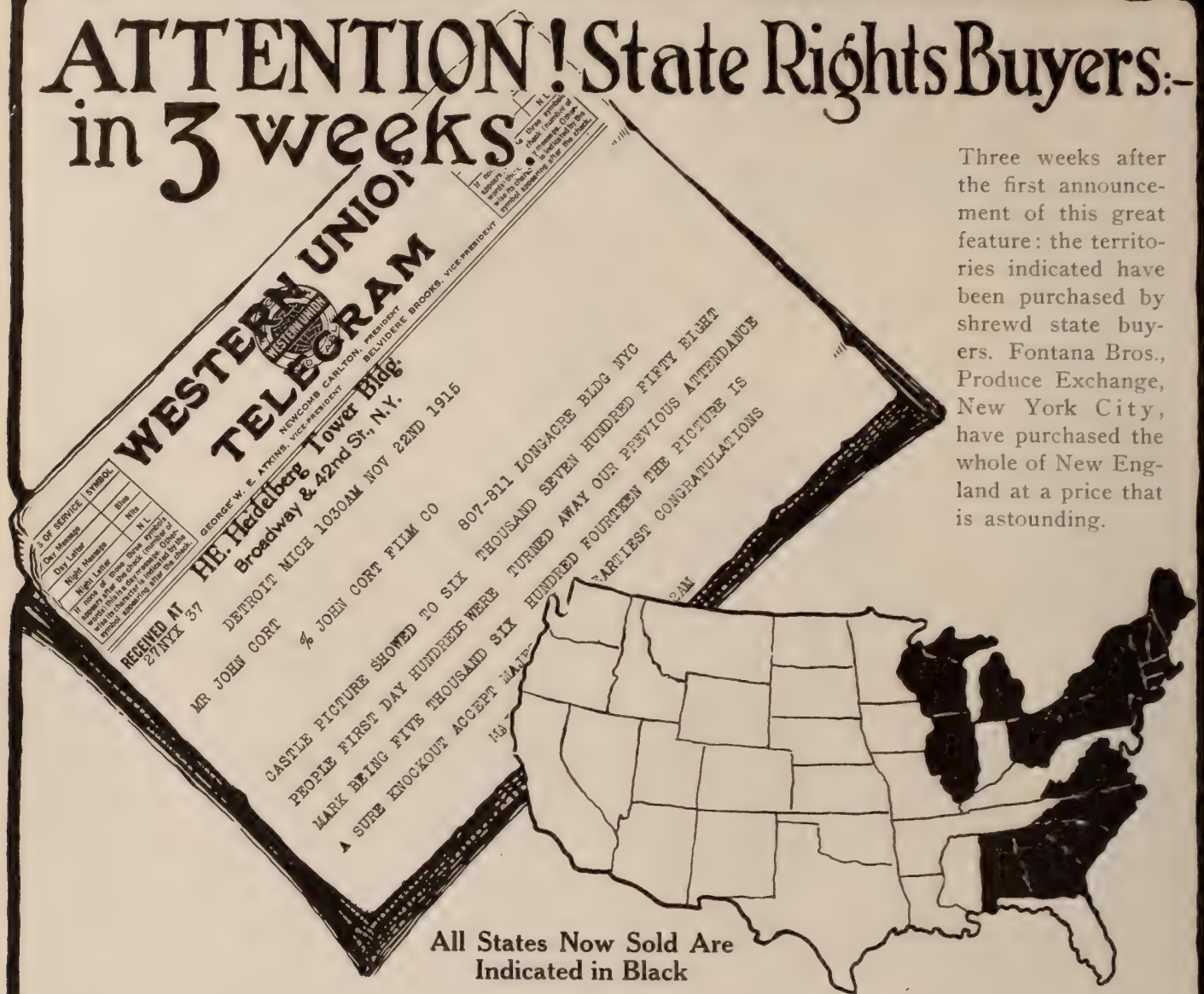
Nov. 29—(Vita.)
"THE CAVEMAN"
Robert Edeson
Fay Wallace
Dec. 6—(Ess'y)
"THE ALSTER CASE"
Bryant Washburn
Ruth Stonehouse
Dec. 6—(Lubin)
"A MAN'S MAKING"
Richard Buhler
Rosetta Brice
Dec. 13—(Selig)
"I'M GLAD MY BOY GREW UP TO BE A SOLDIER"
Harry Mestayer
Eugenie Bessesser
Dec. 13—(Vita.)
"A PRICE FOR FOLLY"
Edith Storey
Antonio Moreno
Dec. 20—(Lubin)
"THE GREAT DIVIDE"
Ethel Clayton
House Peters
Dec. 20—(Ess'y)
"A DAUGHTER OF THE CITY"
E. H. Calvert
Marguerite Clayton
Dec. 27—(Vita.)
"WHAT HAPPENED TO FATHER"
Frank Daniels
Jan. 3—(Ess'y)
"THE MISLEADING LADY"
Henry B. Walthall
Edna Mayo

V. L. S. E. Inc.



ATTENTION! State Rights Buyers:-

in 3 weeks.



Three weeks after the first announcement of this great feature: the territories indicated have been purchased by shrewd state buyers. Fontana Bros., Produce Exchange, New York City, have purchased the whole of New England at a price that is astounding.

All States Now Sold Are Indicated in Black

But greatest of all, behold the above evidence of box office returns from the **Majestic Theatre**, Detroit. Have you ever come upon a feature that gave the exhibitor such assurances of big houses? There's big money to be made out of

Mr. and Mrs.

VERNON CASTLE

in the WHIRL of LIFE

Story by Vernon Castle *Adapted for Screen by Catherine Carr*
Directed by Oliver D. Bailey



And why not? Here are the most renowned dancers in the world, with a popularity rounded out by every sort of publicity scheme; whose romantic story written here into a good drama, has the right stuff. It was built and patterned and produced with box office results staring everybody in the face.

Exceptional cooperation is offered the state rights buyer who deserves it—cooperation that will make it easier to round up good exhibitors. Exceptional advertising matter is offered exhibitors who ask for it.

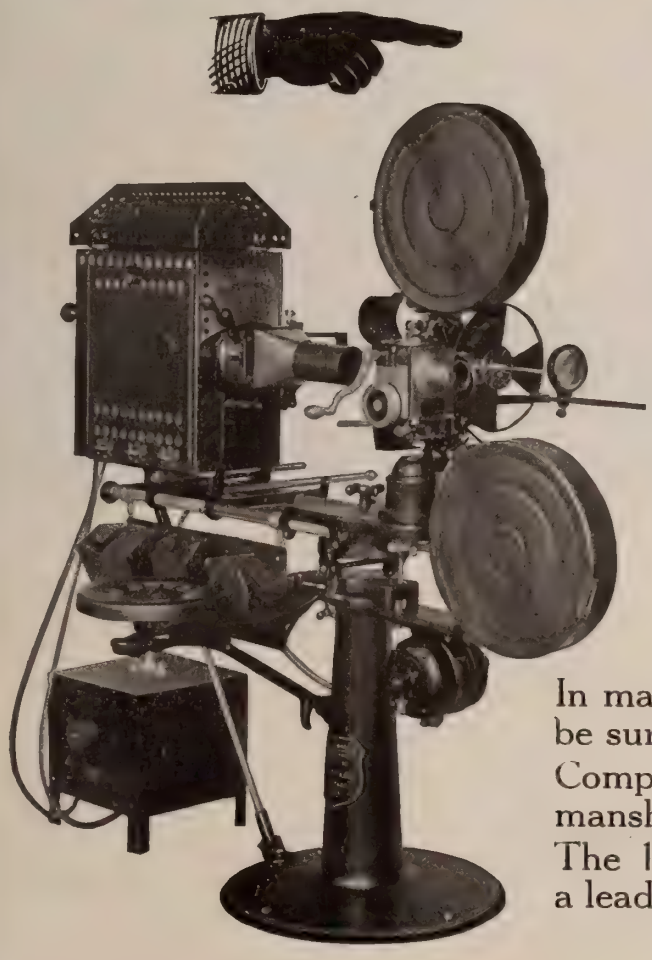
WIRE at once to us for option on any territory that is still open. Price is right—the picture will stand up under the severest test. Note the telegram above.

CORT FILM COMPANY
John Cort, President
Longacre Building, N. Y.

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

The Strand Uses
1916 MODEL
MOTIOGRAPHS



Akron Has Prettiest and Most Modern Photo-Play Theatre In United States

In the opening of The Strand Theatre, Akron claims to have one of the prettiest and most modern photo-play theatres in the United States.

The Strand is called the "Theatre Beautiful." It is all of that and more too. This splendid amusement house, the pride of the best and most prosperous city in Ohio, is the last word in the art of motion picture architecture.

The Strand, in all its appointments, was built with an eye strictly to the comfort and convenience of its patrons. In planning the theatre, "safety first" was the predominating idea. With ample exits provid
r, the bitect then d in along
ie bea vs, how
p

In making your selection of a projector be sure and get the **best.**

Compare every part—note the workmanship—the projection and the Price. The 1916 MODEL MOTIOGRAPH is a leader in projectors.

(Ask the Strand)

THE ENTERPRISE OPTICAL MFG. CO., 568 W. Randolph St., Chicago, Ill.

Eastern Office
19 West 23rd St., NEW YORK CITY

Western Office
833 MARKET ST., SAN FRANCISCO, CAL.

electric generator mounted upon the same shaft with the large machine, but in larger power plants there are separate engine driven direct-connected D. C. generators or exciters, for the purpose of magnetizing the rotating pole pieces of the large alternators with D. C. through brushes which slide upon the collector rings.

Rotary Converter An Interesting Piece of Apparatus

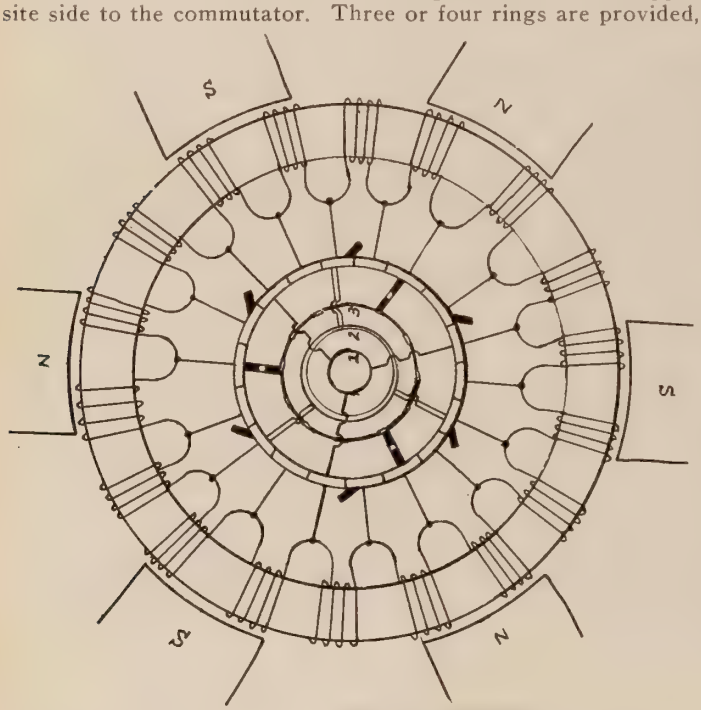
Becoming Familiar to Operators As Device for Transforming Alternating Current to Direct Current for Picture Machine Arc Lamps, in the Cause of Better Projection—Its Peculiarities and Points of Difference from Direct Current Dynamos Fully Explained

BY HERBERT W. ANDEM.

SINCE the demands are for better projection the electrical engineers have come forward with devices transferring the alternating current to direct current for picture machine arc-lamps. These devices are not new in the electrical field. They have been modified to meet the conditions for projection arc-lamps.

The rotary converter is becoming a familiar piece of apparatus to the operator for this purpose. It is an interesting machine in several ways, and, has a number of peculiarities not possessed by a direct-current dynamo.

The rotary converter resembles a direct-current dynamo of the multipolar type and is provided with the usual commutator and brushes. It also has collector rings located on the opposite side to the commutator. Three or four rings are provided,



ILLUSTRATING THE ROTARY CONVERTER

depending upon whether the machine is to be operated on a three-phase system or on a two-phase system. These rings are connected to equidistant points of the windings on the armature, the exact points depending upon the style of armature winding and the number of poles.

Principle of the Rotary Converter

The illustration gives the principle involved. It is the wiring diagram for a six-pole three-phase converter. It is the simple ring armature connected to the commutator in the usual way. It also has three taps connected to each of the three rings. That is, one tap for each pair of poles. For a two-pole, single-phase machine there would be only two taps made and connected to the two collecting rings. A three-phase machine would have three equidistant taps brought out to three rings. For a two-phase converter there would be four points and the ends of these four wires connected to four collecting rings.

Supposing this armature to be driven by some outside means, an alternating-current can be had from the collecting rings on the one side and, at the same time, a direct-current from the commutator side. A rotary converter is in fact a double current generator; a machine that has come into considerable use. It is only this when it is driven by some outside source of power.

Instead of driving the armature by means of a pulley, it can be driven just as effectively by supplying it with alternating-current through the collecting rings. This current will drive the machine as an alternating-current motor. The conductors on the armature are sweeping through the magnetic field just as much as when it is driven by a belt, so that a direct current can be taken from the commutator side. The machine is therefore running as a rotary converter and converts the alternating-curent into direct-current. This transformation is had by the connections to the commuator bars and is not accomplished by any other means. All direct-current dynamos generate within their armature windings currents that are alternating in their nature and are then made direct current through the commutator connections to the windings.

May Be Run as Direct-Current Motor

In a similar way the rotary converter may be run by feeding direct-current, running it as a direct-current motor. When run in this manner, an alternating-current may be had from the collecting rings. It is then termed an inverted rotary to distinguish it from a rotary used in the other and more usual manner. There is no difference in the two machines, the only difference lies in the manner of using them.

A rotary converter supplied with alternating-current runs as a synchronous motor. That is, it runs at such a speed that the frequency of its alternations is the same as that of the alternator supplying it with current. If the number of poles on the rotary is the same as on the alternator, then both machines will run at the same speed. If the speed of the alternator increases, the speed of the rotaries operated from it will also increase.

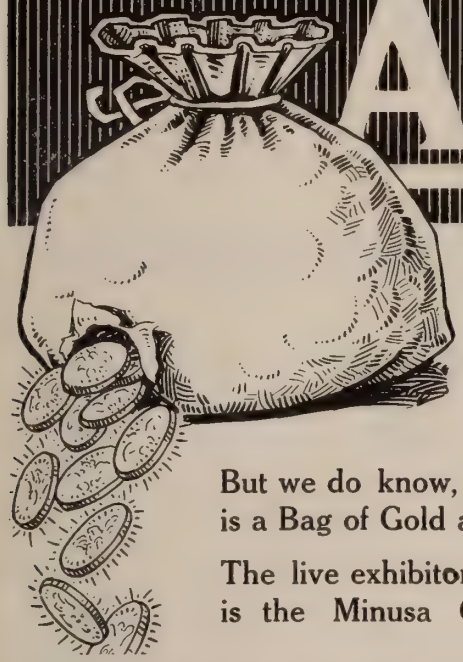
The field magnets of a rotary may be either shunt-wound or compound-wound. The current for these windings is supplied from the direct current side of the machine. Changing the field strength will not change the speed of the rotary, but, will effect the current that the rotary takes from the line. For each load delivered by a rotary there is a certain field excitation for which the machine takes a minimum current from the line. The excitation should be kept at this point as near as possible.

If the excitation is increased beyond the point corresponding to the minimum current, the current supplied to the rotary becomes displaced in phase, as regards the voltage, and will reach its maximum value before the full voltage is had at the machine.

When the current and the voltage become displaced in this way, there are intervals during each cycle when they are opposed to each other and the result is, that for a given amount of power delivered a greater current is required than if they were always in phase.

When both the current and voltage alternate together they are said to be in phase and the product of the current and voltage will give the true power supplied to the rotary. On the other hand, when they are not in phase, there are times when the current is in, say, the positive direction, while at the same instant the voltage is in the negative direction. The product of the two at this instant is, therefore negative, showing that instead of power being delivered it is being returned, with the result that the actual power (watts) delivered to the rotary is less than the product of the current and the voltage would indicate. The same is true when the field excitation is under-excited except that, in this case, the current does not reach its maximum value until after the voltage has attained its highest value, or in this case the current lags behind and does not lead as when the field is over-excited.

A Bag of Gold



May be awaiting the progressive pioneer who reaches the end of a RAINBOW. We say it *may be*. It's largely a matter of tradition.

But we do know, as S. L. Rothapfel, the great "Photoplay Presenter" says, that there is a Bag of Gold awaiting the live up-to-date exhibitor.

The live exhibitor selects only the best projection surface—the best projection surface is the Minusa Gold Fibre, the screen that's Built by Brains to fit your theatre.

The "ORIGINAL GOLD FIBRE SCREEN"-Perfected.

MINUSA

MINUSA CINÉ PRODUCTS COMPANY,

SAINT LOUIS BROADWAY AT CHESTNUT | CHICAGO SAN FRANCISCO | PITTSBURGH CALGARY, ALBERTA | NEW YORK 19 WEST TWENTY-THIRD STREET

SCREENS "BUILT BY BRAINS"

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

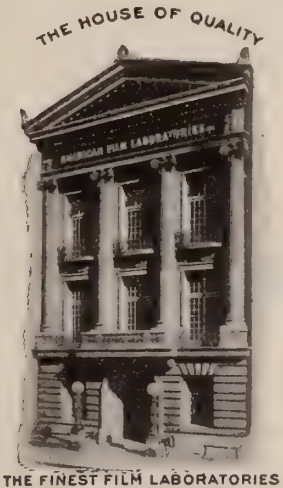
EASTMAN KODAK CO.,

ROCHESTER, N. Y.

Printing and Developing

AMERICAN FILM LABORATORIES, Inc.

"The Tiffany of the Film Trade"



THE FINEST FILM LABORATORIES AND STUDIO IN THE WORLD

"The Prince and the Pauper," a Famous Players production was released this week. See it! It is a sample of our work. We print and develop for the Famous Players Film Company.

LOUIS B. JENNINGS
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EDWIN S. PORTER
Vice-President

69-71 West 90th Street

Telephone Riverside 1410 New York City

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult

HOW TO PRODUCE A FLICKERLESS PICTURE WHEN THROW IS SHORT

W. P. H., Nunda, N. Y.—*Would like to take advantage of your information department, and thank you in advance, to answer the following questions; We are using a* 1914 *Simplex, with two-wing shutter. Our throw is* 29 *ft.* 6 *ins., and our picture* 11 *ft.* 5 *ins. by* 8 *ft.* 9 *ins.,* 110 *volt,* 133 *cycle current. We use Edison Transformer, which we run open to the limit at most times;* ⅝ *x* 6 *Electra soft-cored carbons. Our pictures are fair, but there is lots of room for improvement. Our operator does not seem to be able to keep a steady light, and it seems to be impossible to get a lager crater to form on either carbon.*

(1) *Position of carbons;* (2) *how close to condensers;* (3) *size of condensers front and rear;* (4) *shutter setting—how far from end of lens tube and how set;* (5) *how far should lamp-house be from aperture plate. Except in the center our pictures do not seem to be as distinct as they should be, and objects moving across the picture seem to blur more than seems necessary.*

Ans.—Your proposition is unusual in view of the very short distance between your machine and the screen. It is a fact that the shorter the throw the more difficult it is to produce a flickerless picture, and to do away with the blur you speak of, due to objects moving sideways on the screen. This statement must of course be taken with qualifications, in that, when you go over 125 ft. or so, then you meet other problems, but as compared with the average throw of 80 ft. you have a harder proposition to contend with.

The Edison transformer, if run wide open or at the highest point, admits, I believe, around 60 amperes. Your ⅝-in. carbons are too small for this service, and I would recommend first of all that you use ¾-in. carbons, both cored of the best make you can secure for your purpose which tests should determine. It is not an easy matter to maintain a steady brilliant light, with A. C. at the arc. In fact, it is a difficult problem. However, I will give you the following advice.

First—Experience proves that with A. C. the lower carbon should sit vertically, and the upper one ought to be set at an angle of about 25 to 30 degrees from the vertical line.

Second—The distance from the arc to the condenser is governed entirely by the focus of the condenser combination, which you use, and there is an adjustment provided on the lamp for moving it back and forth so that the aperture on your machine will be fully covered with light and no more, because any light on the outside in the aperture is wasted.

Third—I would recommend two 6½-in. condensers for your purpose, and with this combination the distance between your arc and the condenser will be around 3 ins.

Fourth—The shutter for interrupting the light should always be set as close to the moving picture lens tube or cells as possible, because the light rays spread as they leave the front lens, and the further out you cut the light the wider shutter blade is required; hence, always keep the shutter as close to the front lens as you can, still giving sufficient clearance.

The setting of the shutter should be such that when you rotate the machine in the direction it operates by means of turning the fly-wheel, the shutter blade should just cover the light when the intermittent sprocket begins to pull the film down, and the shutter blade should continue to cover the front of the lens until the intermittent movement has stopped the downward motion of the film.

With the Simplex projector there is an adjustment for the shutter which can be set by means of a knob on the outside of the mechanism. With the Simplex machine I would recommend that you proceed in the following manner: Set framing lever in the center of its movement; then turn the shutter adjusting knob one way until it comes to a stop, holding the mechanism still all the while. Then turn the shutter knob the opposite way, and count how many turns it will go; after you have done this, turn the knob back again half the number of turns, so that the adjustment of your shutter will be just half way, that is, it would allow you to advance the shutter or retard it. If you have this adjustment with the framing lever in the center of position, then set the front shutter as first directed, and clamp it tight. You understand this gives you perfect control of your shutter on the Simplex machine when it is in motion, as you have leeway both ways.

Fifth—The distance from the slide carrier on the Simplex lamp house to the aperture plate will vary under several conditions, but for your service I would make the distance about 12 inches. There should be no reason why your picture should not be distinct all over. It may be that your lens is out of order, and that the installation of a new lens would be of advantage to you.

HOME-MADE GENERATOR CONNECTED TO MOTOR GENERALLY UNSATISFACTORY

G. B. B., Buffalo Center, Iowa.—*I would like to have a little information through* Motion Picture News. *I have a* 4 *K. W. generator,* 110 *D. C. volts, and am operating same with an* 8 *H. P. gasoline engine. Now, would it be possible to run this generator at* 60 *volts and generate* 30 *amperes? The city has put in a new A. C. plant, and if I can belt a motor to my* 110 *outfit, and run it at* 60 *volts I might hook on. How many H. P. would it require to run generator? Belt wheel on generator is* 5 *ins. diameter, and runs at a speed of about* 1,300 *or* 1,350 *R. P. M. What sort of a rheostat would I have to have for* 60 *volts? What is the efficiency of Hallberg* 20*th Century* 20 *to* 40 *ampere motor generator?*

Ans.—I note you have a 110 volt D. C. generator, with a capacity of approximately 40 amperes when operating at a speed of 1,300 R. P. M., and that you may consider purchasing an A. C. motor to operate on the new city plant for driving the generator, providing you can reduce the voltage to 60.

As a general proposition, I would say that your scheme is not satisfactory, nor an efficient one, although it would be possible to connect your generator for 60-volt operation if it is a four-pole machine, and at the same time to install a new field controller and a new resistance specially designed for 30 amperes and 60-volt operation.

The expense to accomplish this result is not justified on account of the low efficiency which you would obtain with such a motor driven generator. The efficiency of your belted outfit would, in my opinion, not be more than 40 per cent. to 50 per cent. It would require at least a 5 H. P. motor to do your work, and a 7½ H. P. motor would be better.

If I were you I would rather keep my engine-driven outfit as it is for an emergency, and then install one of the modern motor generators for transforming the alternating city current into D. C. for your moving picture machine arc.

With an outfit like the Hallberg 20th Century motor generator for changing the A. C.-D. C., an efficiency of 68 per cent. to 70

per cent. is obtained, and no rheostat is required in series with the arc. A 20 to 40 ampere outfit has a 3 H. P. motor, and the larger outfit, which is generally recommended and used, is adjustable from 30 to 70 amperes, at the will of the operator, by means of a small controller, uses only a 5 H. P. motor. From this you can readily see that your makeshift machine, which would require at least 5 H. P. to produce only 30 amperes, would not be a paying proposition.

The modern motor generators as referred to are of the ball-bearing type, and have only two bearings, operating with minimum loss and maximum efficiency.

My experience has been that any form of home-made generator connected to a motor combination is not satisfactory, and costs a lot of money to operate. Select a good, reliable make motor generator, and I think you will be entirely satisfied, but in any case specify the following:

First—Can the Electric Light Co. supply either 110 or 220 volts, if wanted? Second—State cycles of current. Third—State if two phase or three phase, as well as single phase current can be secured. Fourth—Give distance from lens to screen, size of picture projected, and make and style of machine. If this information is at hand, the manufacturers can recommend the outfit best suited to your conditions.

BRUSH MARKS ON THE PICTURE SCREEN

J. T. H., Colorado Springs, Colo.—*I am taking the liberty of writing to you for a little advice concerning moving picture screens. We operate our machine 70 feet from the screen. We have what is called a "silver finish" screen, and we notice that it shows the brush marks on the clear places in the photographs. In looking around locally, we find so many different kinds of screens, and just as many different opinions as to their qualities for reflection purposes, and concluded that, owing to your large experience, you would be able to say what you thought was the best color for a screen. I hear some use gold color, some use cream, some a plain white, and others the silver finish, similar to the one we have.*

ANS.—Your complaint about brush marks showing on your silver finished screen, when you have a scene projected showing in part a sky for instance, where the light passes right through the film, is evidently due to a defect in your particular screen, because the better made metallic coated screen shows absolutely no streaks or marks.

Of course, you understand that a perfectly coated screen having a metallic finish can be injured or streaked by improper washing, or if somebody not experienced has tried to refinish or recoat it, but under normal conditions the brush marks do not show.

As a matter of fact, many of the modern screens are not painted with a brush at all—the compound is put on in a different manner by different manufacturers.

The choice in the finish of a screen is entirely in the hands of the purchaser. Some prefer a brilliant, bright silver finish, others like a brassy finish; then again, we have others who prefer the dark, what is called "gold finish."

If your screen is fairly new, and was sold to you by a responsible manufacturer, I am sure that if you communicate with the maker he will be glad to make good, and that is what I recommend you to do first of all. If, then, you should not receive satisfaction, drop me a line again and I will be glad to give you further suggestions.

PROPOSED ORDINANCE WOULD REQUIRE N. Y. CITY OPERATORS TO PAY LICENSE FEES

A PROPOSED ordinance to provide for fees for examination of and licensing of motion picture operators in Greater New York will be submitted to the board of aldermen within a few weeks.

The ordinance was submitted by Commissioner Williams April 6, 1914, but failed of passage. This work costs the city from $6,000 to $7,000 a year, some 1,500 to 1,800 persons receiving licenses yearly, and about 1,700 applicants being rejected.

The ordinance would require the applicant to pay an examination fee of $2.50, a license fee of $2.50 in addition, if the license is issued, and an annual renewal fee of $1 for each annual renewal of the license. The examination fee would be retained by the city whether the applicant passed or not.

WOULD YOU CARE

If we could show you how to MAKE MORE MONEY? How to substantially increase your receipts at a small outlay?

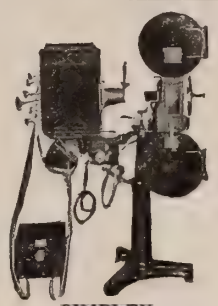
We have a proposition of interest to all Moving Picture Exhibitors and Managers, that has never been placed before them.

We will sell you a NEW GENUINE POWER'S, NEW 1916 MOTIOGRAPH, EDISON OR A SIMPLEX MACHINE, guaranteed for one year from date of sale, on easy monthly payments.

Drop us a line today and we will tell you all about our plan.

AMUSEMENT SUPPLY CO.

6th Floor Cambridge Building
N. W. Cor. 5th and Randolph Chicago, Illinois
Distributors of the
Power's, Motiograph, Edison and Simplex Machines and Genuine Parts



SIMPLEX

MR. EXHIBITOR

Let us figure with you on those machines that you are going to buy. We have a proposition that will interest you both in Theatre equipment and supplies. Write for our special price list of supplies.

CARBONS TO BURN.

EXHIBITORS SUPPLY CO.

122 South Michigan Avenue Chicago, Ill.

Distributors of
Simplex, Power's, Motiograph and Edison Machines and Genuine Parts.

WE ARE HEADQUARTERS FOR

Hallberg's 20th Century Motor Generator

Changes A. C. to D. C. at less cost, yet greater efficiency than any other.
Ask for descriptive circular

Power, Simplex and Baird Machines and Minusa Gold Fibre Screens

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Beautifully Colored

Troy Slide & Sign Co.
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Single or Double Arc

Single, two or three phase circuit

110, 220, 440 Volts

A. C. to Controlled D. C.

D. C. to Controlled D. C.



TransVerteR
TRADE MARK

is a complete—upright electrical unit, that furnishes the best possible direct current light for motion picture projection and may be installed and operated in any projection booth.

Better pictures, bigger profit and perfect automatic arc regulation.

Send for booklet **"The Perfect Arc"**

The Hertner Electric & Mfg. Co.
Department N, Cleveland, Ohio, U. S. A.

A Hurry Call for Help

is quite the common occurence when big things in the exhibiting line are attempted and perfect projection is desired. That the call is invariably for the

Radium Gold Fibre Screen

is proof conclusive that Radium Gold Fibre Screens stand for the last word in quality in the minds of men who know—the men who are doing big things.

Write for sample, price and details of our new sales plan.

Radium Gold Fibre Screen, Inc.
No. 220 W. 42nd St., New York City

CANADIAN DISTRIBUTORS
Allfeatures, Ltd., 56 King St., W., Toronto, Canada
Allfeatures, Ltd., Scala Theatre Bldg., Montreal, Canada

VALIDITY OF LE ROY PATENT SUSTAINED BY U. S. COURT DECISION

ON November 18, 1915, a decree was entered in the United States District Court for the Southern District of New York by the Hon. Learned Hand, in the suit of Jean A. Le Roy, of 133 Third avenue, New York City, against Lewis Hetz, of 302 East Twenty-third street, New York City, sustaining the validity of Le Roy patent No. 864,314, of 1907, for Independent Framing Devices for Kinetoscopes, and ordering an injunction to issue restraining the defendant, Hetz, from further infringement of this patent by the manufacture, sale or use of this device. The case was referred to a Master, to take an account of the damages to be assessed in the case.

A few days previous a preliminary injunction was ordered to issue in another suit against Hetz, based on Le Roy patent No. 1,075,215, of 1913, for Automatically Controlled Fire Shutter for Kinetoscopes. This suit is also pending in the United States District Court for the Southern District of New York, the complainants being Jean A. Le Roy and Chester R. Baird, and the defendant being the same Lewis Hetz. The injunction order in this case was also made by Judge Hand.

It appears that the situation in this second suit is complicated by the existence of certain suits by Le Roy and Baird against moving picture houses in Buffalo, N. Y., using a well-known make of projector, and the manufacturer involved in the Buffalo cases being desirous of making those the test cases. It was arranged that the suit against Hetz on this patent should be postponed, but that an injunction should be issued against him in the meantime.

TROY, N. Y., OPERATORS DEMAND ASSISTANTS FOR EACH PICTURE HOUSE

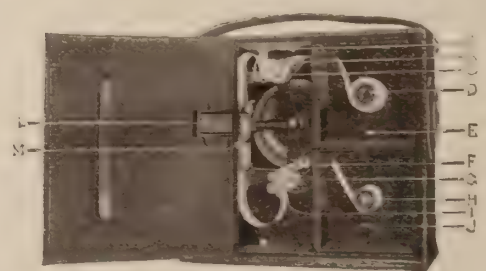
MOTION PICTURE theatre owners in Troy, N. Y., have been asked by a committee of the operators to grant them an assistant for each picture house in that city and the managers have taken the matter under consideration and will announce their decision later.

It has been hinted that unless the managers or owners of the theatres grant the demand for an assistant there will be a strike of the operators. The committee which waited on the managers said there was no desire on their part to have a strike but they would insist that the demand be complied with and with as little delay as possible. They set forth that their hours are long and that an assistant was absolutely necessary.

KINOGRAPH IS A PRACTICAL MOTION PICTURE CAMERA OF INTEREST TO EXHIBITORS FOR TAKING LOCAL EVENTS

THE Kinograph, sold by the International Photo Sales Corporation, 11 East 40th street, New York City, is a most practical motion picture camera, of simplified design, durably constructed, beautifully finished, capable of the most critical work, and yet sold at a very moderate price. Standard size motion picture film is used, so that pictures made with it can be projected in any motion picture theatre with any standard projector. The movement of the Kinograph is standard, making sixteen exposures on one foot of film per second, the capacity of the magazines being 200 feet of film.

The interior mechanism of the Kinograph is a unit in itself, supported on a metal plate, as shown. This type of construction

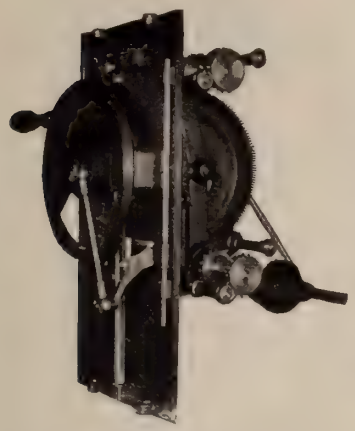


A-B-F-I Film Guide Rollers
C-G Film Sprockets
D-H Film Spools
E-J Film Magazines
M Film Gate
L Focussing Finder

Side View of Kinograph with door open showing film in position.

imparts great rigidity and durability to the Kinograph adding to the steadiness of pictures.

A spring-actuated pressure plate, which is adjustable, is mounted on the film gate. This plate has a rocking movement, which give an even pressure on the full width of the film during exposure. The film is moved by a pin instead of the claw movement used in many other forms of motion picture cameras.



Front view of interior mechanism, showing revolving shutter, the whole mounted on a solid carrying plate.

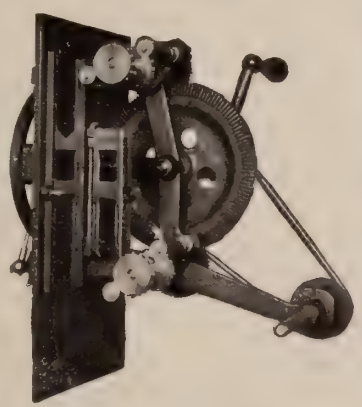
The revolving shutter acts as a balance wheel, being heavily reinforced, as illustrated. The actual speed of the shutter gives 1/32nd of a second exposure, this being the best average speed for general work. It must be remembered that, due to the short focus lens used in motion picture work, 1/32nd of a second is about the equivalent of 1/100th of a second on the average hand camera.

The Kinograph is easily loaded, an important feature when it is necessary to insert a new film in the open.

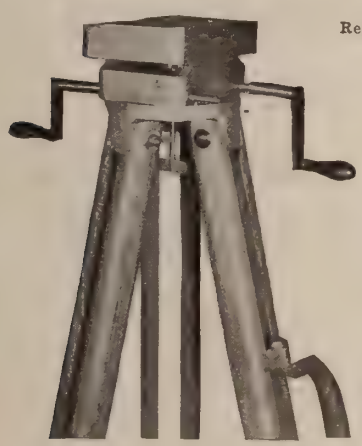
The box of the Kinograph is made of thoroughly seasoned hardwood, cross grained, and is covered with durable fine grain black morocco leather.

It is provided with a focusing finder by means of which focusing can be accurately done direct on the film.

For an exhibitor to have a motion picture camera always in readiness is now becoming almost a necessity. There is not a town in the country where things are not happening all the time, which would be of the greatest interest to picture theatre patrons. The exhibitor or manager, who has his own camera, and is on the scene of action, will soon make for himself a reputation among theatre-goers, which will establish him as the most progressive theatre man in the town.



Rear view of interior mechanism showing film gate open.



Adjustable Tripod.

Local pictures of this kind, which are being shown in many places, have proved to be the best possible money makers. All people are vain to the extent of liking to see themselves in a mirror in a still picture, or to a far more acute degree, in motion pictures. The novelty has by no means worn off and the experience of scores of exhibitors has demonstrated this to be a source of creating and sustaining interest.

ANIMATOGRAPH REPRESENTATIVE VISITS COAST

S. G. ROSE, of the Victor Animatograph Company, has been calling upon machine and supply dealers of San Francisco of late and has succeeded in securing trial orders for a number of the light portable projection machines made by this Western concern.

Make Patrons— and Hold Them

It is the steady patrons who give you your profits—not the one time visitors. More come, and still more return over and over when your pictures have the vivid, accurate brilliancy given by

Bausch and Lomb Projection Lenses

They project the film story true to life, with every detail brought out—and that means interest. Give your machine the advantages of the Bausch & Lomb objectives and condensers, the equipment which discriminating operators know is standard.

Edison and Nicholas Power Machines are regularly supplied with them—and any film exchange can supply you.

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Leading American manufacturers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons) and other high grade optical products.

REFLEX

(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core

We have received so many requests for samples that we have decided for the next week to send samples of **Reflex** carbons to everyone enclosing **twenty-five cents or coins.**

Be sure to let us know your amperage and whether you use D. C. or A. C.

To give **Reflex** carbons a thorough test, Mr. Manager, you should use at least fifty, to become thoroughly acquainted with their construction and burning. Carbons bear an important part in making your profits. It will pay you to try **Reflex** carbons. **Send us your order now.**

¾ x 12 plain cored, $10.00 per 100 carbons
⅝ x 12 plain cored, $7.50 per 100 carbons
⅝ x 6 copper coated cored, $3.75 per 100 carbons
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If your dealer cannot supply you with **Reflex** carbons send cash with your order or instruct us to ship C.O.D., and we will fill sample orders in lots of fifty each in all the above sizes.

Watch our weekly advertisements. We want to help you get a better light.

JONES & CAMMACK
SOLE IMPORTERS
12 Bridge Street **New York City**



8 Years of Constant Hard Work has Completed the

HALLBERG 20th CENTURY MOTOR GENERATOR

It Costs Only

$249

For 30 to 70 Amp. D. C. Capacity

Including (1) Lamp Control, $20 extra for control for (2) 30 to 40 amp. arc's—or $50 extra for control for (2) 30-40 amp. arc's on fine switchboards with volt and amp. meters and special field rheostat—No live part on front of boards.

For 110 or 220 volt, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

Weight, 450 lbs. Height, 15″ Width, 15″ Length, 28″

It Fits Under Any Make Machine

YOUR OPERATOR CAN INSTALL IT—NO SPECIAL WIRING

OTHER SIZES AND STYLES OF ALL KINDS — QUOTED UPON REQUEST

I equip your theatre completely all make machines, carbons and supplies.

Send $2.50 for latest Operators' Book, "MOTION PICTURE ELECTRICITY"

J. H. HALLBERG Swedish Electrical Engineer

34 East 23 St. The House of Quality New York

SELF-LOCKING FILM BOX A NEW CONVENIENCE FOR THE BOOTH

THE Theatre & Office Supply Company, of Aberdeen, Washington, have just manufactured the "Self-locking film box," which is composed of ten compartments, each large enough to hold one reel of film. Each one of these film reel compartments are absolutely separate, and each have their own door. This door, when released, falls in a groove, causing it to extend below the box. When the reel is inserted and the door raised, it is held in place and securely locked by an electrical device, which operates a set of magnets engaging bolts carried by the armature of each magnet. The current for this is supplied by dry cell batteries placed in a compartment fastened at the end of the film box.



This box is particularly well suited for storing films after they reach the theatre booth, for each reel has its own compartment, which makes it absolutely safe. In case of trouble there are no reels lying around the booth which are about to be used. Unless each reel is actually in the machine it is securely locked up in a fireproof box away from everything which might otherwise cause trouble.

EASTERN MAINE'S NEWEST PICTURE THEATRE IS WELL EQUIPPED

THE Bijou theatre, in Old Town, Maine, the newest theatre in eastern Maine devoted to motion pictures, opened Thanksgiving Day, with O. B. Fernandez as proprietor and Paul Carrow as house manager and ticket seller. Harold Dorr is musician and Clarence O'Brien chief operator.

The new theatre occupies the first floor of the new Masonic block in Old Town, and the seating capacity is 625.

The auditorium is 92 feet long and 36 feet wide, and the ceiling is 30 feet above the floor. There are 475 seats on the floor and in the balcony there are 150 more.

Walls and ceiling of the auditorium are covered with steel and the indirect lighting system is used. High up on the walls are two big 36-inch ventilators with exhaust fans behind them drawing out the impure air all the time the theatre is occupied. The heating radiators are along the sides of the walls, in the lobby and vestibule.

The entire front of the building except for the stairway to the upper floors is given over to the two big entrances.

The operating booth is particularly well equipped and has two machines with a Westinghouse motor generator set.

Mr. Fernandez is the proprietor of the New Central theatre in Old Town, which is to be continued with the new house.

'FRISCO THEATRE OWNERS OPPOSE CHANGE IN BUILDING LAWS

THE Building Committee of the Board of Supervisors of San Francisco has gone on record against the proposed enlargement of moving picture theatres in buildings of frame construction. For some time it has been known that owners of frame buildings and a coterie of exhibitors were planning to make an attempt to secure changes in the present ordinances, and the matter came up for consideration at the meeting of the committee on November 16.

The present regulations permit the operation of moving picture houses in frame structures only when there are accommodations for less than four hundred persons. Where the seating capacity is larger the building must be fireproof, or Class A, as it is known there. The building inspector and fire marshal opposed the change, and many exhibitors, even those conducting shows in frame structures, expressed themselves as being satisfied with the present regulations. On this showing, the committee declined to have anything further to do with the matter.

NOVELTY SLIDE CO. NEW YORK

Your Exchange will supply you with

NOVELTY SLIDES

for every feature you book. Ask for them. Insist on the slides with the orange mat. You can see the difference on the curtain.

Catalogs on all slides FREE.

Novelty Slide Company

67 W. 23 St., New York

Feaster No-Rewind Machine

Bulletin No. 18

"A FRIEND IN NEED IS A FRIEND INDEED"

You cannot know the value of the above without having tried the FEASTER in your projecting booth.

The FEASTER does away with all the evils due to rewinding, and makes work in the booth a pleasure.

DO NOT TAKE OUR WORD FOR IT. Why not try it and prove to your satisfaction that the FEASTER does all we claim for it and more.

For full particulars, address

Byron Chandler, Inc.

1482 Broadway New York City



"PERFECTION IN PROJECTION"

Forty—Gold King Screens—Forty

Sold in one order to the University of Oklahoma

The order was secured in the face of keen competition and strictly on merit alone. Director J. W. Scroggs of The University of Oklahoma says: "You may say that we selected your screen after comparative tests with every other screen made. This fact would show what we think of them."

Skeptical Exhibitors, Think It Over

Our Great Ten Day Free Trial Offer Is Open to You

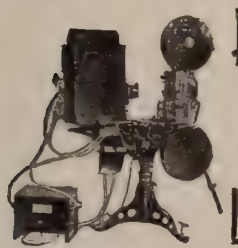
Take advantage of it and be convinced that the Gold King Screen will give you perfect projection with less JUICE. Will send sample on application, but a full sized screen on stretcher frame will be a fairer test.

GOLD KING SCREEN CO. FACTORY AND OFFICE **Altus, Okla.**

SPECIAL REPRESENTATIVES

Burrows & Harrison, Los Angeles, Cal., Security Bldg.
Monarch Film Exchange, Omaha, Neb.
Kriterion Company of Boston, Boston, Mass.
Swanson & Nolan Supply Co., Denver, Col.
Columbus Theatre Equipment Co., Columbus, O.
Consolidated Film & Supply Co., Atlanta, Ga.
Kansas City Machine & Supply Co., Kansas City, Mo.

DO you realize—Mr. Advertiser—that your announcement in this issue of MOTION PICTURE NEWS is the *first* to reach the exhibitor this week? If your announcement is not in this issue then your competitor's announcement reaches the reader *first*.



A LONG-LIFE PROJECTOR

To eliminate the renewal of motion picture machines every few years and to safeguard perfect projection throughout, you must select a machine capable of standing the hard grind of daily work for many years to come. There is only one machine that will give as good service after constant work for six and seven years as when first installed; that is, the American Standard Motion Picture Machine—the MASTER MODEL.

Write to the address below for complete particulars and new circular.

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY, INC.
One Hundred Ten and Twelve West Fortieth Street, New York

MOVING PICTURE SUPPLY DEALERS—NOTICE

We are making the necessary arrangements to construct a moving picture mechanism and complete machine in which there will be embodied all the up-to-date features and a few improvements in addition. A substantial, strong, large, well built, flickerless and noiseless machine, the cost not exceeding $175.00 or $200.00 with motor attachments. A liberal discount will be given to dealers, with no restrictions or strings attached to their handling them.

THE STERN MANUFACTURING COMPANY
IN THE GAME FOR 16 YEARS

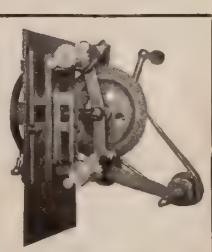


THE KINOGRAPH M. P. CAMERA

200 FEET CAPACITY — WITHOUT LENS $52.50
SINGLE UNIT MECHANISM — WITH TESSAR F3.5 LENS $80.50

A professional camera using standard size film. With the Kinograph the exhibitor can film his own local events. Write for descriptive literature.

INTERNATIONAL PHOTO SALES CORPORATION
11 EAST 40th STREET NEW YORK



Building and Furnishings

Edited by Nathan Myers

HOW TO GO ABOUT BUILDING A MODERN THEATRE: FIRST, SELECT A GOOD ARCHITECT

MANY letters have been received by the editor of this department requesting confidential replies. While it is contrary to the custom of all papers to answer any inquiries other than through its columns, the writer and this paper have been so desirous of fulfilling the wishes of its patrons that heretofore the requests have been complied with. We invite the continuance of such inquiries, but in general they will be answered through our columns, keeping confidential any items of identification.

We have received a letter as follows:

"I have at the present time a house seating ——— on ground floor, finely ventilated, latest equipment and, in fact, an up-to-date house in every respect, but too small to accommodate my present business. Within a very short time we are expecting to build another house, seating about 1,500 people, and what I am after is 'dope' on a new theatre. Is there a book published on theatre building? . . . We have a lot —— by —— feet. What size house would be practical? With or without balcony? Screen in front or back of house? Has this last one question proven a success? Operating room with full throw or suspended, say, 45 or 50 feet from screen?"

Our correspondent is evidently a very successful exhibitor. He has a fair-sized house, a rather large size for the town he is in, but his business must be good, and he no doubt appreciates the advantage of a larger house, not only for the future, but likely for the present. In the past he might have traveled alone, but in his new undertaking he must at once have a true and trusted scout. He must without delay select a competent architect as that guide.

In several recent articles we dwelt on the requisites of such an advisor, and how he might be selected. We will not repeat at this time.

If the owner desires to favor a local architect for any of many possible reasons, he must do so only if the said party has every required ability. If the owner is not self assured that the local architect is so equipped, and if he still desires to have him, at least to share in the work, then he, the owner, should see that the architect associate himself with a competent theatre architect in one of many ways that may be possible.

There is no book published that can be of any value to the prospective theatre builder. There are no set standards, as in school architecture. Each problem always is and must be a development in itself, resulting from definite requirements and inspirations received by and created within the mind of the architect. The size of the plot, the city and state ordinances, the amount of money to be invested, the class of clientage to be catered to, and the class of show to be given are only a few of the many items in assisting the determination of the final solution.

The correspondent possesses a plot of ground of such size and shape that will lend itself to a very successful solution.

The size of house that would be practicable would be determined by the cost and the desired seating. Likewise, whether the balcony is to be installed or omitted would be determined by the amount of seats to be required. If the seating can be provided on the floor, the original cost of the building, as well as future administrative expenses, will be kept to a minimum.

Direct projection of pictures from the rear of the patrons to a screen placed in front of them has always resulted most successfully. In a recent article we noted the advantages of a transparent screen, where the screen would be placed in a way that it would divide the house into two parts, thus providing for two different classes of patrons.

The booth should be placed so far as possible, in direct throw, that is, on the center axis of the house, and raised above horizontal projection as little as possible. This will give the best picture.

The distance of the throw need not worry anyone, except that the farther away the booth is from the screen the greater will be the required amperage. The writer has seen perfect projection and perfect pictures at a throw of over one hundred and fifty feet.

BUREAU OF STANDARDS ESTABLISHED BY BOARD OF TRADE

AT the November meeting of the Board of Directors of the Motion Picture Board of Trade, a resolution was passed creating a Bureau of Standards. This bureau will consist of experts on each of the several matters that come within its scope. The first matter to be taken up will be standardizing the machinery used in the production, printing and projection of motion pictures.

At present each manufacturer of apparatus has his own standard and there are nearly as many standards as there are factories. After the bureau has made its investigation and reports its findings to the Board of Trade, a pamphlet will be issued giving the standards which have been set. The principal manufacturers of the classes involved are now members of the organization, and others who are not at the moment enjoying that privilege have made application on hearing of the standardization plan.

At first glance this may seem like a trivial matter to the user of films, but when the exhibitor finds that he is getting better projection because the film fits his projection machine, and the producer finds that raw stock from one maker will work as well as that of another without installing expensive and special machinery, the benefit and saving is manifest.

An added advantage is that with the perforating machines all working to make the same size and shape of sprocket holes, this can be done more cheaply by the raw stock manufacturer than by each individual manufacturer.

DECORATORS SUPPLY CLOSES CONTRACTS FOR TENNESSEE AND SOUTH DAKOTA THEATRES

A. F. POWERS, of the Decorators' Supply Company, recently closed a contract with W. H. Wassmann for the ornamental plaster decorations of the new Wassmann theatre at Nashville, Tenn.

This theatre will be completed shortly after January 1, and will be one of the finest in the South. It will be devoted exclusively to feature pictures, and in every respect will be of the highest type in decoration, seating and appointments. Marr and Holman of Nashville are the architects.

The Decorators' Supply Company also designed the remodeling and are furnishing the ornamental plaster decorations for the Jewel theatre at Sioux Falls, S. D., and a theatre at Maquoketa, Iowa.

GOLD KING SCREENS INSTALLED IN KANSAS, CALIFORNIA AND ARIZONA THEATRES

GOLD KING SCREENS are increasing in output. President Jones reports that the demand for the Gold King Screen is increasing to such an extent that he will be compelled to enlarge his plant.

The following theatres have made installations this week: The Alhambra theatre, Los Angeles, Cal.; New Morgan theatre, Henrietta, Okla.; J. R. Burford and Company, Arkansas City, Kansas, operating the Rex, Lotus and Gem theatres; Lamara theatre, Phoenix, Ariz., and Pastime theatre, Canadian, Tex.

PHOTOPLAY THEATRES HERE AND THERE ACROSS THE COUNTRY

DEFECTIVE wiring caused the total destruction by fire of the new motion picture theatre at Whitesboro, recently opened by Mr. Hanson. It is not known whether Mr. Hanson will rebuild or not.

Mr. C. W. Allen, 117 Pond street, Syracuse, has remodeled a store at the above address, and will open it as a first class motion picture theatre within the next week.

Plans have been drawn for A. Steinberg, of 564 Main street, Poughkeepsie, for a $30,000 four story building to be erected at 568 Main street. The ground floor is to be given over to a motion picture theatre.

T. Capron has opened the Olympic picture theatre in Main street, Schuylerville.

Ground was broken recently by Sheer Bros. and Samuel Gallucci of Corona for a moving picture theatre, of brick structure, on the north side of Corona avenue, near Hampton street, Elmhurst. This theatre will be the third which is now under construction by the firm. One house, the Palace theatre, costing $20,000, is nearing completion at Jackson avenue and Forty-fourth street, while another theatre, costing $10,000, is well under way on Kingsland avenue, near Way, Corona.

Plans have been filed for making over the old Atlantic Garden, at 50 and 52 Bowery, N. Y., into vaudeville and moving picture theatre, at a cost of $10,000. The William Kramer's Sons Realty Company is the owner, and Henry Regelmann the architect.

OREGON

W. D. Ingles has leased the American theatre at Condon.

W. G. Chandler is preparing plans, and will superintend the erection of a two-story concrete theatre at Bend, for W. P. Murphy. Estimated cost, $5,793.

Contract has been awarded to Siewart & Engstrom for repairs and improvements on the Grand theatre at Salem. Improvements include tiled floor, marble wainscot, steel ceiling, mahogany doors, stairway, and fireproof moving picture booth. Estimated cost, $2,500.

Contract for constructing of concrete theatre at Mansfield, on Sherman avenue for W. P. Murphy, has been let, to be leased to Dennis Hall. Estimated cost to be $5,783.

PENNSYLVANIA

Peter F. Sharpe, manager of the Lansford Opera House, Philadelphia, is working on plans for a $10,000 theatre to be erected in Coaldale.

One of the Rowland and Clark houses located at Bellevue, known as the Bellevue theatre, is being remodeled, and when the work is completed it will be one of the best theatres in that suburb of Pittsburgh. The owners have installed a new heating plant and ventilating system.

Three new theatres at Altoona are soon to be completed. This will increase the list of theatres in the Pittsburgh district to fifteen.

All of the theatres will be opened at the same time and will be ready for active work about Christmas. The work on all of the buildings is being rushed as fast as possible, and a demand has been made on the companies furnishing the equipment to be ready to place the seats and other necessary adjuncts early in December.

Silverman Brothers' new theatre, which is to be called The Strand, is located at Sixteenth street and Eleventh avenue. It will have a seating capacity of 1,600, and will represent an investment of $100,000.

J. C. Orr is building a new theatre in the residence section of Altoona at Fourth street and Sixth avenue. It will have a capacity of 700, and will cost in the neighborhood of $15,000. It will be modern and fireproof throughout.

The P. O. S. of A. building in which the hall of this organization is located is to be remodeled and will shortly have its first floor turned into a motion picture theatre. The house will seat 500 persons and will be ready for occupancy by the first of the year.

The Queen, a $15,000 moving picture house, opened its doors November 1, at Eleventh and Buttonwood streets, Reading. Harry J. Witman and Samuel E. King are the proprietors of the new house, and Robert Hammer has been engaged as manager.

The Rex theatre, Brownsville's new picture house, opened for the approval of the public November 8.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms.

Write for catalog.

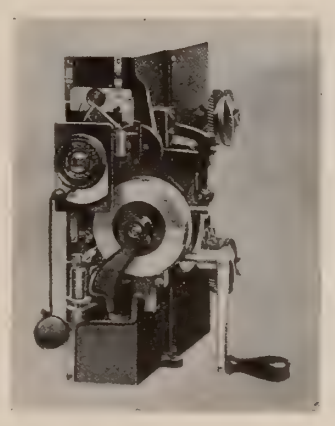
THE NEWMAN MFG. CO.

717 Sycamore St., Cincinnati, Ohio

Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.

Coast representative, G. A. Metcalfe, 117 Goldengate Avenue, San Francisco, California.





THE UNIVERSAL CAMERA

For Motion Photography

The mechanism is as carefully and scientifically constructed as the movement of a standard watch.

The Universal assembled without the case. Front view showing the lens, flywheel, shutter and aperture adjustment, and the one-to-one crank shaft.

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ACTIVITIES OF WASHINGTON STATE EXHIBITORS

THE Liberty and Clemmer theatres, Seattle, have raised the general admission price to fifteen cents. The Liberty theatre is running the Triangle program and playing to capacity.

The Melbourne theatre, Seattle, has recently been closed owing to a fire in the rear of the theatre, which was caused by the carelessness of a workman who was repairing the pipe organ. The theatre was damaged to the extent of eight thousand dollars.

William Sothern, of the Grand theatre at Bellingham, has contracted for the Triangle.

E. H. Haubrock has reopened the Pastime theatre at Everson. Mr. Haubrock formerly had the Apollo theatre in South Bellingham.

William Code, of the Alaska Dream theatre, of Nome, Alaska, arrived in Seattle rencently on the steamer Victoria. Mr. Code reports a very good business in Alaska. He will remain in Seattle thoughout the winter.

The new Dream theatre, Monroe, is now in operation.

C. D. Robinson has sold his interest in the Rex theatre, Spokane, to D. W. Copeland.

GRAHAM OPENS NEW THEATRE DECEMBER 18

ANNOUNCEMENT as to the opening date of the Merrill theatre, Milwaukee's newest downtown theatre, has been made by Manager Harry Graham. It will be opened to the public Saturday evening, December 18. The Triangle program will be presented at the Merrill at a fifteen cent admission fee, the highest in the city.

The Unique theatre on Main street, Milwaukee, one of the first picture houses in that city, has been leased for two years by the Frellson Amusement Company to the Unique Theatre Company, which will be managed by Charles C. Frellson. Exterior improvements will be made at the theatre.

A motion picture theatre that will seat 800 will be erected soon at Howell and Kinnickinnic avenues, Milwaukee. The building will be of solid brick, and will measure 40x160 feet.

MINUSA SCREENS INSTALLED IN METROPOLITAN OPERA HOUSE, PHILADELPHIA

WHEN the Shubert interests opened the Metropolitan Opera House, at Philadelphia, they placed an order with the Minusa Cine Products Company, of St. Louis, for a Gold Fibre screen, to be built to fit the specifications of that house.

This screen was a very large one, and the installing of it was done under the supervision of the Lewis M. Swaab Company, of Philadelphia.

Mr. Temple, of the Shubert interests, was so pleased with the results on the screen manufactured especially for the Hippodrome at New York last spring that the Minusa Gold Fibre is in strong favor with him.

OFFICIALS WARN EAST ST. LOUIS THEATRES AGAINST OVERCROWDING

MAYOR MOLLMAN, of East St. Louis, Ill., received complaints last week from theatre patrons that a vaudeville house in the business section of the city was violating the safety regulations by allowing spectators to stand in the aisles while the performance was going on.

As a result of the complaint, the Mayor, Building Commissioner Guenther, Fire Chief Tobin and State Fire Marshal Brucks started an investigation tour of all the theatres in the city, and the proprietors and managers of theatres were all warned by the officials that if there were any more complaints warrants would be issued.

PRECISION ISSUES CATALOG AND INSTRUCTION BOOK FOR SIMPLEX USERS

THE Precision Machine Company, Inc., have just issued their 1915-1916 catalogue of "The Simplex DeLux Projector," as well as price list of parts. This is gotten up in a most attractive way and, being absolutely complete, should be in the hands of every theatre owner and operator using the Simplex projector.

In addition to this an instruction book has been issued which, if carefully studied, should absolutely eliminate any trouble on the part of the Simplex users.



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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

THE THEATRE TULARE has been opened at Tulare, under the management of G. L. Ferguson. The house has a seating capacity of more than five hundred and cost in the neighborhood of $10,000.

A moving picture theatre to cost approximately $40,000 is to be erected at Anaheim, by J. Cassou. The architect is Eugene M. Durfee, of that city.

A moving picture machine has been installed in the Congregational church at Oroville, and entertainments will be given regularly.

The People's theatre at Martinez, a town near San Francisco, is now being conducted by A. J. Trowbridge, who has leased it from John B. Maloche.

The Hayward theatre and opera house at Hayward is now being conducted by B. Busby and Mr. Davis, formerly of Spokane, the interests of McKenna and Shelton having been taken over recently.

The G. and G. theatre at St. Helena, recently taken over by L. H. Killingsworth, is to be known in the future as The Liberty.

The Friendly Inn Association is preparing to erect an auditorium at Morgan Hill. A. P. Hill, Jr., of San Jose, Calif., is the architect.

Kendal Kay, a newspaper man of Eureka has purchased an interest in the Pastime theatre of that place.

Edward M. Evers has taken out a permit for the remodeling of his moving picture theatre at 2774 Diamond street, San Francisco.

IDAHO

Ben and James Mahoney, of Albion, have purchased the Dave Lewis' property and are tearing down wooden buildings with a view of erecting a motion picture theatre.

A contract for the erection of a moving picture theatre at Filed has been awarded to the Northern Pacific Construction Company, of Pocatello.

Salladay & Wilkinson have decided to construct their proposed building this fall at Twin Falls. A moving picture theatre will occupy the lower floor.

Fred G. Caldwell of the Crown Amusement Co. has awarded contract for the erection of a theatre on So. Main street at Pocatello.

ILLINOIS

Thomas Vanpreter, of East Alton, has opened a new motion picture theatre in that city. The building seats about 300 persons.

J. P. Wilson, of Astoria, has purchased the Gem motion picture theatre at Macomb from L. L. Butterfield & Son.

The petition of Emil Mykofka for permission to open a motion picture theatre at 1836 South Fifteenth street, Springfield, was recently referred to Commissioner Hamilton's department. Mykofka has received the consent of property owners in 400 feet in each direction from the location of the proposed show house. This is the legal requirement.

INDIANA

C. C. Lower, Crystal theatre, Muncie, reports that business has been exceedingly good in the short time he has had the house and that he is endeavoring to secure property in the rear of his theatre so as to be able to increase his seating capacity.

Cecil Grames, manager of the Royal theatre, at Albany, expects to remodel his theatre in the near future and change the name. He will run a voting contest to decide on the new name.

The Gem theatre at Liberty will be reopened soon by Harry Shriner, following a renovation of the theatre and refurnishing of the interior. Pictures will be shown every night in the week and ten cents admission will be charged on three alternative nights. Mr. Shriner formerly was connected with Mr. Bufflerin operating the Union theatre.

Harold Kelly is now proprietor of both the Star and Princess theatres at Montpelier. He says that he will run vaudeville and pictures at the Star, while pictures only will be shown at the Princess.

Moving pictures will be shown in the future at the Henry Opera House at Auburn on Saturday and Sunday. The house heretofore has played vaudeville and road shows only. Harry Henry is proprietor and manager of the house.

George Brookins, manager of the Lyceum and Palace theatres, at Columbia City, has arranged to play vaudeville three days each week in his Lyceum theatre and pictures in the other three. The Palace will continue with pictures only, as in the past.

The new Arlington theatre at Huntingburg recently reopened.

A $5,000 pipe organ is being installed at the Jefferson theatre at Goshen.

The Willard theatre at Michigan City reopened recently after it had been renovated by Mrs. John Burns, the owner.

An automatic flash sign, with vari-colored globes on both ends to produce illuminated fountains is to be installed at the Strand theatre, at Shelbyville by William Meloy, the proprietor. A piano, costing $1,500, is to be installed, and a 5,000 pipe organ has been bought. About $12,000 will be spent in furnishing the theatre, according to Mr. Meloy.

IOWA

Henry Graaf, proprietor of the Grand theatre, Estherville, has the plans and specifications of a new theatre building perfected and work will begin on it soon.

Mr. Bopp has sold the Palm theatre, Clear Lake, to C. E. Carragher, of Rudd.

Lee Birmingham has bought an interest in the Virginia theatre, Boone, and will in the future manage it.

KANSAS

On November 15 the Electric motion picture theatre, at Arkansas City, was destroyed by fire. It was owned by A. Kimball. It will be rebuilt.

Grubel Brothers, of Kansas City, Kansas, who at the present time operate shows in Topeka and Kansas City, Kansas, St. Joseph and Joplin, Missouri, are erecting a house in Topeka. It will seat 2,000. W. P. Cuff will be the manager.

Herbert Thatcher is building a new theatre on the main street of Salina. It will be modern in every way and seat 1,000. It is to be constructed of steel and reinforced concrete.

Mankato is to have a modern picture theatre. J. P. Fair, president of the Mankato National bank, will build the new theatre on a lot adjoining his bank. Plans are being prepared. The building will be twenty-five feet wide and 100 feet long.

LOUISIANA

The Helen theatre, New Orleans, owned by Professor Gregory, principal of the Boys' High School, has been rebuilt since the recent storm took its roof off. Joseph J. Fabacher and his son will manage the house.

General Manager Cornelius, of the Hippodrome Theatre Company, operating in Shreveport and Texarkana, is planning to build in Alexandria. He also says that is it probable that Shreveport people will soon have an opportunity to see the Triangle program in his house.

The Electric theatre, Oak Grove, has been turned into a winter theatre after a season as an airdome. A roof has been added and heaters installed.

C. J. Goodwin, owner of the Princess theatre, Bastrop, has finished decorating and improving his theatre inside and out. Additional exits have also been provided.

To inaugurate the opening of Foto's Folly theatre, the new pic-

ture playhouse in Algiers, Philip Foto, the owner, gave the entire receipts to St. Vincent de Paul's Society, a local charitable institution. The event was a big success. The Foto theatre is a handsome structure, and cost $37,500. It is constructed of pressed brick and frame material, is finished beautifully and equipped with every modern convenience. It was built by A. Rouprich, of McDonoghville.

MAINE

The Saco Amusement Co. is erecting a picture theatre at Saco, for the Maine Theatres, Inc. The house will seat 800.

The Casino, Westbrook, East End, formerly operated as a combination picture and dance hall has been leased and opened under entirely new management, as a moving picture house, Saturday, November 6.

Stephen Bogrett, who was transferred to Lewiston, has returned to Bangor to resume the management of the Bijou and Park theatres, A. P. Bibber, who succeeded him here for the Keith interests, having been sent back to Lewiston.

An important business transfer in Bangor was the recent sale of the Strand theatre by Mrs. E. W. Pettengill to Mr. W. T. Smith, of Attleboro, Mass. The new proprietor is already in charge.

MICHIGAN

Architect W. M. Clarke, of Grand Rapids, has prepared plans for a moving picture theatre to be built in Grand Haven. It will be 35 by 110 feet, one story, absolutely fireproof, seating 500.

C. Howard Crane, architect Dime Bank building, Detroit, has let for William Burnstein and Jacob Cohen, the general contract on their brick theatre building being erected on Michigan avenue, near Lockwood avenue, to Frank Farrington Co.

One of the finest theatres in the northern part of Michigan will be soon opened at Boyne City, where the Bellamy Opera House is being remodelled.

The Detroit Motion Picture Exhibitors' League now make their headquarters at 46 Grand River avenue West. Meetings are being held every Monday afternoon instead of Tuesday afternoon.

D. C. Shook has been placed in charge of the Kunsky-Strand theatre, Detroit, succeeding Arthur C. Hoganson, who has resigned and who is now manager of the Jewell and Gratiot theatres for William F. Klatt.

Mortimer Hoffman, of the Saginaw Hippodrome Amusement Co., says that the new Palace theatre in the city of Saginaw will be ready to open Christmas day. The house seats 1084 and the company is capitalized for $150,000. The Detroit general offices are at 1234 Dime Bank building.

Harry Rockwell, Alma., will erect a new building there, the first floor of which will be for a small photoplay theatre.

Nathaniel Robbins has purchased 35 feet of property on Washington street, Grand Haven, to erect a motion picture theatre. Work will start at once. The consideration will be about $45,000.

E. M. Simon, of the New Family theatre, Adrian, reports that work on the plans of the new theatre to be erected in that city are well under way and that the contract will be let about January 1.

MINNESOTA

J. H. Kurtz, of Kurtz & Dreklow, has secured the management of the Stewartville Opera House and will run a feature program on dates not given over to road shows.

Charles Braun recently was in Minneapolis, where he opened the Crystal theatre, for the inauguration of the 50 cent program.

MISSOURI

Benjamin P. Stromberg bought out the Crawford interests in the Rialto theatre, formerly the Delmar, at Delmar avenue and Kings highway, St. Louis, recently, and after closing the house for a week to make a few necessary repairs, will open it again with an all-picture program. C. A. Maberry, who was manager of the house under the former ownership for a short time more than a year ago, will again have charge of the theatre, which will be known by its former name, the Delmar.

The Central theatre, at Sixth and Market streets, St. Louis, opened on November 21, with a change of policy, after being closed for a week. The Central will hereafter show the Fox productions the week after they have appeared at the New Grand Central, at Grand and Lucas avenues, and will be operated under the same management at the New Grand Central. The admission will be ten cents.

A mammoth motion picture exhibition was given at the Armory, Grand and Market streets, St. Louis, on November 24, for the

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benefit of Company F, First Infantry, National Guards of Missouri. Nothing but western and travel films were shown.

S. Shurman, proprietor of the Fourth theatre, at Moberly, was in St. Louis on November 22, going the rounds of the film exchanges, and attending to booking some special features for his house. Mr. Shurman claims he has one of the finest theatres in the country for a town the size of Moberly, and that he runs big features to packed audiences, at ten cents admission.

The members of the Commercial Club of Palmyra are considering the erection of a motion picture house that will probably cost about $10,000.

George Vallier has started work on a three story building at Leonard, the first floor of which will be used as a motion picture theatre.

A $3,000 motion picture theatre is to be erected at Spickard, by T. S. Wilson.

A motion picture theatre is being erected at the corner of Hodiamont avenue and Hamilton Terrace, in St. Louis. The structure will contain three stores with offices above, besides the theatre, and will cost about $35,000. Edward J. Carroll and William T. Findley are putting up the building.

The Webster theatre, at Twelfth and Clinton streets, St. Louis, is a new motion picture house getting ready to open about December 1. The house will be furnished with all the modern equipment of an up-to-date theatre, including two new Simplex projection machines, which are being installed by the Lears Theatre Supply Company.

The Leader theatre, at 6201 Bartmer avenue, St. Louis, opened recently with an all picture program. H. L. and W. H. Billings, former motion picture operators, are in charge of the new theatre.

Barney Powhattan, manager and owner of the Powhattan theatre, on Manchester avenue, in the suburb of Maplewood, has purchased the lot adjoining his theatre, which has a frontage of 225 feet, for an airdome, which he will open next summer. The theatre seats 1,500 persons, all on one floor, and the airdome will have a 2,500 capacity.

On account of the regular dramatic production booked at the Olympic theatre, Broadway and Walnut streets, St. Louis, being taken from the road, the management of the house presented the John W. Ruskin wild animals films during the week of November 14.

Messrs. Taylor and Hackett are making arrangements for the construction of a new picture show house at Tarkio.

The Hippodrome theatre in Columbia has been leased by William Gage, who is at the present time manager of the Annex and Broadway, in that city. The Hippodrome will be remodeled and given a new name.

Charles Schnell has started work on an opera house at Harrisonville, to cost about $10,000.

The Empress theatre, one of the big show houses of Kansas City, was again opened to the public on November 14. This house has been in the hands of a receiver and was only recently sold under the hammer. It played with pictures and vaudeville to capacity houses on its opening day. It is managed by Ben Blotsky.

The largest suburban theatre in Kansas City is nearing completion at the corner of Thirty-first and Prospect avenues. It will be ready for opening about the 20th of December, and will seat 1,200.

It will be one of the few suburban houses that charge ten cents admission.

John McDonald has purchased from Joe May the Dreamland and Airdome at Amsterdam.

The Star theatre at Pleasanton, has passed from the ownership of J. E. Knoll to W. H. Cummings.

The latest addition to the number of theatres on Franklin street is the cozy little Franklin. It has a seating capacity of 500. Mr. George Stahlheber is the owner and manager.

The Schoile theatre of Silex, which is owned and managed by Joe Schoile, opened to capacity business on November 20.

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PRINTING, DEVELOPING
Centaur Film Co., 670-682 Ave. E., Bayonne, N. J.

REWINDERS
Williams, Brown & Earle, Inc., 913 Chestnut St., Philadelphia, Pa.

UNIFORMS
Fechheimer Bros. (Union-made), Cincinnati, Ohio.

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

PROPER PROJECTION AND CAREFUL PLANNING OF MUSIC SCHEDULE NECESSARY TO MUSICIAN'S SUCCESS

POSSIBLY the most repugnant feature in picture playing to the advanced musician is the abbreviation or abrupt stopping of musical numbers played. Most of this can be avoided by proper projection and some forethought in your selection and placing of numbers. The remaining times when correct playing is not possible to the pleasure of the musician, the aversion is usually caused by an unduly overworked imagination. Were the number in question abbreviated in its arrangement, it would be played without any thought of criticism; why then should it be different when the musician himself makes the abbreviation?

In picture playing a number is ruined only when it is too abruptly and inharmoniously stopped. Such stops can be avoided by exercising care and are permissible only when segueing into a hurry or agitato. In such segues, the excitable music and the exciting action on screen will hide any inharmonious effects.

Every musician should study a correct method of stopping his numbers. When a harmonic ending in tonic chord is difficult, it is a good plan to let your number softly die out before making your segue. To do this properly it is necessary that you somewhat anticipate the cue. In picture playing it is a good policy to avoid numbers that do not permit good endings at different points, and save numbers that must be played in their entirety to be appreciated for such times when it is possible to play them as written.

In following the Music Plots in this department you will find many suggestions where no cue to stop is given. These are the points to place numbers that should play concert or as they are written. The ambitious player who really desires to play pictures properly, and play good music at the same time, will have no difficulty in solving the problem of doing both well.

Projection plays a very important part in the musical program of every picture theatre. On several occasions it has come to my notice that managers in making up their daily programs have allotted 75 minutes to the same feature in one show, 90 minutes in another show, and then, to show what an utter disregard they have for the difficulty in synchronizing music to the picture, they run the same feature in another show in 60 minutes. This may seem exaggerated to the reader, but I assure you it is true.

The musician that is up against a proposition like this is to be pitied. Still, he should not worry, for he can rest assured that his manager has no respect for his patrons or good music. The operator in the booth is another reactionary element in the picture theatre where good music is desired. There are still many exhibitors who think that the operator should not be scheduled in the running of any picture, which is a mistake. The idea prevails that the operator will change his speed to improve the picture, but the contrary is true, and the operator usually grinds along immaterially unless he is given a positive schedule. When the action in the picture cannot be enlivened in taking and cutting, before the positive films are made, it is very unlikely that the operator will be able to improve it. There are films that can be run faster than others, but when this is true the condition prevails for more than one reel and quite often throughout the entire picture, and is done more often to shorten the picture, having little effect on the screen action.

When the projection evil is remedied, fifty per cent. of the musician's troubles are alleviated. Next comes the selection of music. Music to synchronize with the picture action is the first essential, after which musical character must be observed. Numbers practical for picture playing should be selected and care should be taken to use numbers having many possible endings. The placing of numbers is also very important. When the numbers following each other are of somewhat similar temperament and segues are made for the betterment of the musical program, rather than picture synchronization, greater liberty in the selection of the number used is permissible. The segue point not being so important, more latitude is allowed in finishing the number being played. When a slow number is succeeded by a lively number, the slow number should be one that can be easily ended and segued from. The same is good when a number segues into melodramatic music.

When one is familiar with the picture it is a better plan to anticipate the cues whenever possible. When the above is followed, there is little difficulty in avoiding bad segues or inharmonious stops, which seems to be the better musician's aversion to picture playing.

Good picture theatre music is only possible when the small details in projection and musical direction are thought out in advance, scheduled and put into accurate practice. Every really successful picture theatre is doing it, many of them at a great expense. Everybody will be doing it soon.

SPECIAL MUSICAL PROGRAMS POPULAR IN QUAKER CITY THEATRES

THE Fairmount, Philadelphia, managed by M. S. Kendrick, celebrated Thanksgiving Day by a special musical program interpreted by its orchestra, which is under the direction of R. H. Winter, Jr.

A special children's matinee from 11 to 1 was another holiday feature. Each youngster present received a big box of chocolate as a souvenir.

The Fairmount uses special scenic effects for its screen. This successful house was opened as a vaudeville theatre but soon turned to pictures. It is built on the site of an old market house.

Manager William F. Crozier of the Logan Auditorium, well known as a church singer, arranged a novel musical program at a recent performance of "Salvation Nell."

The new organ was much in evidence, while Mr. Crozier, assisted by a quartet and choir, gave several vocal selections during the presentation of the picture.

THE STANLEY, PHILADELPHIA, TO INSTALL COSTLY NEW ORGAN

A TYPICAL weekly musical program at the West Alleghany theatre, Philadelphia, of which B. Amsterdam is manager, prepared by the organist, J. T. McGowen, is as follows: "Thanhouser" overture; "Somewhere a Voice Is Calling"; "Il Trovatore" selections; "Princess Pat" medley; gems from "La Traviata"; "The Little Grey Home in the West." Recitals are given daily from 6:30 to 7:30 P. M.

The Logan, at 4819 North Broad street, Philadelphia, has after months of work just installed a new organ containing a complete equipment for the orchestral effects, in addition to the human voice pipes, which permit of the solo or choir effects. To celebrate this gala occasion, the management selected Geraldine Farrar in "Carmen" as the picture to be interpreted.

The Stanley, in addition to its fine orchestra, uses the organ during many of its pictures. During the next two weeks a new organ will be installed in the house. From the description, none in Philadelphia will surpass it. It is reported to be the largest, most modern and most costly organ possessed by any Philadelphia theatre.

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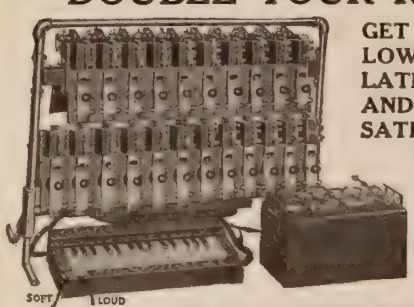
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The instrument is being built by the Austin Company from the plans and specifications of Herbert Brown and collaboration of Richard Bach and Rollo F. Maitland, the organists with the Stanley orchestra. The organ will have three manuals and pedals, and the main organ will be placed on the stage, while the antiphonal organ will be in the rear of the theatre or in one of the upper proscenium boxes.

The main organ will be on ten-inch wind pressure, and the antiphonal organ on five-inch wind. The new instrument will possess vast volume and is expected to be able to produce many novel and beautiful effects never before attempted. A plan is in contemplation by Stanley Mastbaum whereby a large ice skating palace will be built on the roof of the Stanley theatre. Such a departure would be welcomed by many patrons of the theatre.

PROGRESS AND CHANGES IN THEATRE CIRCLES AT BUFFALO

LOUIS EISENBERG is back as manager of the Allendale, Buffalo, N. Y., Mrs. Lillian Hastings having resigned. Mr. Eisenberg was managing the Columbia theatre, which is now looking for a manager, according to Mr. Eisenberg.

"The Battle Cry of Peace" is the attraction at Shea's Hippodrome, Buffalo, this week, at regular prices.

The new theatre at Lyons, N. Y., which is being erected by Ohmann Bros., is nearing completion and unless something unforeseen turns up will open the end of this month. The new house will be known as the Ohmann theatre. Admission will be ten cents.

The Elmwood theatre, Buffalo, has issued a new four-page program with an attractive make-up, announcing the entire week's bill, coming attractions and general information.

TOY THEATRE, MILWAUKEE, CHANGES ADMISSION PRICE TO TEN CENTS

THE Toy theatre, Milwaukee, which since its opening some months ago has been securing a twenty-five cent admission fee, has decided to change its policy and will in the future charge a ten cent rate.

Tom Lee has been placed in charge of the theatre and one of his first acts on taking the reins was to book Metro pictures. The first of these, "My Madonna," will be presented at the Toy next Monday. Mr. Lee is an experienced show man and under his management the house has taken on an air of refinement and class that makes it distinctive.

The same surroundings and equipment that made the house famous as a twenty-five cent theatre will be retained. An eight-piece orchestra will supply the music and everything will be of the same high class.

Manager Lee intends to retain every one of his productions a full week.

TURNER AND DAHNKEN SYNDICATE, 'FRISCO, SELLS $1,400,000 STOCK

ANNOUNCEMENT of the sale of stock aggregating one million four hundred thousand dollars has been made at San Francisco, the stock being that issued by the Turner & Dahnken Syndicate, which owns a number of theatres in and about San Francisco.

Frank Burt, director of concessions at the Exposition; M. J. Brandenstein, the coffee king, and Herbert Fleishacker, an electric railroad magnate, together with other San Francisco men of finance, are interested in the proposition, and it is stated that the intention of the company is to lease or build a number of theatres in the East.

CASES OF INDIANA THEATRE MANAGERS CONTINUED INDEFINITELY

THE cases of the four managers of moving picture theatres of Fort Wayne, Ind., who were arrested on affidavits sworn out by Nelson H. Kyser, state factory inspector, charged with violating the Indiana child labor laws by employing boys under sixteen years of age as ticket takers, were continued indefinitely by Judge H. Kerr, after warning them not to repeat the offense.

Those who were arrested were: O. E. Wobrock, Lyric theatre; George Killen, Star theatre; Herman C. Heisler, Colonial theatre, and P. J. Mallett, Grand theatre.

Music Plot for "The House of Fear", Pathe "Gold Rooster" Feature

By Ernst Luz. Projection Time 58 Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
		PART 1.	
1.	Hy.-Mysterioso X	"A. B. C. Dram. Set No. 1"—A. 1	"Chas. Camp, etc."
2.	Desc. (Hy.) XXX	"Legende," by Friml (G. Schirmer, Inc.)	"Pendleton, Ashton Kirke's assistant, etc."
3.	Inter (Minor) X	"Porcupine Patrol" (Chappell & Co.)	Pendleton walking up country road.
4.	Desc. (Hy.) XX	"Serenade," by Karganoff (G. Schirmer, Inc.)	Pendleton enters room in Camp's house.
5.	Agitato	"A. B. C. Dram. Set No. 4"—A. 1	"A man I met on the bridge, etc."
6.	Desc. (Hy.) XX	"Love Song," by Bartlett (G. Schirmer, Inc.)	Connects 1 and 2.
		PART 2.	
			"When the house was wrapped in slumber."
7.	Mysterioso X	"A. B. C. Dram. Set No. 1"—A. 1	Two strange men on screen.
8.	Agitato	"A. B. C. Dram. Set No. 1"—B. 2	After shots fired.
9.	Hy. Intro. and Waltz XX	"Spring, Beautiful Spring" (Jos. W. Stern & Co.)	"Upon arriving, Kirke, etc."
10.	Mysterioso X	"A. B. C. Dram. Set No. 6"—A. 1	Ashton Kirke and assistant walk up country road.
11.	Agitato	"A. B. C. Dram. Set No. 6"—B. 2	"He has been slashed, etc."
12.	Desc. (Hy.) XX	"Prayer-Jewels of Madonna" (G. Schirmer & Co.)	"Ashton Kirke and Pendleton decide, etc."
13.	Waltz Lento (Hy.-Leg) XXX	"Minor and Major" (Ricordi & Co.)	Connects 2 and 3.
		PART 3.	
14.	Inter (Light Desc.) XX	"Rendez Vous" (T. B. Harms & Co.)	"Then Ashton Kirke discovered, etc."
15.	Waltz Lento (Hy.-Leg) XXX	"Le Poeme" (Jos. W. Stern & Co.)	After Kirke opens cellar door hidden by underbrush.
16.	Hurry	"A. B. C. Dram. Set No. 3"—A. 1	After man falls over cliff.
17.	Hy.-Intro and Waltz X	"Lilac Domino" (Jos. W. Stern & Co.)	Connects 3 and 4.
		PART 4.	
18.	Desc. (Hy.) XXX	"Melodie," by Friml (G. Schirmer, Inc.)	"She has just received, etc."
19.	Desc. (Hy.) XXXX	"Three Songs Eliland" (G. Schirmer, Inc.)	Connects 4 and 5.
		PART 5.	
			"Night comes apace, etc."
20.	Inter (Minor) XX	"Mona" (M. Witmark)	Mexicans enter cellar tunnel.
21.	Mysterioso X	"A. B. C. Dram. Set No. 6"—A. 1	"At last, etc."
22.	Hurry	"A. B. C. Dram. Set No. 6"—B. 2	"He is my husband."
23.	Short Andte Intro and Waltz XX	"Ange D'Amour" (C. Fischer)	To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "——" it means that the cue is reading matter or subtitle. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—During No. 3 and 9 train effects can be made. The effect should be subdued. During No. 7 two pistol shots in quick succession should be used at the end of the number. During No. 18 an imitation of a knock on door is very essential. During No. 19 at the cue "By Alva's orders" an explosion of a ship dynamited. During 14 and 17 harp string imitations can be made.

Music Notes.—This picture is very dramatic. Your music should keep the dramatic tone throughout. The music should be heavy and in minor keys or of agitato tempo as much as possible. Nos. 2, 4, 6, 12, 18 and 19 must be slow dramatic numbers with the usual agitated strain and played legato. Nos. 3 and 20 should be 2/4 intermezzos in minor keys. Nos. 9, 17 and 23 must be concert waltzes with short, slow dramatic introductions. Nos. 13 and 15 are slow waltz lento numbers, played legato and in minor keys. Nos. 1, 5, 8, 10, 11, 16, 21 and 22 are short melodramatic numbers, published by Photo Play Music Company, sole selling agents, Joseph W. Stern & Co., No. 102 West 38th street, New York City. These numbers are very necessary to give proper dramatic emphasis to the picture action.

Organ can be used throughout, when the minor tone is adhered to. When organ is used in conjunction with orchestra Nos. 4, 6, 12, 13, 14, 15, 18, 19 and 20 are good for organ when necessary. The melodramatic numbers, 1, 5, 8, 10, 11, 16, 21 and 22, require string instruments to obtain the proper effect.

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Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.
Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.
Set No. 9 is a three numbered Storm scene. A.1 is a Storm Hurry. B.2 is an Allegro Agitato. C.3 a Plaintive Andante as an Aftermath.

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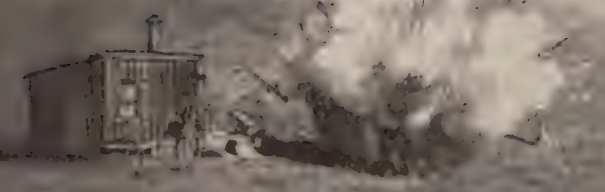
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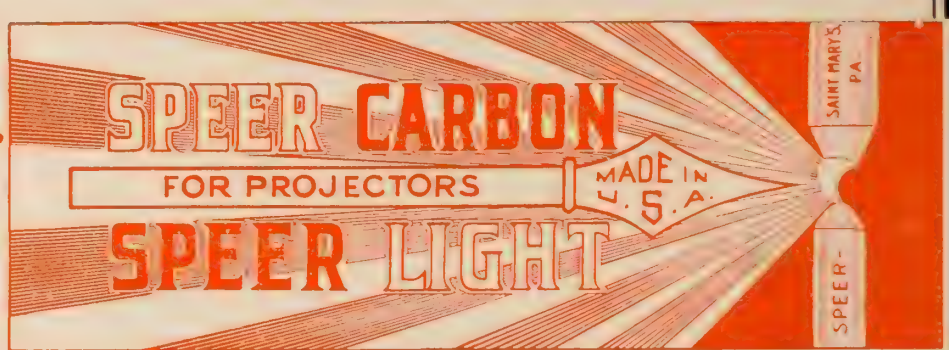
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KALEM'S WONDERFUL MASTERPIECE stands unrivalled as the supreme holiday attraction. Every scene in this magnificent five-part production was filmed in the Holy Land and Egypt. Clergy and laity have united in its praise. Lift your theater above the others by showing this feature so appropriate for the holiday season.

BOOK DIRECT!

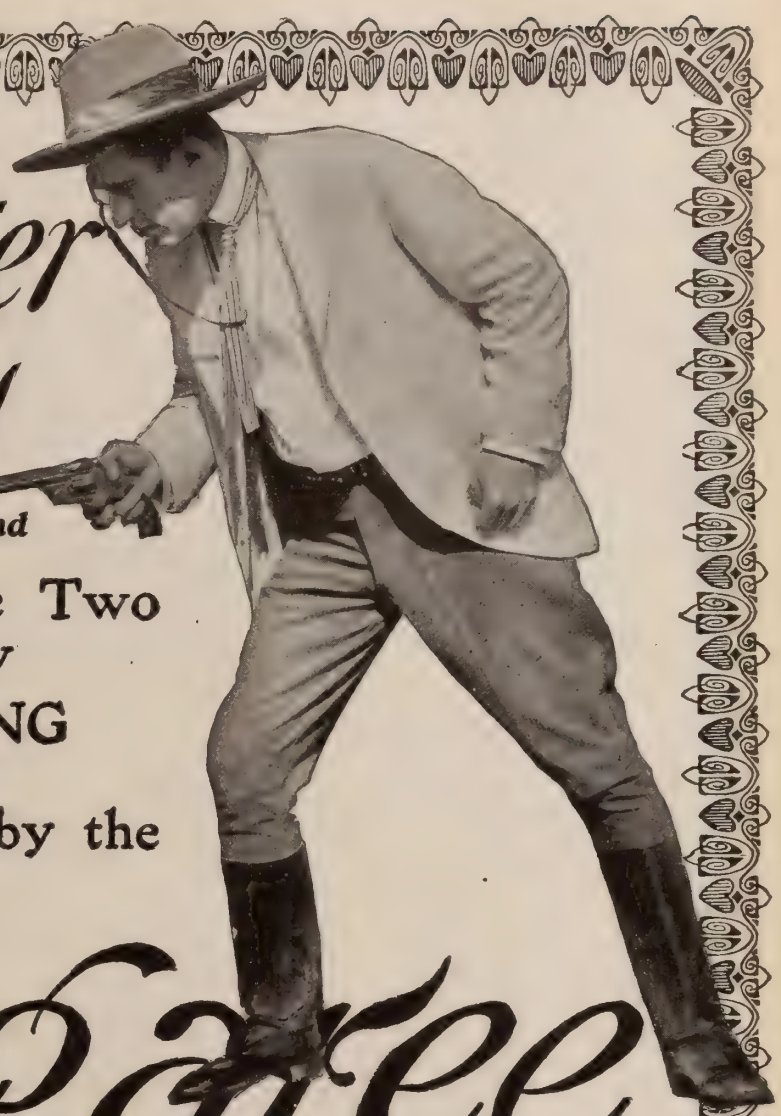
"FROM THE MANGER TO THE CROSS" can now be secured direct from Kalem. Write—or better still—wire NOW for open time.

1, 3, and 8-sheet lithographs in many styles, a beautiful 24-sheet stand, and attractive heralds.

KALEM

KALEM COMPANY

235-9 West 23rd Street New York, N. Y.



A Bushranger at Bay

Released Wednesday, Dec. 22nd

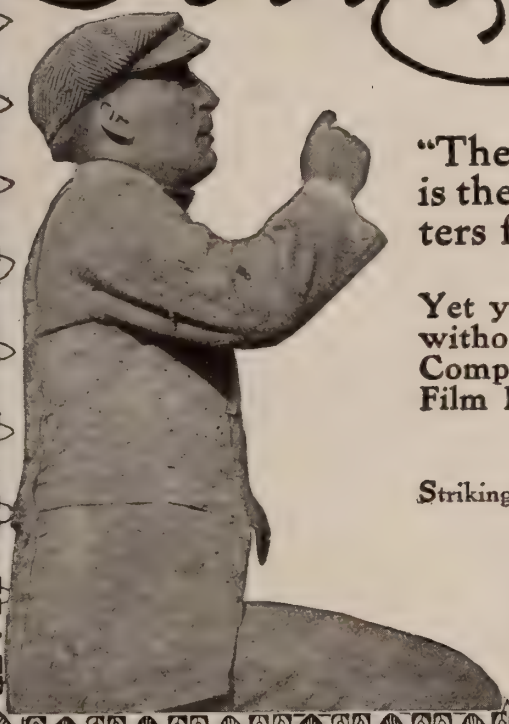
Fifth of the Twelve Two Act Episodes by

E. W. HORNUNG
Creator of "Raffles"

Keeps the Pace Set by the Early Issues

Stingaree

EACH EPISODE COMPLETE IN ITSELF



"The Series Hit of the Year!"--That is the Verdict of the Trade Papers, Letters from Exhibitors *and the Bookings.*

Yet you can get it in your Regular Service, without extra cost, from any General Film Company branch or the Greater New York Film Rental Company.

KALEM

Striking 1, 3, and 6-sheet 4-color posters with each issue

KALEM COMPANY

235-9 W. 23d STREET, NEW YORK CITY


WILLIAM
THE MATINEE IDOL OF TEN THOUSAND TOWNS—
RALPH KELLARD
WITH DOROTHY GREEN IN
FIRST APPEARANCE ON THE SCREEN OF THE ADONIS OF THE DRAMA
FOX FILM


FOX PRESENTS
HER MOTHER'S SECRET
SCENARIO BY MARTHA WOODROW
PRODUCED BY FREDERICK THOMSON
A GREAT LOVE—A CRISIS OF THE SOUL—A ROMANCE FACING RUIN—A TYPICAL FOX FEATURE PICTURE
CORPORATION

Food For Thought

Paramount Pictures

bring a large clientele to your theatre. *PARAMOUNT SERVICE helps you to increase the patronage and to keep the public pleased.*

This is because PARAMOUNT has been thought out step by step,—first the best program obtainable, then an abundant variety of advertising for the exhibitor's use, backed up by a national advertising campaign.

All of this has been done with the one purpose of enabling the exhibitor to give a consistently better performance and to draw the better class of patrons to his theatre,—*a large percent of whom have not yet begun to attend motion picture shows.*

Every successful business in the world has been established by systematic, persistent, upbuilding work. That is the way the PARAMOUNT exhibitor is building his business. *You can do the same thing.*

Ask your nearest exchange to tell you more about it.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Preliminary Announcement:
Pathé presents the first GOLD ROOSTER play

IN COLOR

THE BELOVED VAGABOND



A superbly beautiful production in 6 parts

Featuring the celebrated actor

EDWIN ARDEN

Supported by BLISS MILFORD
and KATHRYN BROWNE-DECKER
Adapted from WM. J. LOCKE'S famous novel
Produced by EDWARD JOSÉ

RELEASED DECEMBER 17th

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

DID THE DOCTOR THE BA

In Chicago, a physician, to save pendent and defective, refus

The New

THE RED

traces the life history of a girl born

"Can she rid herself of

will soon be a

Every one will enjoy these

RUTH ROLAND

Produced by Balboa
Senarios by Will M. Ritchey
Newspaper stories by Albert Payson Terhune

The PATHÉ

Executive Offices: 25 West

DO RIGHT TO LET BY DIE?

the world from a useless de-
ed to prolong an infant's life

Pathé Serial

CIRCLE

into a family with an ancestral taint

the hereditary curse?"

universal question

fascinating pictures, featuring

and FRANK MAYO

Complete in 14 episodes of 2 parts each

RELEASED DECEMBER 18th

EXCHANGE, Inc.

45th Street, New York

Pathé

CYRIL

The most eminent of English actors

Supported by LOIS MEREDITH

in the 5 part GOLD ROOSTER play

The GREATER WILL

Scenario and direction by Harley Knoles
Produced by the Premo Film Co.

A story of pronounced heart interest
splendidly acted

RELEASED DECEMBER 10th

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Proffers

MAUDE



Lois Meredith

Cyril Maude



EXCHANGE inc.

OFFICES
NEW YORK

The Special Christmas Issue

of

MOTION PICTURE NEWS

Will be bigger, brighter than any previous issue. A handsome three-color cover, a beautiful portrait (loose insert) of a prominent motion picture star, feature articles by prominent picture men—color, interest, liveliness will dominate every page of this big issue.

PREPAREDNESS

Consists in taking advantage of the color advertising forms. Wire or phone your reservation *now*. Additional color charge—two colors, only $10 a page. First forms close Dec. 10th; last forms close Dec. 13th.

MOTION PICTURE NEWS
ADVERTISING DEPARTMENT
220 WEST 42nd ST., NEW YORK CITY

Out Dec. 14th **Date of Dec. 25th**

RELEASES

"BENJAMIN BUNTER, BOOK-AGENT"

Comedy-Drama.....MONDAY, DEC. 13

In a fight for a girl and her fortune, the book-agent proves more than a match for old Dan White and the family lawyer. An all-star cast.

"A QUESTION OF RIGHT OR WRONG"

Two-Part Drama.....TUESDAY, DEC. 14

A girl marries a man she dislikes to save her father financial disgrace, after receiving news of her lover's death. The climax is a thrilling surprise. MAURICE COSTELLO, LEAH BAIRD and VAN DYKE BROOKE.

"THE FAITH OF SONNY JIM"

Comedy-Drama.....WEDNESDAY, DEC. 15

Sonny's faith in Santa Claus is destroyed, but an awful dream restores it and on Christmas morn everyone is glad. BOBBY CONNELLY as Sonny Jim.

"THE FLOWER OF THE HILLS"

Drama.....THURSDAY, DEC. 16

Jane, known as "The Flower of the Hills," falls in love with a city man. An honest country lad is in love with her. A remarkable denouement follows and the girl chooses between them. Presenting an all-star cast.

"THE DECEIVERS"

Comedy.....FRIDAY, DEC. 17

Timpkins thinks he is fooling his wife by "holding out" a ten-spot on his salary, but finds she has also been fooling him. They're both a pair of deceivers. Featuring MR. and MRS. SIDNEY DREW.

"A MAN'S SACRIFICE"

Three-Part Drama, Broadway Star Feature, SATURDAY, DEC. 18

A girl rejects a worthy young fellow for a rascal. Unhappiness follows, and her former lover proves to be her unknown benefactor. EDITH STOREY, EVART OVERTON, THOMAS MILLS, NED FINLEY and GEO. STEVENS.

VITAGRAPH POLICY

Today the wise exhibitor buys in the open market.

He picks his program according to merit only—he gives his patrons what *they* want.

We want every exhibitor to see every picture that he books.

It is the day of the open market.

If you take as much pains with your REGULAR PROGRAM as you do in the selection of your features, you will always be sure of capacity crowds.

Vitagraph insists that you see every picture it releases on the screen

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES

EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.

NEW YORK CHICAGO LONDON PARIS

BROADWAY STAR FEATURE

VITAGRAPH BROADWAY STAR FEATURES
Are the best three reelers
In the world

—o—

For instance
"A MAN'S SACRIFICE",
Released Saturday, December 18th,
Features
EDITH STOREY
NED FINLEY
EVART OVERTON
And other Vitagraph stars
It is directed by George Baker.
The story deals with
The great God Gold—
A romance—
And the inconsistency of human nature.
It tells how a great love overcomes enormous obstacles.

—o—

Stories of this type,
Featuring stars of this calibre,
Make BROADWAY STAR FEATURES
The best three reelers
In the world.

BROADWAY STAR FEATURES

BROADWAY STAR FEATURES

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

PROSPERITY IS HERE—
The long looked for era
Of prosperity
Has arrived—
It is no longer
Something in the future.
It is an actual, concrete fact —

If you are not making money—
If you are not successful
It is because
You are not giving the public
What it wants

VITAGRAPH BLUE RIBBON FEATURES
Are what the public wants
They are the prosperity vehicle of the film business

In hard times
Exhibitors made money
With "The Juggernaut"
With "The Island of Regeneration"
With "The Chalice of Courage"

Think what you can do
In prosperous times
With productions like
"WHAT HAPPENED TO FATHER"
Featuring FRANK DANIELS and
"THOU ART THE MAN"
Featuring JOSEPH KILGOUR and VIRGINIA PEARSON

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

LUBIN

America's Greatest Play

Ethel Clayton
as Ruth Jordan
and
House Peters
as Steve Ghent
in
William Vaughan Moody's

The Great Divi

The Human Story in
Five Wondrous Acts
Produced in
Grand Canyon
Under the Direction of
Edgar Lewis
Scenario by
Anthony P. Kelly

BIG FOUR FEATURE PLAY
V L S E

LUBIN



de

Released Dec 20th.
Book through V.L.S.E inc.





V L

Caught on a Flood of Success

THE V-L-S-E was the first of the large feature distributing companies, we are told, to show a substantial gain in both collections and billings during the summer months.

It was the *first*, and thus far the *only* film organization to share its profits with all its employees—the division made October 10th last, and to be made every subsequent quarter, amounting to 20% of the company's net profits.

These forward steps have been made possible only by reason of the superior money-making qualities of Big Four productions, for the exhibitor and for the producer.

Crammed with heart-interest, powerful dramatically, unequalled photographically and with it all, *wholesome* and *purposeful*, the public has placed its stamp of overwhelming approval on them—accorded them a favored place as the highest expressions of the photoplay art.

Immediate new releases:

"THE CAVEMAN" (*Vitagraph*) *which one critic described as "the only picture I ever saw at a private showing which made every reviewer laugh" yet it is also an intense drama—* *Featuring* ROBERT EDESON.

"THE ALSTER CASE" (*Essanay*). *An honest-to-goodness detective story, from the great stage success, which will make you mad because it is so baffling—* *Featuring* BRYANT WASHBURN *and* RUTH STONEHOUSE.

"A MAN'S MAKING" (*Lubin*). *A straight-from-the-shoulder story of the making of a man against terrific odds—* *Featuring* RICHARD BUHLER *and* ROSETTA BRICE.

"I'M GLAD MY BOY GREW UP TO BE A SOLDIER" (*Selig*). *A smashing, patriotic knock-out, which sounds the high note of love for country, with thrills by the bushel—* *Featuring* HARRY MESTAYER *and* EUGENIE BESSERER.

And do not overlook the fact that these features represent but half of the Big Four's business-building service.

The other half begins where the film ends—in the most modern merchandising program to help you sell to the *best advantage* that which you have bought, that the motion picture industry has ever known. This plan of mutual helpfulness and service we call "The New Religion." We give our sales organization a share of the profits, so that they will work harder for you,

A dozen exhibitors in your vicinity will attest to the value of this co-operation. Shall we send you their names?

S E

V. L. S. E. Inc.

MUTUAL PROGRAM



They've Stood the Acid Test

of popular approval — these David Horsley productions ——————

CUB COMEDIES
CENTAUR FEATURES
CENTAUR STAR FEATURES



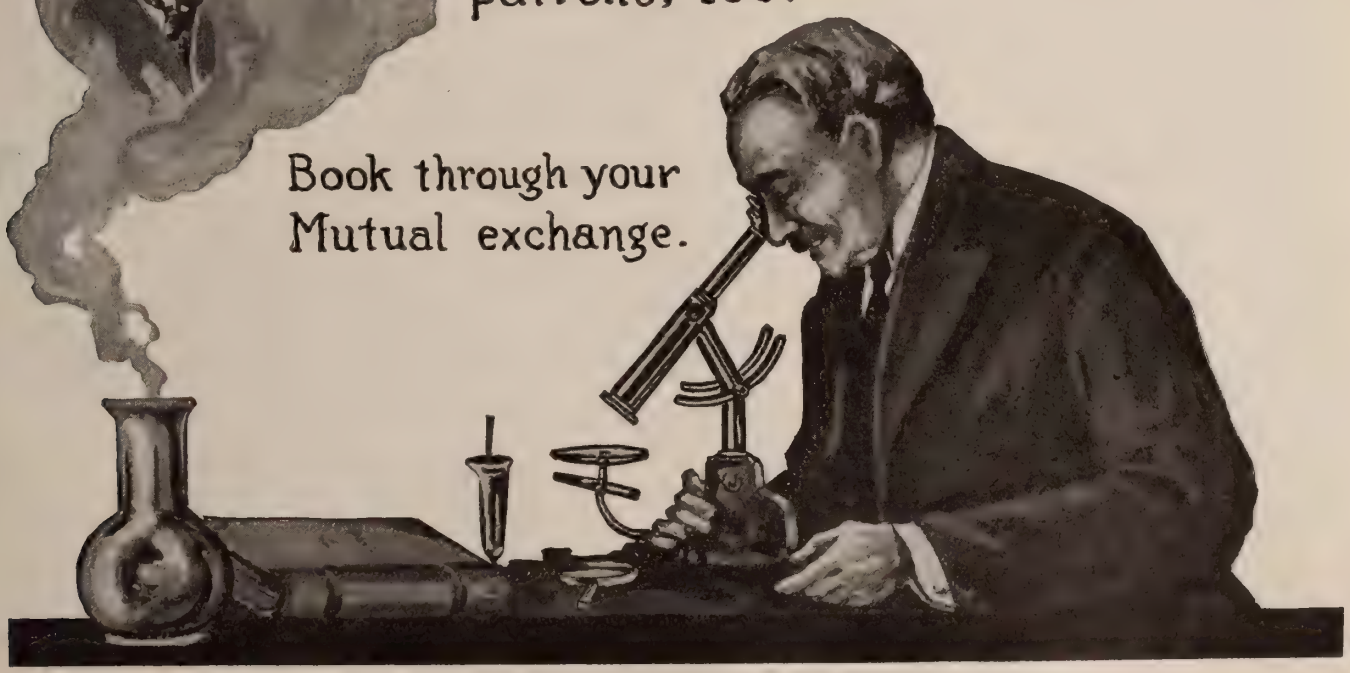
They embrace subjects of interest in one, two and three reels, enacted respectively by these big drawing cards ——————

GEORGE OVEY
BOSTOCK ANIMALS
CRANE WILBUR



They'll stand the test of *YOUR* patrons, too.

Book through your Mutual exchange.



MUTUAL PROGRAM



MUTUAL FILM CORPORATION *Announces*

A CENTAUR STAR FEATURE

THE MYSTERY OF CARTER BREENE

Featuring

Crane Wilbur

A REMARKABLE DETECTIVE DRAMA
IN THREE REELS OF "BIG SCENES"

RELEASED DEC. 22nd
ON THE REGULAR MUTUAL PROGRAM

MUTUAL PROGRAM



MUTUAL FILM CORPORATION *Announces*

A MUSTANG STAR FEATURE

AUTHOR! AUTHOR!

ONE OF THE FAMOUS
BUCK PARVIN SERIES *by*
C.E. VAN LOAN *featuring* ART ACORD

THREE REELS. RELEASED DEC. 25th
ON THE REGULAR MUTUAL PROGRAM

MUTUAL SPECIAL FEATURE

WARNING

To Exhibitors and Imitators Of DAMAGED GOODS

Every person who exhibits or advertises for exhibition any motion picture which purports to be based upon Damaged Goods or in any way related to Damaged Goods, or uses in the advertising of any other film, any reference to or colorable imitation of the advertising and publicity matter circulated on Damaged Goods is liable to suit for damages and prosecution for copyright infringement.

The photoplay version of Damaged Goods is owned under copyright by the American Film Company, Inc., and it is released only through the Mutual Film Corporation as a Mutual Special Feature.

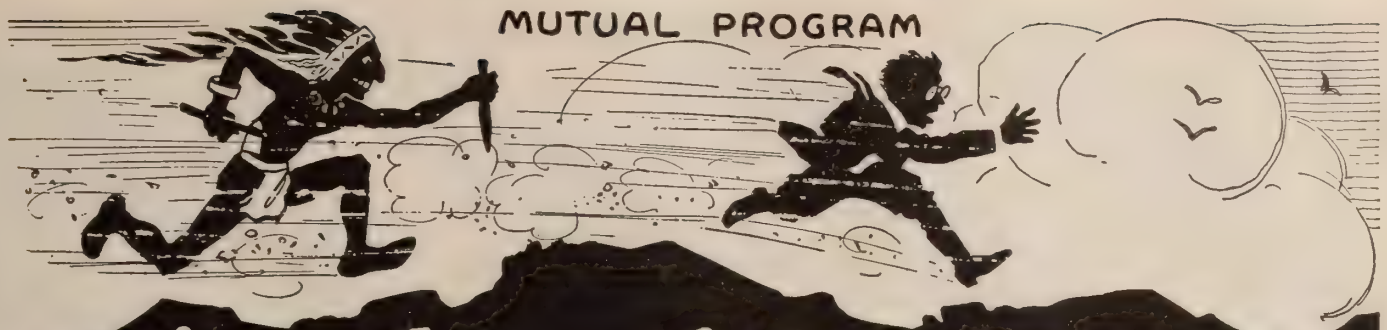
Legal remedy has been obtained against persons offering for rental to exhibitors imitations and infringements. Legal action will be instituted against any exhibitor exhibiting or advertising any such imitation or infringement.

American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Ill.

MUTUAL PROGRAM



Author! Author!

And still they come! "Author! Author!" is another of those side-splitting "Mustang" comedies that has jumped from "The Saturday Evening Post" into moving pictures. One of the "Buck Parvin and the Movies" series by Charles E. Van Loan, king of the modern humorists. Book published by George H. Doran Co., publishers.

The Special Cast

ART ACORD

Larry Peyton **Rea Berger**

and a host of other stars

Directed by William Bertram

"Author! Author!" is a scream. Acord does some marvelous roping and riding—and by superhuman strength, he actually throws a steer! Book it! It's a wonder!

Release Date December 25th

Two-Reel "Mustang" Subjects

In the Sunset Country

It's a wonderful Western drama, with

E. Forrest Taylor and Lizette Thorne

Directed by Frank Cooley **Release Date Dec. 17th**

The Pitch of Chance

A vivid, vigorous Western drama with

Helene Rosson and Jack Richardson

Directed by Frank Borzage

Release Date Dec. 24

All "Mustang" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.



American Film Company, Inc.

SAMUEL S. HUTCHINSON
President

CHICAGO
ILLINOIS



MUTUAL

THE GIRL AND THE GAME

The New Stupendous Railroad Film Novel

featuring

Helen Holmes

The Fearless Film Star

Here you have the biggest, the most stupendous profit-pulling production, that ever has been presented.

"The Girl and The Game" tops them all and stands supreme — the pinnacle of motion picture achievement. Fifteen amazing two-act chapters—one chapter released each week beginning Dec. 27th. Drive home this point: "The Girl and The Game" means fifteen consecutive weeks of crowded houses—fifteen consecutive weeks of big box-office success.

Thrill After Thrill at Lightning Speed

Each chapter of this huge production is fairly alive with thrills—the big, red-blood thrills and the dare-devil action for which fearless Helen Holmes is famous. No man on earth is so capable of directing a thrill production as J. P. McGowan, who directs "The Girl and The Game." No living author is so capable of writing thrills as Frank H. Spearman, the great railroad author who wrote "The Girl and The Game." Each chapter is a distinct production—a distinct triumph in itself. The chapters are bound together by a strong skein of romance, love and suspense which carries over from chapter one to the last scene of chapter fifteen.

SPECIAL FEATURE



First Release Dec. 27th!

Sixty-eight Mutual Exchanges will release Chapter I, "Helen's Race With Death," on Monday, Dec. 27th. Make your bookings now!

Never Before Such Tremendous Publicity!

No film production has ever been given the vast publicity help that is now ready for exhibitors on "The Girl and The Game." Wonderful 1, 3 and 6 sheet posters by Palenske, the foremost poster artist of the world, heralds, banners, window-cards—everything! Big papers everywhere will print "The Girl and The Game" advertising, and the great story itself will be printed by leading papers, including:

New York World	*San Francisco Chronicle*
Pittsburgh Press	*St. Louis Globe-Democrat*
Atlanta Constitution	*Cleveland Leader*
Omaha Bee	*Philadelphia North American*
Buffalo Courier	*Memphis Commercial Appeal*
Indianapolis Star	*Milwaukee Sentinel*
Chicago Evening Post	*New Orleans Times-Picayune*
Detroit Journal	*Los Angeles Tribune*
Baltimore American	*Dallas Journal*
Boston Globe	*Seattle Post Intelligencer*

and a thousand other big American Newspapers.

You Must Act at Once—Now!

Now seize this opportunity! Wire, write or see at once "The Girl and The Game" department of your nearest Mutual exchange. Hurry! We must protect customers. That's why we say—Hurry!

Get in touch with your nearest Mutual exchange—or wire or write the home office, 71 West 23rd Street, New York. Hurry! Act quickly! *NOW!*

Signal Film Corporation

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 So. State Street

CHICAGO, ILL.

MUTUAL PROGRAM

THE CLEAN UP

A two-part "Flying A" production—an intense sociological drama portraying activities of gamblers in society's lowest and highest strata, as exposed by a powerful newspaper.

Winifred Greenwood *and* Frank Borzage

are presented in the leading roles.

Director—Charles Bartlett

Released December 20th

Yes Or No?

Here is a fanciful and pretty single-reel "Flying A" drama with

Alfred Vosburgh and Nell Franzen

Director—Reaves Eason

Released December 24th

Making a Man of Johnny

An American "Beauty" comedy with

Carol Holloway and John Sheehan

Director—James Douglass

Released December 21st



That Country Gal

If you're looking for a good laugh-getter, book this "Beauty" comedy

Neva Gerber and Lucille Warde

Director—James Douglass

Released December 25th

"Flying A" and "Beauty" Productions are distributed throughout the United States and Canada Exclusively by Mutual Film Corporation.

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

MUTUAL PROGRAM

BE SURE TO BOOK THIS REMARKABLE

RIALTO STAR FEATURE

Without Extra Charge on the Mutual Program

"THE ACE OF DEATH"

A multiple reel photo drama written by O. A. Nelson and directed by Wm. F. Haddock starring

MISS STELLA HAMMERSTEIN

The great Broadway emotional actress

Released Dec. 15

Gaumont Co. Flushing, N. Y. Jacksonville, Fla.

Made in America and distributed throughout the U. S. and Canada by the Mutual Film Corporation

MUTUAL MASTERPICTURE

EDWIN THANHOUSER

PRESENTS

The MILL on the FLOSS

(In 5 Acts)

With

MIGNON ANDERSON



and a specially selected cast, notably

Harris Gordon and W. Eugene Moore

A spectacular and faithful adaptation of George Elliott's novel of the sublime devotion of a sister and brother.

Staged by W. Eugene Moore.

THANHOUSER FILM CORP. NEW ROCHELLE N. Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

MUTUAL PROGRAM

EDWIN THANHOUSER

PRESENTS

THANHOUSER FILMS

An Innocent Traitor

With Wayne Arey, the Fairbanks Twins and Kathryn Adams.

Two Reels - Tuesday, December 14th

The Necklace of Pearls

One of the best short offerings released. Cast including Ethyle Cooke and Ethel Jewett.

One Reel - Sunday, December 19th

Than-o-play

THANHOUSER 3 ACT FEATURE

His Majesty the King

Gladys Hulette and Bert Delaney in a novel and unique comedy-drama full of feature material. The Thanhouser Kidlets do the best child-work ever seen on the screen.

Three Reels - Saturday, December 18th

FALSTAFF FILMS

THE BIRTH OF A NATION

FALSTAFF COMEDIES

CONDUCTOR'S CLASSY CHAMPION

One Reel—Monday, December 13th

The cast alone is a guarantee of sure fire comedy —Riley Chamberlin supported by Louise Emerald Bates and Frank McNish.

BILL BUNKS the BANDITS

One Reel - Thursday, December 16th

Arthur Cunningham and Claude Cooper in their most desperate attempt. Barbara Gilroy and Burnett Parker are assistant laugh promoters.

THANHOUSER FILM CORP. NEW ROCHELLE N. Y.

MUTUAL FILM CORP., SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

Some Wise Buyers

took a chance on this Cort-Castle feature in the beginning. But no more chance now! Read this:—

"Whirl of Life" breaks all Detroit Theatre attendance records showing to

41,234

last week. Majestic Manager takes this method of congratulating you over their wonderful success in presenting your highly entertaining and pleasing comedy picture story of the Castles' life.
Mgr. Majestic Theatre.

Get this, too:—

Fontano Bros., Produce Exchange, New York, purchased all New England at highest price ever paid for territory.

And an opportunity for some more

state rights buyers to get a slice of the profits. These states still not closed:—

Arizona	Idaho
Arkansas	Indiana
California	Kansas
Colorado	Iowa
Delaware	Kentucky
District of Columbia	Louisiana
Florida	Maryland
Minnesota	Missouri
Mississippi	Montana
Nebraska	New Mexico
Nevada	North Dakota
Oregon	Tennessee
Oklahoma	Texas
Utah	Washington
West Virginia	South Dakota
Alaska	Wyoming

WIRE Get after it—not much time left. PHONE

CORT FILM CORPORATION
1476 Broadway New York City
John Cort, Manager



Is the picture of the great dancers good? Go ask the 50,000 people who are working for it hard!

Mr. & Mrs.
VERNON CASTLE *in the* WHIRL *of* LIFE

Six parts. Not a foot of padding. A good cast. Fine direction. Exquisite camera work. Good advertising backing in heralds and posters. In fact, to quote the Majestic Theatre, Detroit, "An all 'round perfect production."

COMING METRO EVENTS

METRO PICTURES

After eight months to be recognized as the pace-maker, with a long lead in powerful and artistic picture making, is an enviable achievement. We assume the honor with modesty.

METRO PICTURES CORPORATION

Quality
Pictures Corporation
presents

Marguerite Snow
and Paul Gilmore in

ROSEMARY

That's for remembrance

A Metro wonderplay
in Five Acts

Produced from John Drew's notable
success by William Bowman and
Fred J. Balshofer



METRO PICTURES


Released
on the
METRO
Program
Dec. 20th

COMING METRO EVENTS

METRO PICTURES

George T. Pardy, in the Morning Telegraph, says:

"'Barbara Frietchie' is a tender romance of considerable power, permeated with the glamor of olden-time courtesy and pretty sentiment. A better role for the enhancement of the charms of little Mary Miles Minter, who plays the heroine, could not have been selected. Her piquant, girlish beauty is seen to the best advantage and she stands revealed as an actress of no small ability. * * * The piece is well-directed throughout, the skirmishing between the troops and the spectacular views of the marching soldiers being faultlessly handled. Accuracy of detail is manifested in the picture, and the photography leaves nothing to be desired. 'Barbara Frietchie' is a notable addition to the Metro programme and promises to record a well-deserved success."

Metro Consistency Wins Continually



YOU CAN BOOK THEM WITHOUT LOOKING AT THEM

Why? Ask the exhibitor who knows Essanay. He will tell you all Essanay photoplays reach the highest standard of excellence. They are all clean and interesting. No other kind is released.

★★★★★★

Every spectator will hold his sides when he sees the next

LAUGH AND LIVE LONG

ESSANAY-CHAPLIN

2-act fun maker

"CHARLIE CHAPLIN'S BURLESQUE ON CARMEN"

★★★

"THE FABLE OF SISTER MAE WHO DID AS WELL AS COULD BE EXPECTED"
By George Ade — Dec. 15

"SNAKEVILLE'S CHAMPION"
A rollicking western comedy
Dec. 16

MIRTH IS THE BEST MEDICINE

★★★★★★

"RECKONING DAY"

A powerful and fascinating drama featuring
E. H. CALVERT and ELIZABETH BURBRIDGE
3 Acts — Dec. 14

G. M. ANDERSON

is presented in the thrilling western dramas
"BRONCHO BILLY'S MARRIAGE"
1 Act — Dec. 17
"A CHRISTMAS REVENGE"
2 Acts — Dec. 18

Book Through the General Film Co.



Trademark Reg. U. S. Pat. 1907

Essanay

1333 ARGYLE ST., CHICAGO

George K. Spoor, President



EDNA MAYO,
The Most Beautiful
of All
Motion Picture Stars,
Is the Heroine

Trademark Reg.
U. S. Pat. Off.

Here's the Series you

The Strange Case of Mary Page

A Gripping Mystery Tale Jammed Full of Throbs and Thrills. Each Episode a Complete Short Story.

A Half-million dollar production.

Gowns by Lady Duff-Gordon (Lucile). In Every Chapter A Fashion Show.

NOT A Circus in Celluloid, but a powerful drama with a cast unequalled.

BOOK IT NOW BEFORE THE OTHER FELLOW DOES.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

have been hoping for

A Production At the Peak of Perfection

Mary Page will be the most talked about young woman of the year.

A monster advertising campaign will make her so.

The best newspaper in your town—the best newspaper in every town, five hundred of them—will publish The Strange Case of Mary Page in serial form.

A score of the greatest magazines, reaching a total of fifty million readers, will be used to focus public attention on the greatest series of all time.

Some theater in your neighborhood is going to reap vast profits and great prestige by booking Mary Page.

Is yours "Some Theater?"

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"



HENRY B. WALTHALL,
The Mansfield
of the
Movies,
Is the
Hero

Trademark Reg.
U. S. Pat. 1907.

THE LITTLE GIRL IN THE BIG MOON



She sat all alone in the big moon and she was very, very lonely.
Her mother had forbidden her to see the only playmate she had.
She looked at the blinking lights of the far away city where her mother promised her some day she would find wealth and position.
But her heart was sad, for it was cold in the moon and she longed for the warmth of love.
Then the rich man her mother was seeking asked her to come and play.
She didn't know he wouldn't play fair, but her playmate did. He was watching and when the rich man hurt her so that she cried out with pain, he came and drove him away.
Then he whispered:
"I love you."
And she was very happy at last.
This beautiful story of a girl's love, so nearly wrecked by a vampire of society, is found in Essanay's five act photoplay —
"A DAUGHTER OF THE CITY"

Featuring
MARGUERITE CLAYTON
and E. H. CALVERT
Directed by E. H. Calvert
Written by H. S. Sheldon

Trademark Reg. U. S. Pt. 1907.

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President

BIG FOUR VLSE FEATURE PLAY

WHO KILLED CORNELIA ALSTER



This is the fascinating problem in Essanay's five-act feature

"The Alster Case"

Featuring

BRYANT WASHBURN, JOHN COSSAR
RUTH STONEHOUSE, ANNE LEIGH

Directed by J. Charles Haydon

Everyone loves a mystery. This drama contains the most puzzling problem and thrilling plot to be found on the screen.

"THE CRIMSON WING"

(In 6 acts)

By H. C. Chatfield-Taylor. Directed by E. H. Calvert.

Featuring E. H. CALVERT and RUTH STONEHOUSE

"IN THE PALACE OF THE KING"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL"

(In 6 acts)

By Henry Oyen. Directed by E. H. Calvert.

Featuring RICHARD C. TRAVERS and JUNE KEITH

"A BUNCH OF KEYS"

(In 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker.

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

"THE RAVEN"

(In 6 acts)

A romance of the life of Edgar Allan Poe, founded on George C. Hazelton's play. Directed by Charles J. Brabin.

Featuring HENRY B. WALTHALL and WARDA HOWARD

"THE BLINDNESS OF VIRTUE"

(In 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten.

Featuring EDNA MAYO and BRYANT WASHBURN

"THE WHITE SISTER"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring VIOLA ALLEN and RICHARD C. TRAVERS

"THE SLIM PRINCESS"

(In 4 acts)

By George Ade. Directed by E. H. Calvert.

Featuring RUTH STONEHOUSE

"GRAUSTARK"

(In 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright.



Trademark Reg. U. S. Pat. Office

Book through the V. L. S. E., Inc.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President

BIG FOUR FEATURE PLAY V L S E

Better to read fifty advertisements than to miss the one YOU need.



Henry B. Walthall

The Misleading Lady Reveals the Naked, Savage Soul of Man



Edna Mayo

We are savages under the skin.

Scratch the veneer of civilization and you bare the naked soul of man.

This is the theme of **"The Misleading Lady"**—the story of primitive passions, of cave man methods introduced into modern society.

A girl, blinded by ambition for the stage, leads a man to bare his love for her before jesting friends, to prove her dramatic ability.

The victim is stung to the quick, but he is not the man to brook so cruel and heartless a jest.

His has been the large, free life of the open, life lived in the raw.

He kidnaps the girl, takes her to a mountain lodge, chains her to the floor.

He domineers over her, browbeats her.

She hates him, but is awed by his overpowering mastery.

His reckless daring, his brute force win her admiration, but pride will not let her yield.

One day, goaded by his deliberate taunts, she fells him with a blow.

The woman instinct is aroused.

The mothering love for the helpless comes to play.

The man child is here to care for.

And a great love is born.

HENRY B. WALTHALL and EDNA MAYO make this five-act photoplay one of fascinating intensity.

Adapted by H. S. Sheldon from the stage success of Charles W. Goddard and Paul Dickey. Directed by A. Berthelet.

Trademark Reg.
U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST., CHICAGO

George K. Spoor, President

BIG FOUR FEATURE PLAY V L S E

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII DECEMBER 18, 1915 No. 24

A Big Look Ahead

A VERY significant statement was made last week by an advertising manager before his associates in convention assembled here in New York.

The convention, by the way, devoted an entire day's session to one subject—*motion pictures*—which is highly significant in itself.

* * *

BUT still more so is the sober, specific statement of the advertising expert when he said:

"I have made a careful study of motion pictures for the past two years as a possible medium for reaching the general public.

"I have finally come to a serious conclusion. I believe that my circulation" (by circulation he means the readers of his advertisements—principally in the magazines) *"have left the reading lamp for the motion picture theatre.*

"And"—he added—*"I intend to follow them there."*

He intends, in other words, to withdraw his announcements from the advertising pages of the magazine and place them where the eyes of the public are now seeking a similar entertainment—namely, on the motion picture screen.

* * *

WE take some pride in this remarkable declaration—and the thought which projects it, because we have consistently insisted, upon this page, that the real competitor of the motion picture is the magazine.

The object of our insistence has been to drive home to the producer the prime importance of the *story,* by indicating that his plots and their visualization must be as good or better than the best magazine literature of the day,—if his pictures are to have an equal circulation.

* * *

NOW we suggest a broader thought in this connection—a very big, vital thought, it seems to us.

The speaker I have mentioned was followed by another—a man whose keenness of judgment is thoroughly respected throughout the business world.

He said: "I confidently expect to see the time when the regular theatre program will be followed by a film or slide labelled *'advertising program'* and thereafter a series of artistic, sprightly, animated advertisements. The patron can remain or not, just as today the magazine reader can pass on into the 'advertising section' or not as he pleases. He is warned in advance. But I predict he will find a lively interest in these animated advertisements, just as today he finds great interest in the skilfully wrought magazine page advertisement."

MANY exhibitors and producers will pooh-pooh this evolution of the theatre program; some will be angered at the thought of this commercial invasion. For these I submit a few suggestions.

Firstly, advertising is a *mighty* force. It is backed by millions of dollars. It is guided by the keenest, most scientific business minds in the world. If advertising effort is at one point, and circulation is at another, then, in my opinion, the two will somehow and shortly be joined together as certainly as steel joins a magnet.

Secondly, advertising is a *beneficial* force. It may be that advertising is destined to work out the salvation of the better picture just as it has produced the better magazine and newspaper.

* * *

WHEN advertising first invaded the magazine, some publishers were then quite as scandalized as some picture folk may now be shocked at the thought of commercializing the picture program.

But advertising continued its invasion—and it lifted magazines beyond the hands of the cultured few into the hands of the millions, *better* magazines delivered at the reading table *for a fraction of the cost of production.* It made possible the penny newspaper with its world news. It has made—more than any other force—our educated millions. Advertising did all this—advertising, a *beneficial* force, *not* a commercial detraction.

* * *

AND now what of pictures and advertising? Let us see. The cost of the production and the exhibition of pictures is dangerously high today.

Ask any producer and you will find him viewing the rising cost of production with deepest concern. He will probably tell you that more money is being put into pictures—through the utterly ridiculous salaries paid to stars, for one thing—than can ever be got out of them.

Ask any exhibitor and you will find him pessimistic over high rental prices.

* * *

THESE conditions can be helped, of course, from within. The producers can—and must—put some reasonable limit upon these skyrocket salaries. Exhibitors can increase their incomes—by being better exhibitors.

But why cannot advertising do as much for pictures as it has for magazines? Why not let it lighten the cost of production and of exhibition and so increase with the quality of the product and the prosperity of those concerned? Why not let it be the same *beneficial* force?

A long look ahead perhaps—and certainly a big, portentious look.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

EXHIBITORS' TIMES, Inc.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
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Vol. XII December 18, 1915 No. 24

The High Cost of Motion Pictures

THE high cost of motion pictures and everything that goes into the making of them is a baffling fact, but a painfully obvious one. And the strangest feature of the situation is that there is no necessity for it. The state of affairs is one the producers themselves have brought about, which they have not only permitted to develop, but which, in many cases, they have actually insisted upon creating.

Why is it that a dollar will only go about half as far in the motion picture production field as it will elsewhere?

Why is it that an actor who couldn't command more than $75 a week on the stage can get $200, $300, $500 a week in motion pictures?

Why is it that stage managers, ex-actors, stock people who never knew what it was to draw three figures in one week, blossom into picture directors at princely salaries?

* * *

WHY is it that stage stars can demand and get,—or don't have to demand, but are cheerfully offered, twice and three times what any theatrical manager ever paid them by picture magnates who think them cheap at the price?

Why is it that many a producer of pictures will spend five times as much to produce a feature as it would have cost to put the same play on the stage?

Why is it that producers will offer a publisher ten times what that publisher ever dreamed he could get for the rights to a book or a story, and think he has driven a shrewd bargain?

Why, in short, is there such a wild inflation of values in everything that relates to pictures?

* * *

IS the earning capacity of a picture so much greater than the earning capacity of a book, a story, a drama that the producer of the picture can stand a corresponding increase in initial cost? Such a theory, if it is held anywhere, is contradicted by the facts.

And, as we said before, the strangest feature of the case is that nobody has forced these fabulous prices on the producers; the producers themselves have conceded them, sometimes thoughtlessly, sometimes in ignorance.

It is on the question of stories that there is probably as little sanity in regard to values and prices exhibited as anywhere. Just now there are two striking extremes in attitude toward the story.

* * *

ONE is that of the producer who believes that the greatest story ever written isn't worth more than $25 a reel.

The other is that of the manufacturer who likes to pay anywhere from $1,000 to $15,000 for anything bound in cloth with a publisher's name on it, because he thinks he is thereby proving his good judgment and literary appreciation.

Both are wrong; and one man is just as mistaken as the other.

The story that is only worth $25 a reel is probably not worth that, and some day, that fact will be realized. But it is just as true that stories which producers are buying today for prices that are staggering the publishers and the writers of them could have been obtained for a quarter, a half and sometimes two-thirds less than the price they paid, if the producer only knew values, or left the purchasing in the hands of some one who did.

This is not speculation. It is fact. Ask any one of half a dozen men and women who have been dealing in book and story rights outside of the picture field, and they will tell you of the "easy money" publishers have found on the screen.

* * *

A PUBLISHER was telling me of his first experience with a motion picture magnate," said one of the closest of these buyers the other day. "He had been sent for by the head of a well-known company and the rights of a certain novel were in question. It was not a 'best seller,' just an ordinarily successful book by an ordinarily good, but more or less obscure writer.

"The publisher had gone to the appointment, prepared to ask what he considered a top price,—one that he could shade, if he had to, and still realize on, considering his original investment and the subsequent sale of the book.

"Imagine his astonishment when, without a word or argument or discussion, the producer offered him five times what he had dared to think of asking! He concealed his surprise as best he could and pocketed the check. Then he went back to his office, ransacked his catalogues for novels which he had thought lost their producing power long ago, and prepared for an aggressive campaign in the 'movies.'

"Up to that time I had obtained quotations on various novels at what he considered an excellent price then,—but he laughs at me now when he hears my offers. He knows, and doesn't hesitate to admit to me that he knows the books are not worth a cent more than I am ready to pay for them. But he has found that he can get more,—and he gets it."

The Happy Ending

ONE of the first things to be learned about a picture is whether its conclusion is logical.

If the story requires a tragic ending, it is sheer violation of the story's character to force a happy ending upon it. Picture goers, in the majority, favor pleasant conclusions, doubtless; but in any case they will not endure a comedy denouement in a tragedy. The idea that every audience requires every picture to end happily is a superstition inherited from the legitimate stage.

The outcome of any plot must be logical—first, last, always.

A Million Doors, Not One, for Exhibitor Progress

But Many Managers Fail to Realize This, Declares Rothapfel, Back in New York—He Says That Success Depends Upon Identifying in the Minds of the Public the Theatre in Their Locality Rather Than Trying to Get Patronage by Advertising Stars or Programs

A SCORE of really big ideas for improving the condition of the exhibitor, and consequently the whole motion picture industry, are what S. L. Rothapfel has brought back from his tour of the United States. Mr. Rothapfel's trip, which was undertaken at the instance of the Mutual Film Corporation, now promises to result in one of the greatest advances made in the business this year. He has not only made a thorough and purposeful study of the situation, but has convinced thousands of exhibitors of his sincere intention and ability to help them.

As in the past, Mr. Rothapfel has collected ideas for purposes of action, not merely for the sake of the ideas, and he has come back to New York with definite, concrete propositions for the improvement of the very definite things which he has found going wrong. Chief among his suggestions is the establishment of a great annual trade show, or a trade excursion with a series of shows at the more important centers, for the purpose of getting exhibitors together with each other, and with the manufacturer and standardizing the business from the exhibitor's end.

It can be stated that Mr. Rothapfel's ideas in this direction will be immediately promulgated in substantial form, and sponsored by the Motion Picture Board of Trade.

Mr. Rothapfel has found the exhibitors' affairs in a chaotic state in almost every section; he has found exhibitors driving or drifting along in the same old rut as they were a year ago; he has found them devoting their energies to cutting each other's throats rather than building up their own business; he has found them devoid of originality, energy, individuality, ideas and a knowledge of what is really taking place in the great field of pictures. But the hopeful spot in the situation is that they are beginning to realize their position and are ready to welcome a Moses who can lead them out of the wilderness.

Neglect Opportunities

Mr. Rothapfel this week told MOTION PICTURE NEWS some of the things he learned on the trip. "It was a wonderful experience in many ways," he said. "At first I was coldly, almost suspiciously, received, but soon the exhibitors began to realize that there was something worth while in store, and the latter part of the trip was an almost continuous ovation.

"The principal trouble with the exhibitors —and this applies to nearly every locality— is that they fail to take advantage of the great opportunities which lie before them. They have not advanced a bit in the last year, and are working in the same old rut. The chances to do big things in the way of presentation are excellent, but so many exhibitors have failed to realize the fact.

"The greatest mistake of the exhibitor is making the picture the thing instead of the theatre. He should push forward the theatre—his theatre—as the biggest thing in sight, and teach his patrons to come because of the theatre and what it offers, not because of some particular picture or star. The old cry of 'the play's the thing' may be paraphrased in this case into 'the theatre's the thing.' I cannot too strongly impress this on the exhibitor who would succeed.

"The producer who advertises a certain star above everything else, even his own productions, will find he has created a public eager to see that star, and not the line of pictures he puts out; they may never hear of him or what else he is doing; they will know only the star. It is the same with the exhibitor. Men who have continually 'boosted' certain players or programs, now find that only when these players or plays are on view does the public flock to his house; the theatre is not known for itself. Exhibitors must realize that the theatre is the absolute base in the presentation of photoplays.

More Co-operation Needed

"Lack of co-operation and throat-cutting methods are another great evil. In one city only, El Paso, did I find anything like close co-operation among exhibitors. The exhibitor in other places spends too much of his time watching his competitor, while his own business, unaided by individuality, energy or enterprise, drifts along the old worn channels, and gets nowhere.

"But the exhibitors are anxious to learn. The bright spots on the tour were the proprietors of small houses in the lesser cities and towns. I have found many magnificent houses, equal in every way to the Strand in New York, especially in Seattle, Minneapolis, Detroit, San Francisco and Omaha. The most successful are run on the 'open booking' plan, and that seems to be the answer to success right now.

"An exhibitor who runs one or two programs at a session, has just so many minutes in which to entertain his audience; he must study and learn how to make the most of these minutes. He must understand the principle of co-operation with the local newspapers, general advertising, courtesy and initiative.

"The exhibitor stands at the door of the theatre with a little plate in his hand, waiting for something to be placed in it. Opportunity is running up and down the street and nobody has sense enough to stop him and choke something out of him. The great trouble of today is that the manufacturer of the picture tells the exhibitor what to do; instead, the exhibitor should tell the manufacturer what to do.

Exhibitors Behind Manufacturers

"To maintain and to create a lasting foundation to the picture business, the exhibitor must perk up. The manufacturers have advanced in leaps and bounds, yet the exhibitor has not advanced. He remains exactly where he was. The business today is in a terrible chaotic state. No one knows what to do; everybody wants to get rich quick, and that is not the way.

"We have got to get out of the rut and put the business on a solid foundation. Unless we are going to do this, instead of advancing we will go back. The exhibitors have a power second only to the press. They must do things differently, and not try to do all things just the same. Let not all try to rush through one door; there are a million doors in this game. The business of today and the business of tomorrow does not depend on the picture alone to draw the crowds. The pictures can't be good all the time."

Mr. Rothapfel plans to make his new Rialto theatre at Broadway and Forty-second street, New York, an example for exhibitors everywhere, and he has extended a cordial invitation to every exhibitor, when in New York, to come into the theatre and talk with him about the new ideas which he will put into practice there.

Gaumont Studios Increased Three Fold by Spring

Company Buys Property Bounded by Linden, Myrtle and Congress Streets, Flushing, L. I., and Will Tear Down Buildings on the Site for New Structures

RECENT rumors regarding increased activity of the Gaumont Company on the Mutual program by no means measured up to the magnitude of that company's operations as outlined in an authoritative statement just issued from the Gaumont headquarters at Flushing, L. I.

It was understood that there would be alterations and improvements in the present plant, but large purchases of adjoining property have brought an acknowledgment that by spring Gaumont will have increased its present facilities at least three-fold. This is in addition to the thousands of dollars being invested in permanent winter quarters at Jacksonville, Fla.

Having quietly tied up practically all the Flushing property bounded by Linden, Myrtle and Congress avenues and Park Place, last week the Gaumont Company completed the necessary purchases. Not only will the buildings upon these sites be torn down immediately, but the present administration building, the studio, open-air stage, shipping department and structures housing the staff of the technical director and properties will also be leveled to the ground in order to lay out the new plant to the best advantage.

When the Rialto Star Feature Companies, which make the Gaumont releases on the Mutual Program return from Jacksonville in the spring, they will have great difficulty in recognizing the property where they

worked last summer. A large plot will be devoted to the all-year studio, which will be erected on the Linden avenue side of the property. Here several companies will be able to work at the same time under glass and artificial light. The large space required for studio purpose under glass foreshadows the announcement that there will be companies at work all the year at Flushing in addition to the Gaumont winter activities at Jacksonville.

There will be dressing rooms under the stage sufficient to quarter comfortably all the visiting stars, members of the several stock companies, and at least a couple of hundred extra people.

The directors will have offices close to the stages, where they will work. The plans call for an open air stage so large that a dozen directors may work at the same time without interfering with each other. This will extend from a line near Myrtle avenue almost to the present factory site that fronts on Park Place.

The work of the Gaumont technical director will be rendered easier by locating his workshops and property rooms between the studio and the open-air stage. The staff of artists employed by Cartoonist Harry Palmer to aid him in producing his numerous animated cartoon series, "Keeping Up with the Joneses," will be housed in this building.

"We are contemplating an expenditure of from $150,000 to $200,000," said F. G. Bradford, general manager of the Gaumont Company, in discussing the expansion of the interests which he directs. "The greater part of the money will go into our Flushing property, although I am frank to say if we consider our Florida winter quarters prove desirous that we shall put in many thousands of dollars of improvements there to establish a plant on a permanent basis."

Contracts are now being made for construction work to begin soon after Christmas. When the Rialto Star Feature companies return from Jacksonville everything will be in readiness for summer work. There will be no change in one pleasing feature of the Gaumont policy; each production will feature a new star. At present Malcom Williams and Stella Hammerstein are being filmed at Jacksonville.

CURRIER BOOSTED TO VITAGRAPH DIRECTORSHIP

Frank Currier, well-known for his work in Vitagraph productions, has been promoted to the position of director. His first picture will be a one part comedy written by Agnes C. Johnston, with William Dangman, Helen Guerney and Robert Turner portraying the important parts, and will be produced at the Vitagraph studio at Bay Shore, Long Island

"OUR LADY OF LAUGHTER," KLEINE, TO FEATURE HOOPS

"Our Lady of Laughter" is the odd title of a story by Channing Pollock now in work at the Kleine studios in the Bronx. It is a story of theatrical life on Broadway and will feature Arthur Hoops and Alma Hanlon, supported by Frank Belcher, Herbert Hayes and others. "Our Lady of Laughter" will be released through Kleine-Edison Feature Service.

First Ball of Directors' Association Is a Success

Function Held in Hotel Alexandria, Los Angeles, Is Most Brilliant Affair Ever Launched in West Coast Film Circles, and Brings Out Array of Screen Lights

Special to Motion Picture News

Los Angeles, Dec. 2.

THE most brilliant social function in the history of the Los Angeles film producing colony, was the first annual ball and grand buffet given by the Motion Picture Directors' Association, Thanksgiving evening, at the ball room of Hotel Alexandria, Los Angeles.

The attendance numbered more than three hundred and fifty, and included many of the principal people engaged in the film industry here. The committee on arrangements consisted of Allen Curtis, chairman, Frank Beal, William Robert Daly, Joseph DeGrasse, and M. J. MacQuarrie; the reception committee, Otis Turner, chairman, Charles Giblyn, Robert Leonard, Walter Edwards, Charles Swickard, Reginald Barker, Al. E. Christie, Phillips Smalley, Travers Vale, William D. Taylor and Hobart Bosworth, and the floor committee, Dell Henderson, chairman, Eddie Dillon, Jay Hunt, Frank Lloyd, Francis Powers, Charles K. French, Roy Clements, Raymond B. West, Lloyd B. Carleton, Henry Otto, Leon D. Kent, and J. P. McGowan.

The general supervision of taking care of the big attendance was in charge of H. L. Massey. Music was furnished by a big orchestra, and during the evening buffet service was continuous. The dances were all named from the brands produced on the West Coast, and the ball was representative of practically every studio in this producing center.

Among those present were: D. W. Griffith, DeWolfe Hopper, Mack Sennett, Police Judge White and wife, Marshall Stedman, Mrs. Eddie Dillon, Max Asher, Stella Adams, Ruth Roland, Jack Pickford, Allan Hale, Lois Weber, Mr. and Mrs. Harry Mestayer, Mr. and Mrs. Lewis Cody, Mr. and Mrs. E. H. Allen, Mr. and Mrs. Robert Daly, Mr. and Mrs. A. Heffron, H. L. Massey, Mr. and Mrs. Willie Collier, Bessie Eyton, Mr. and Mrs. Charles French, Charles Pike, Mr. and Mrs. Allan Curtis, and Mr. and Mrs. Jack Cudahy.

The net proceeds from the ball will be used to endow one or more beds in a local hospital to be used exclusively for motion picture people who are ill or injured.

J. C. Jessen.

"On the German Firing Line" Packs Western Houses

W. H. Durburough's Pictures Taken on Eastern Front and Made Up by Industrial, Seen in Milwaukee, Enter on Chicago Engagement

Special to Motion Picture News

Chicago, Dec. 4.

W. H. DURBUROUGH, who has just returned to America after seven months with the German army in Russia, during this time took 16,000 feet of film at the German front. From this 16,000 feet of negative, 9,000 was selected and made up by the Industrial Moving Picture Company. By the aid of interesting and amusing sub-titles, the audience is carried along with Mr. Durburough through his exciting trip.

The film starts on shipboard in the English channel, showing the passengers looking for submarines. Next it shows them passing through custom officials, then appear pictures of the Kaiser, the Kaiserin and notables of the German army. Next comes his trip through the devastated country, the ruins of Warsaw, to the German front. Here actual fighting is registered by perfect photography, and the climax comes with the capture of Noba Gerorbeiewski, the greatest fort in Russian-Poland.

Mr. Durburough, previous to this expedition was connected with the Newspaper Enterprise Association and was accompanied by R. G. Ries, camera man. All the pictures were taken with two Universal cameras. They were enthusiastic in their praise of these cameras, saying that they not only took wonderfully clear pictures, but also weathered the rough treatment of a seven months' campaign without once giving them any trouble.

These war pictures, under the name of "On the German Firing Line," opened Sunday, November 28, at the Stoddard theatre in Milwaukee, and have been playing to packed houses ever since. Mr. Durburough has been lecturing on his experiences at the front during many of the showings.

On Monday, December 6, these pictures start at the Fine Arts theatre in Chicago.

It is the intention of the War Film Syndicate Company, who control them, to sell State rights throughout the country.

WHARTONS BEGIN "HAZEL KIRKE" FOR PATHE

The Whartons have begun work on the famous old-time play, "Hazel Kirke," and are using a cast, including besides Pearl White, Bruce McRae (who starred in Pathé's "Via Wireless"), Creighton Hale, William Riley Hatch, Eddie O'Connor and Allen Murnane. "Hazel Kirke" will be put upon Pathé's Gold Rooster Program.

Margaret Greene, who has had some leading parts in Pathé Gold Rooster plays, has been signed for "Come on Charlie," John Cort's new play. Miss Greene last appeared in "Nedra," a Gold Rooster play produced by Edward José, which is making a hit everywhere.

MANY SCENES FOR "UPSTART" TO BE TAKEN IN GEORGIA

George Le Guere, who is to be featured in "The Upstart," Metro feature that will be put in production shortly, has gone to Savannah, Georgia, where many of the scenes will be photographed. "The Upstart" is a picturization of the comedy which had a successful run at the Maxine Elliott theatre, in New York City.

Edwin Carewe, who is now directing the finishing scenes of "The House of Tears," in which Emily Stevens is starred, will direct "The Upstart."

Ten Thousand Guests Attend Boston Screen Ball

The Same Number Were on the Outside of the Arena Trying to Get in—All Stars Introduced to the Fans Present, from a Platform Erected for the Purpose in the Center of the Hall—Governor Walsh and Mayor Curley at the League Event

Special to Motion Picture News

Boston, Dec. 4.

TEN thousand inside the arena with as many outside trying to get in was the record of the third annual motion picture ball of the Exhibitors' League of Massachusetts. It was an occasion to be proud of and the league with E. H. Horstmann as president should receive the congratulations of the entire industry.

The following officers and committees are the ones responsible for the success of the occasion:

E. H. Horstmann, president Exhibitors' League; S. Grant, chairman executive committee; R. W. Drown, secretary executive committee; G. M. Clark, treasurer executive committee.

Executive and Reception Committee: H. L. Asher, Geo. Baldson, W. V. H. Barhydt, S. Bernfield, L. M. Boas, W. H. Bradley, N. N. Brooks, J. C. Butner, J. J. Cahill, H. F. Campbell, V. J. Cohee, L. Dadmun, E. R. Daniels, W. E. Dowling, J. A. Eslow, E. J. Farrell, J. Gartland, H. A. Gilman, E. R. Gregory, E. W. Helley, H. Hirsch, F. J. Howard, R. M. Kane, Col. H. Kincaide, A. E. Lord, J. Lourie, P. F. Lydon, M. J. Lydon, A. H. Mailey, R. D. Marson, Louis Mayer, E. H. McCloskey, E. L. McEvoy, Sam Moscow, F. B. Murphy, J. F. Patton, Geo. Ramsdell, J. W. Raymond, H. Rifkin, W. E. Spragg, T. Spry, H. G. Segal, H. A. Sivovlos, F. H. Vine, G. Ware, A. F. Washburn, H. I. Wasserman.

Ladies' Reception Committee: Mrs. F. L. P. Brackett, Miss M. H. Brazier, Mrs. A. R. Carroll, Mrs. R. W. Drown, Mrs. J. A. Eslow, Mrs. E. H. Horstmann, Mrs. F. J. Howard, Mrs. A. E. Lord, Mrs. F. B. Murphy, Mrs. E. M. Young.

One of the features of the occasion was the informal introduction of all the stars present to the ten thousand Boston fans who were anxious to see their favorites. For this purpose a platform was erected in the center of the hall well above the heads of all. To this ascended the stars, each being announced so that all knew upon whom they gazed.

Clara Kimball Young, Mary Miles Minter and Francis X. Bushman showed that they were far from being waning stars, for they were applauded to the echo. Mr. Bushman finally having to make a short speech. This does not mean that the others were slighted—for they all received applause.

A Few of the Guests

Among those who were presented were the following:

Edison—Viola Dana, Mabel Trunelle, Edward Earle.

Equitable—Gail Kane.

Gaumont—Cissy Fitzgerald, Hale Forde.

Kalem—Marguerite Courtot.

Metro—Francis X. Bushman, Beverly Bayne, Mary Miles Minter, Valli Valli, Edmund Breese, Grace Valentine, Helen Dunbar, Peggy Hopkins and George Le Guere.

Thanhouser—Flo La Badie, Mignon Anderson, Gladys Hulette, Louise Emerald Bates, Morris Foster, Ethel Cook, Harris Gordon.

United Film—Christine Mayo.

Universal—Paul Panzer, King Baggot, Ben Wilson, Dorothy Phillips, Violet Mersereau, Harry Benham.

Vitagraph—Earle Williams, Edith Storey, Mary Maurice, Hughie Mack, Wally Van, Virginia Pearson.

World Film Company—Clara Kimball Young, Edwin August.

Governor Walsh arrived at 10:20, accompanied by his brother, Major Thomas F. Walsh, Major William J. Casey, Major W. J. Keville, Captain F. N. Gunby, Captain Charles T. Dukelow, Lieutenant Nat. T. Very, Judge Thomas H. Connelly of Brighton District Court, and Joseph F. Mellyn, the Governor's assistant secretary.

Mayor Curley came at the same time, with Mrs. Curley, Mr. and Mrs. Francis L. Daly and Secretary and Mrs. Francis J. Brennan. The officials were greeted by the reception committee and escorted to boxes.

The grand march—which did not get under way until 1 o'clock in the morning—was led by Governor Walsh and Clara Kimball Young. Following them were Francis X. Bushman and Christine Mayo, Earle Williams and Mary Miles Minter, King Baggot and Viola Dana, Edward Earle and Florence La Badie, Wally Van and Beverly Bayne, Earle Williams and Edith Storey and so on through the list.

After the grand march there was the Thanhouser Beauty Contest, in which over a score of pretty New England girls competed for the honor of being adjudged the fairest of all and for the opportunity of a screen career. The judges were Boston dramatic critics.

They selected as the prettiest of the candidates Miss Sophie Sidowski, of No. 73 Bird street, Dorchester, a winsome blonde. She was given the stage name of Doris Grey.

The Metro contingent contributed much to the gaiety of the ball with a dozen attractive maids in pierrot costumes, who graced one of the Metro boxes and were tremendously admired. They had a catchy song, to the air of "Bingo," whose chorus ran thus:

"M-E-T-R-O
T-R-O
T-R-O
M-E-T-R-O
And Metro is its name."

There was a "Metro" newspaper, too.

After all the introducing and the grand marching and the contesting, dancing was resumed and kept up until the big film star banquet in Horticultural Hall.

Accident Insurance, Almost!

J. W. Engel of the Metro officials made the happy suggestion at that banquet that the next national motion picture convention take place in Boston. This motion was seconded by Francis X. Bushman, the Metro star, and was unanimously adopted.

Just before arriving in Boston the Knickerbocker special, to which was attached the Metro special car, almost sought a comfortable resting place in the ditch. The engine picked up five three by ten beams at a cross over and it was only by the merest good chance and a clear headed engineer that the train was saved.

As a result of this escape the stunts and good times planned by President Dick Rowland and Arthur James went over with added vigor and life. Every one smiled when the camera men grouped them at the station, and there was no need of a "look pleasant" or "watch for the birdie"—all had the smile which would not rub off.

There were automobiles in which to parade to the Copley Plaza with a full band to head the procession. The stars were first with President Rowland and the property men in the back car.

After dressing the party was entertained by the company at a banquet in the main dining room. When consulted the hotel management said that they had never served a dinner which was more enjoyed. They did not know, however, of the near wreck and the resultant joy or the fact that Treasurer Joseph Engle, Francis Bushman, Valli Valli and Mary Miles Minter spoke.

The private dance in the St. James Hotel both before and after the big ball in the Arena was another outside feature enjoyed by the Metro party and their guests.

As a crowning feature of the good feeling between all members of this great industry President Rowland sent telegrams to all the stars and prominent members of the industry, regardless of their affiliations, congratulating them on their success at the ball. Capt. Charles E. Kinball was in charge of the transportation arrangements for one of the parties.

PERSONS CONSULTS WITH COL. SELIG

Thomas Persons, superintendent of the Selig Zoo, Los Angeles, Cal., has returned to that city after several days' business sojourn in Chicago, Ill.

While east Mr. Persons consulted with William N. Selig, president of the Selig Polyscope Company, on business matters which are calculated to create wide interest among motion picture exhibitors at the proper time. In speaking of Pacific Coast productions, Mr. Persons predicted a most prosperous condition of affairs by Jan. 1.

CURWOOD'S VITAGRAPH FIVE-REELER FEATURES HUMPHREYS

James Oliver Curwood is the author of the five-part melodramatic Blue Ribbon Feature now being produced for the Vitagraph by William Humphrey.

Mr. Humphrey has selected Harry Morey, Carolyn Birch, Leo Delaney, Rose Tapley and Templer Saxe to enact the leading roles.

HORSLEY SIGNS MARGARET GIBSON TO LONG CONTRACT

In recognition of past performances David Horsley has placed Margaret Gibson under a long term contract, one of the clauses of which is that she is to be the featured feminine player in all productions for which she is cast.

Miss Gibson joined Mr. Horsley last September. Her first picture was "The Protest," a three reel Centaur Star Feature with Crane Wilbur. Following this she appeared in "Could a Man Do More?" another Centaur Star Feature with Mr. Wilbur. In both of these her work was of such a high class nature that Mr. Horsley tendered her a contract so flattering in its terms that Miss Gibson readily accepted.

VANCOUVER EXHIBITORS TO GET TOGETHER

Special to Motion Picture News

Vancouver, B. C., Dec. 3.

Although nothing definite has yet been accomplished, the managers of a majority of the leading motion picture theatres in Vancouver are at present working on an amalgamation of interests, with a view to benefiting all the exhibitors concerned.

The air is full of rumors, but those concerned in the scheme are not yet prepared to make an announcement of policy. The idea, however, consists of forming a strong combination to better conditions.

Fox Begins Production Under Californian Skies

General Manager Sheehan, William Farnum, Dorothy Bernard and Fifty Players, Take Special Train for Los Angeles, Where Company Will Work in Selig Edendale Studios



FOX FILM CORPORATION'S NEW STUDIO AT EDENDALE (LOS ANGELES)

THE Fox Film Corporation's invasion of California for the purposes of active studio work had its beginning on Wednesday, December 1, when Winfield R. Sheehan, general manager; William Farnum, Dorothy Bernard, and more than fifty photo players under Fox contracts departed on a special train for Los Angeles.

Coincident with their departure the Fox Film Corporation announces that it has taken on a long-time lease with the option to purchase, the Selig studio located in Edendale, a Los Angeles suburb.

Mr. Farnum, Miss Bernard and their associate players will be on the coast until well into the spring, and perhaps for a longer period. While there they will work in three or four pictures which the Fox Film Corporation considers could be greatly aided by resort to the California environment.

Oscar C. Apfel, one of Fox's leading directors, left Los Angeles ahead of the special train party accompanied by Lester Scott, his assistant, and A. Gondolphi, his camera man. Mr. Fox has recruited a special technical staff, who will operate the Edendale plant, and additional recruits will arrive at the new studio from the East from time to time.

The advent of practically one hundred Eastern players with their directors, and the consequent employment of several hundred other local people will give considerable impetus to the growth of the moving picture industry in Los Angeles.

Fox Film had planned over a period of months to acquire an ideal studio in California. An opportunity suddenly presented itself to take over under lease the fine Selig property, and so eager were the Fox directors to begin work under California skies that the negotiations were conducted and closed by telegraph.

General Manager Sheehan will remain in Los Angeles until the plant is working under a thoroughly systematized schedule.

Five studios are now in active operation under ownership or lease by the Fox Film Corporation. Three of these are located in New Jersey—at Fort Lee, Cliffside, and Jersey City. The fourth is under the direction of Herbert Brenon and is located in Jamaica, where more than twelve hundred persons are now busy appearing in the multi-reel Annette Kellerman feature, to be released in the spring.

The California studio makes the fifth in the chain.

Sixteen acres of ground have been purchased by the corporation on Long Island for the erection of the largest studio to be found in the New York district, and one that will closely challenge comparison with the largest in America.

This Long Island plant will be made the chief manufacturing headquarters of the great Fox picture enterprise. The ground is now being levelled and construction work will begin practically at once.

Miss Gordon to Make Screen Debut for World

International Star Will Appear in "As in a Looking Glass," Directed by Frank Crane—Robert Warwick Is Scheduled for "Ambitions of Mark Truitt"

SEVERAL additions of importance have been made to the list of World Film releases for the month of January.

Of more than passing importance will be the screen debut of the international star, Kitty Gordon. The vehicle chosen for her initial appearance, "As in a Looking Glass," is from the novel by F. C. Phillips. As a spoken play the story enjoyed great vogue a few seasons ago in London. Director Frank Crane will handle this feature, and he has chosen a number of screen artists of recognized ability to appear in Miss Gordon's support.

Work is well advanced on a production based on "The Ambitions of Mark Truitt," a story of the life and progress of a man born in direst poverty, who through honest persistency and pluck overcomes many obstacles and emerges a personage of great power, enjoying the respect and confidence of the community.

Starring in this production, Robert Warwick is seen in the role of Truitt. In his support is a cast of favorites, and the feature is being done under the direction of Oscar Eagle

Holbrook Blinn and supporting company, including Fania Marinoff, are enroute to Death Valley, where scenes will be staged for the production based on "McTeague of San Francisco," by Frank Norris, author of "The Pit." This feature is being made under the direction of Barry O'Neill. Mr. Blinn's wonderful ability and forceful personality should enable him to give an excellent interpretation of "McTeague."

Another feature presenting a star of the spoken stage will be a story based on "The Heart of a Thief," in which Catherine Calvert will star. Miss Calvert, in private life was Mrs. Paul Armstrong, the author of "Alias Jimmy Valentine," and other successes.

This feature will be directed by Emile Chautard.

KALEM'S "FROM THE MANGER TO THE CROSS" READY FOR BOOKING

Kalem announces that arrangements have been completed in time for the holiday season by which the feature, "From the Manger to the Cross" can now be booked direct from the makers. The statement is made in response to frequent inquiries from exhibitors who were desirous of making early arrangements to show the picture during the Christmas week.

For the further information of exhibitors it is stated that an unusually complete line of advertising helps has also been arranged for this five part attraction. The colored lithographs have been especially prepared by poster artists capable of turning out the class of work in keeping with the impressive subject.

The line includes two styles of one sheets, two of threes, three of eights, and a beautiful twenty-four sheet stand. A large four-page courier, printed on quality paper and telling the interesting story of the filming of the production with a score of commendatory quotations from metropolitan newspapers and prominent men is another advertising aid.

Hearst-Vitagraph to Comb Country for Topicals

Organization Lately Completed Plans to Have Cameramen on Lookout for Novel Subjects in Cities as Small as One Thousand Inhabitants, and Exhibitors Will Be Able to Take the Service Independent of Anything Else, at "Their Own Price"—Territory Divided Into Three Zones

WITH the joining of forces of W. R. Hearst, the newspaper and magazine owner, and the Vitagraph Company in the production of a news pictorial independent of any particular service, and for rental at a graduating scale of prices to meet the requirements of particular conditions throughout the country, exhibitors will have at their command a topical medium of vast scope at moderate price.

The company has worked out a plan whereby the country will be divided into zones for newsgathering and the distribution of the pictorial films. The service will be arranged to give exhibitors local and general news pictures. While a certain number of international news events will be furnished to each section the bulk of the subjects will consist of news pictures from the local territory. A theatre in San Francisco will not, for instance, be served with the same topicals as a theatre in New York state.

This full supply of pictures taken in the immediate vicinity is made possible by the combined efforts of the camera staffs of Hearst and Vitagraph. It is expected that the number of men ever on the scent for something new will result in many scoops by the company for the exhibitors taking the service.

A "special extra" service has been inaugurated for theatres desiring more than the usual allotment of subjects for each showing. A corps of messengers will be in readiness to rush pictures of unusual importance to the theatre managers contracting for these additional topicals.

Announcement an Unusual One

The company has worked out a system of lobby announcement and posters for advertising purposes in front of the theatres.

An announcement revolutionary in character is the statement that an exhibitor is at liberty to name his own price for the photo news service furnished by Hearst-Vitagraph. The details of this arrangement will be furnished exhibitors by the company upon application.

"We propose to handle this news weekly on the intensive zone system," states Albert E. Smith, of the Vitagraph Comapny, "and it has been decided to divide the country into three separate and distinct zones. We intend to have cameramen in every important center of over one thousand inhabitants in the United States, and the news weeklies will pertain directly to the zone in which the edition of the news weekly is made.

"In other words, the United States will be divided into three separate parts, Eastern section, Middle West section and Pacific coast section. News will be gleaned from each and every town and city of these three sections and anything of national importance will be sent to the headquarters of each section and embodied in the news weekly.

"Another important point," further remarked Mr. Smith, "is the establishment of laboratories in the principal news centers of the different zones. The news gathering facilities of the Hearst organization, coupled up with Vitagraph's advanced laboratory methods and the method of handling the Vitagraph news weekly, are such that within twelve hours after an important event has happened in a certain section, the pictures may be shown on the screen in all sections of the particular territory.

To Train Men to Camera

"Plans are on foot to utilize the services of trained news reporters who are accustomed to the Hearst system of handling news material and it is the intention of the Hearst-Vitagraph to give these news reporters training in the handling of the motion picture camera.

"A school will be established in the Vitagraph plant where all branches of the camera art will be taught."

When asked as to the method of distribution, Mr. Smith refused to divulge how this is to be done, but it is the opinion that some startling revelations will be made in this direction in the very near future.

One 3-Reel Feature a Week for Edison on General

Manager McChesney States that the Elimination of the One-Reel Pictures on the Program Will Allow More Time for Production of the Three-Reelers

UNDER the new reorganization plan of the General Film Company, the weekly Edison program will be the release of one three-reel feature put through the regular service of that company, Manager Leonard W. McChesney has just announced. This is contrary to the recently made announcements of the General Film Company, which stated that Edison would release a one-reeler on Tuesday and Wednesday of each week and a three-reeler on Friday.

Edison's regular program, until this change, was the release of a one-reel on Wednesday and Saturday and a three-reel on Fridays. The latest, and permanent, program will release a three-reeler on Friday each week.

Manager McChesney feels that the elimination of the one-reels will allow more time and concentration of effort on a three-reel feature.

This change dates from the week of December 20, and the first release under this plan will be "Blade o' Grass, on Friday, December 24, featuring Leonie Flugrath and Pat O'Malley. Next will be "The Matchmakers," on Friday, the 31st., featuring Sally Crute and William Wadsworth.

In addition the Edison studios will continue to release two five-reelers each month, put through the Kleine-Edison Feature Service. In this service, Miriam Nesbitt and Marc MacDermott will once again be seen playing together in "The Catspaw," by William Hamilton Osborne, on Wednesday, January 12; Viola Dana and Edward Earle, a new combination, in "The Innocence of Ruth," on Wednesday, January 26; Mabel Trunelle and Robert Conness in "The Crucifixion of Phillip Strong," on Wednesday, Febuary 19.

Manager McChesney welcomes the new order of things and is enthusiastic about what the open market will do for film betterment and the elimination of the unworthy picture.

League Executive Meeting Called for January 5-6

La Salle Hotel, Chicago, Selected for the Event, and Secretary Delves Issues Invitations to Vice-Presidents of National Body and State Presidents

Special to MOTION PICTURE NEWS

Pittsburgh, Pa., Dec. 4.

IN view of the numerous requests that have been made of President Fred J. Herrington for information regarding the time and place for holding the semi-annual meeting of the executive committee of the Motion Picture Exhibitors' League of America, Secretary James Delves has called a two days' session of the above mentioned meeting, to take place on Wednesday and Thursday, January 5 and 6, at the La Salle Hotel, Chicago, Ill. The first session will convene 10:30 a. m. on Wednesday.

Several matters of vital importance to the organization are to be considered at this meeting, including the selection of the city at which the National Convention shall be held in July.

Requests and liberal offers have been presented to the league by the following cities for the convention to date: Detroit, Mich.; Chicago, Ill.; Pittsburgh, Pa., and New York City.

In addition to the members of the executive committee, an invitation is cordially extended to all vice-presidents and state presidents of the league, and other exhibiting members of the league

Any state league or member of the league wishing information pertaining to this meeting, or in any way relating to the league, may make application to National Headquarters, 238 Fourth avenue, Pittsburgh, Pa.

"ACE OF DEATH" FOR MUTUAL PROGRAM DECEMBER 15

"The Ace of Death," featuring Stella Hammerstein, and made by the Gaumont company, will appear on the Mutual program December 15 instead of the Rialto Star Feature, "The Secret Agent," with Robert T. Haines.

FOX OFFICE IN CHICAGO DINE SHEEHAN AND FARNUM

Chicago, Dec. 4.

A luncheon was given at the Hotel Sherman by the Chicago office of the Fox Film Corporation in honor of William Farnum and W. R. Sheehan who stopped off in Chicago for the day on their way to the new Fox Studio in California.

Many prominent Chicago exhibitors and others engaged in the motion picture industry in this section of the country were present. Mr. Worthington presided as toastmaster, first calling on Mr. Burkhardt of the Commission of Public Works of Chicago, who introduced William Farnum and welcomed him to the city.

Mr. Farnum gave a very interesting talk on his experience in motion pictures and ended with his famous recitation from the "Prince of India." He was followed by Aaron Jones in a short talk, then Oscar Apfel and Winfield R. Sheehan outlined the policy of the Fox Film Corporation. A few words from "Bill" Sweeney ended the interesting program.

MARSTON JOINS MIRROR FILMS

Lawrence Marston, one of the best known of the producers of motion pictures, has been engaged by the Mirror Films, Inc., and will join the forces of that organization the first of the coming year.

Col. Heezaliar Will Tell the Truth for Paramount

His Creator, J. R. Bray, Who Was a Steady Contributor to *Life*, *Puck* and *Judge* Before Going to Pathé, Will Furnish One Reel of Animated Cartoons a Week

SMALLER even than "Little Mary" Pickford is the newest star who has been signed up to appear exclusively on the Paramount Program. He is Colonel Heezaliar, who for many months has materialized from the pen of J. R. Bray, the noted cartoonist, and appeared with his travel notes and records of doughty exploits, on the screen.

Colonel Heezaliar, it will be remembered, is the man who calmly stood at the plate, with the bases full, and allowed the second strike to flick the ashes off his cigar, and then clouted the next one a rap which would make the swats of Home-Run Baker sound like the drop of a ripe grape into a coal bunker.

And now the Colonel is to star alongside Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn and the other notables on the Paramount Program. It has been brought about by a new contract between the Paramount and the J. R. Bray Studios, Inc., whereby Paramount will have one full reel of animated cartoons each week.

J. R. Bray, the creator of Colonel Heezaliar, and inventor of several patented processes by which these funny cartoons are produced, has added five noted artists to his staff. Each one will specialize in one form of cartoon work, and their productions will supplement the bi-weekly appearances of Heezaliar.

In addition to this feature, Mr. Bray is preparing something which he is confident will be the most startling and original feature of this kind ever shown, and will open up a new field in motion pictures.

He is not yet ready to announce it, but C. Allan Gilbert, long famous as artist and illustrator, is working with him on the first releases, which will be ready some time in January. The new feature will be known as the "Bray-Gilbert Releases," and will appear once a month.

"I am surprised myself at the immense popularity of Colonel Heezaliar," said Mr. Bray to MOTION PICTURE NEWS. "It is without doubt the strongest cartoon character in existence, and is second only to Chaplin as a comedy character. Consequently we are going to feature this subject in the new releases, but in addition we will release a quantity of cartoon material, which will include a topical cartoon to accompany the Paramount Newspictures.

"Besides Mr. Gilbert I have added such artists as L. M. Glackens, Earl Hurd, C. T. Anderson and Paul Terry to the staff at the Bray Studios, and each will contribute something strong and striking to the new cartoon releases. Mr. Gilbert's new series is to be a phantasy novelty almost startling in its originality and conception.

"It has long been my ambition to produce the highest class of cartoon comedy possible, and place it before the highest class audiences in this country. For this purpose I have concluded that Paramount best suits my needs, and hence I have joined the Paramount program.

"In addition to these releases, we have arranged extensive distribution abroad. I believe my work is even better known in England than it is at home, and we plan to take advantage of the European market for such subjects. I have studied this cartoon question as related to motion pictures for more than eight years, and my original object in going into it was to open and develop a new field for the activities of artists. I believe I have done this."

Mr. Bray was born in Detroit, Mich., and has lived in New York since 1901. He was for seven years a newspaper artist, being also a steady contributor to the humorous weeklies, such as *Life*, *Puck* and *Judge*. He took his ideas to Pathé Freres over three years ago, since he felt that such a house with its many foreign branches could give him a larger international circulation than any other.

The Pathé officials at once saw the value of his work, and from that day to this he has dealt only with Pathé. Millions of persons have laughed and are laughing at the "Heezaliar" and "Police Dog" series, and his political cartoons in the *Pathé News*, the motion picture weekly, have attracted widespread newspaper comment.

Mr. Bray has truly originated a new school of art.

"Diamond from the Sky" Now on Mutual Program

Entire Thirty Chapters of North American's Picturization of Roy McCardell's Romantic Novel Is Released in Regular Service to "Help Exhibitors Beyond the Films"

THE release of "The Diamond from the Sky," the North American Film Corporation's picturized romantic novel, as a part of the regular Mutual Program, effective Monday, November 29, is directly in line with the Mutual Film Corporation's policy to give the exhibitor "service beyond the films."

The entire thirty chapters of this serial from the pen of Roy McCardell, may be had by the Mutual exhibitor in his regular service at no extra charge. All business will be handled by the Mutual branches, and not by special representatives stationed at the Mutual branches as was done before the entire picture novel had been released.

"The advantage to Mutual exhibitors, or to prospective Mutual exhibitors, in this new co-operative arrangement between the Mutual and the North American Film Corporations cannot be estimated," says D. J. Sullivan, secretary of the North American.

"First of all, there are no risks to be taken. The exhibitors in 4,000 picture theatres in all parts of the United States, have proved in dollars and cents in such considerable quantities that they have amounted to real fortunes that the North American serial picture was a success.

"These exhibitors had to take the chance last May, when "The Diamond from the Sky" was first ready for release. It really took courage for the exhibitor to book a continued story picture.

"We showed exhibitors all over the country the first three chapters of the picture. They had no further assurance that the rest of the film would be good, otherwise than that they knew the North American Film Corporation was investing $800,000 in it, and that this company had faith that it would make money for the exchanges, since that meant money for the corporation in turn. The exhibitors also believed that the company knew how to produce pictures.

"There was a greater outlay of money required from the first exhibitors, too, since twenty-five dollars a week was charged for the first week releases of each chapter.

"The exhibitor who books this picture today has no risk to run of any kind. The picture has been tried out and found good. He has only one-fifth of the original price to pay for each chapter, if he books it independently of the Mutual. He has nothing more than service rates to pay, if he books it with the Mutual Program."

GERTRUDE ROBINSON IN FLORIDA FOR GAUMONT

Gertrude Robinson goes to Jacksonville, Fla., to augment the Gaumont forces wintering in that city. Miss Robinson will appear in Rialto Star Features.

Miss Robinson first sprang into notice upon the screen when she alternated at the Biograph studios with Mary Pickford. Before that, however, she had made progress upon the stage. After making her debut in Edith Taliaferro's company, she played with H. J. Stoddard in "The Bonnie Brier Bush." Then followed numerous engagements which included roles in the companies of Edith Wynne Matthison and Thomas Jefferson.

After playing with Biograph, Miss Robinson spent two years with the Reliance company, and then returned to Biograph.

Censorship Hand Must Not Strike, Says Los Angeles

Producers, Exchange Organizations, Exhibitors and Everybody Else in the Industry Feel Need of Combating Activity of Censoring Board in the Center of the World's Motion Picture Production—Findings of National Body Is Sufficient, Is Stand Taken by West Coast

Special to Motion Picture News

Los Angeles, Dec. 4.

THOROUGHLY convinced that local censorship in Los Angeles, the production center of the motion picture world, is a menace with evil effects for the producers, exchange organizations, exhibitors, and general public, locally, and sets a precedent for other cities throughout the country, Los Angeles people of every branch of the film industry have organized with the view of using every means to cause censorship laws of the city, county, and state to be repealed, and that the judgment of the National Board of Censorship be considered final in the censoring of all pictures.

This concerted action follows the censoring of "Damaged Goods," a Mutual Master Picture, and the fight for new censorship was during its primary stages, successfully carred on by J. A. Quinn, of the Superba theatre, and Dr. Sam Atkinson, national lecturer of the Rationalists' Association of America, who with attorneys was employed by Quinn to make possible the showing of "Damaged Goods" at the Superba theatre, where it is now in its third week and playing to capacity from 9 a. m. to 9 p. m., with an average daily attendance of five thousand.

The action of the censor board with regard to this film, and the refusal of the members of the board to reconsider and review the subject, caused an investigation by Mr. Quinn, which led to the filing of affidavits that brought about the dismissal of the president and secretary.

This was Quinn's second battle with the censors, and in it he was brought to realize the extent of the menace, with the result that he personally took it upon himself to organize all branches of the motion picture industry which has been accomplished. At a dinner given Monday evening by Mr. Quinn at a Los Angeles cafe, announcement of the success of his personal venture was made known to representatives of practically every producing organization, film exchange, and many exhibitors.

Want Film Commissioner

At this dinner, J. N. Johns, manager of the Mutual Film Corporation, Los Angeles branch, made a brief report of what Mr. Quinn and Dr. Atkinson, and members of the Mutual staff had accomplished.

This included the reading of a petition to Mayor Chas. E. Sebastian and the city council of Los Angeles, praying that the present censor ordinance be annulled, and that the city in the future, instead of having a board of censors, should have an officer, known as film commissioner, whose duty it is to see that only films passed by the National Board of Censorship be shown, and that all changes in the films recommended by the National Board be made.

This petition was signed by the head of every producing organization in southern California, every exchange manager in Los Angeles, presidents of many of the leading banks, trust companies, mercantile corporations, and leading citizens in all walks of life, containing in all more than five hundred names representative of practically every organization in Los Angeles.

Ways of presenting this petition to the mayor and city council were discussed, and finally those present decided it would be best to have a committee of thirteen arrange with the Chamber and Merchants' and Manufacturers' Association of Los Angeles to co-operate with the film men in the presentation of the petition.

Dr. Sam Atkinson was named as chairman of the committee, and instructed to select other members. Those named were Rev. Thomas Dixon, of the National Drama Corporation; Frank E. Woods, manager of production of the Fine Art Films; Fred Kley, business manager of the Jesse L. Lasky Company; G. A. Hutchinson, business manager, Signal Film Corporation; Henry McRae, director general, Universal Film Manufacturing Company; Lee Daugherty, production manager, Biograph Company; Dwight Whiting, business manager, Rolin Film Company; E. H. Allen, business manager, New York Motion Picture Corporation; J. A. Quinn, Superba theatre, and J. N. Johns, manager, Los Angeles office Mutual Film Corporation. The committee is to meet shortly and make plans for the defrayment of the expenses and completion of the work of getting the petition to the city council in the most advantageous manner.

Eight Thousand Dollars for Censorship

Talks made by those who have been interested and have taken an active part in the fight against censorship here, brought out the fact that eight thousand dollars is appropriated annually by the city of Los Angeles to defray the expenses of the censor board, and that during the past three years of the existance of this board, three films have been censored, and in two instances these were later passed by higher officers. The public viewed the two condemned films, and not a protest was made to the police or any city officers regarding them.

The reorganization of the present censor board by the mayor was reported, and action of this board in ordering eliminations from "Inspiration," a Mutual Master Picture, and "The Sable Lorcha," a Fine Art-Triangle subject, were talked of. In the former, the censors passed the scenes in which a girl appeared in the nude, but ordered views of a statue in a park eliminated.

From "The Sable Lorcha" the censors requested that three scenes be eliminated. One was that of a man being pulled by the hair, another of a view through a hole in the floor into a prison, and the third of a similar character.

Telegrams from the president of the National Board of Censorship advising that he would, within the next few days, reach Los Angeles, and in every way aid in the fight, were read, together with a letter from J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, stating that this organization was ready and anxious to do anything possible toward killing local censorship.

The latter organization has a committee in Los Angeles, composed of Mabel Condon, Kenneth O'Hara, publicity manager of the New York Motion Picture Corporation; J. C. Jessen, of the News, and Clarke Irvine.

It was the consensus of opinion that any action with regard to censorship in Los Angeles, considered the hub of the motion picture industry, would have a marked effect upon every locality in the country, and for this reason all men of the film industry are particularly anxious to see that plans made here are successfully carried out.

J. C. Jessen.

KRITERION TO ANNOUNCE NOVEL PLANS FOR PROGRAM

In line with the Kriterion policy of cutting unnecessary expense and running their business in a business-like way, they have leased the old Kriterion floor at 1600 Broadway, New York, and will conduct the business hereafter from the building at 106 W. Twenty-ninth street.

S. L. Newman, of the Kriterion, who is at the head of another business conducted in the same building at Twenty-ninth street, will be in a better position than heretofore to take care of the affairs of the Kriterion and every inch of space devoted to Kriterion interest will be used to its fullest advantage.

The Kriterion interests hint at an interesting announcement to be made in the near future regarding the new Kriterion program.

BEECROFT GETS HALF PAGE "STANLEY" PUBLICITY IN *HERALD*

Chester Beecroft, general manager for David Horsley, has scored another publicity coup. This time it consists of a half page story regarding the Stanley series, in the New York *Herald* for Sunday, November 28.

The account, illustrated with five large half tones from scenes in the reels, tells of the events concerning the assignment of Stanley to the discovery of Livingston, by the elder Bennett, owner of the New York *Herald*.

The story goes on to chronicle the time, labor and expenditure of money made necessary by the difficulties confronting the producer in visualizing satisfactorily to the public the events in Stanley's daring penetration into the heart of an unknown continent.

CAREWE TAKES FLYING TRIP TO FARM IN SOUTHWEST

Edwin Carewe, who is directing the final scenes in "The House of Tears," a forthcoming Rolfe-Metro picture, in which Emily Stevens, the emotional actress is starred, will take a flying trip to his farm in Indian Territory, to look after some business matters, before he begins work on his new Metro production.



DIRECTOR EDWIN CAREWE DISCUSSING A SCENE IN "THE HOUSE OF TEARS," A NEW ROLFE-METRO FEATURE, WITH EMILY STEVENS, THE STAR

Mr. Carewe is one-fourth Chickasaw Indian, and inherited a farm of several hundred acres, through an Indian land grant, originally given his maternal grandmother. He has it stocked with high bred cattle and poultry, and in addition keeps a large herd of Indian ponies.

Mr. Carewe has several Metro photoplays to his credit, including "Destiny, or the Soul of a Woman," in which Miss Stevens is starred, and "The Final Judgment," in which Ethel Barrymore has the stellar role. In the accompanying photograph Mr. Carewe is seen discussing with Miss Stevens, the five points of one of the scenes in "The House of Tears."

PREMIER ADDS THREE TO ITS STAFF

Joseph Frederick whose work as a dramatic author is well known, has been added to the staff of the Premier Program in the capacity of scenario editor.

John W. Heaney has been appointed to the Premier Sales Department. Mr. Heaney is known as the man who made a 300-foot picture into a feature—"The Japanese Torpedo Boat in the Storm."

James P. Cogan has also been added to the staff of the Premier Program in the capacity of scenario editor.

NAT GOODWIN SIGNS WITH MIRROR FILMS, INC.

Nat Goodwin, veteran of the stage, who has been the star in perhaps two photoplays, has affixed his signature to a long term contract whereby he will appear exclusively on the screen for the new Mirror Films, Inc. He will begin work at the Mirror studio at Glendale, Long Island, about the first of the year.

Two Players and Two Technical Men Join Horsley

Millcrest, in Pictures for Year and Half, and Alexander, Long in "Legitimate," Will Be Seen in "The Terror of the Fold"

RECENT engagements by David Horsley for his playing forces at his studios in Los Angeles include Howard Millcrest and Edward Alexander, and for his technical departments Irvin J. Martinas and Freddie Wade.

Messrs. Millcrest and Alexander have been placed in Director William J. Bowman's company, producing Centaur Feature animal pictures, in which company William Clifford is featured. Mr. Martinas has been appointed Mr. Bowman's assistant, and Mr. Wade has been made cameraman for Ulysses Davis, who is also engaged in directing Centaur Features.

Mr. Millcrest has been in motion pictures for the past year and a half, and in that time earned extensive popularity. He was first with one of the Mutual group of manufacturers, then went over to Selig, with whom he was last engaged before joining Mr. Horsley.

Prior to his picture debut he followed the speaking stage as a vocation, appearing with the New York Hippodrome Company in "A Trip to Japan" and "A Trip Around the World," and other attractions staged at the big playhouse.

He was also stage manager for Julia Dean. His first picture for Mr. Horsley is "The Terror of the Fold," which is to be released as a Centaur Feature December 30 on the Mutual program.

Like Mr. Millcrest, Mr. Edward Alexander also makes his bow as a David Horsley player in "The Terror of the Fold." He was, until recently, with the American Film Manufacturing Company at their Santa Barbara studios, where he portrayed leading characters in "The San Rat," "The Curse of the Black Pearl," "The Arm of the Law," and other productions. This engagement was preceded by a two and a half years' service with the Universal Film Manufacturing Company.

Mr. Alexander has been engaged as an actor since the age of thirteen when he joined the Comby stock company. Five years later he went on tour with William A. Brady's "The Shepherd King" company, which engagement marked the beginning of many years service under the management of America's biggest producers.

In "The Terror of the Fold," Messrs. Millcrest and Alexander play the two most important parts in the support of Mr. Clifford.

Mr. Martinas, who is Mr. Bowman's assistant, acted in a like capacity for the director during his term with the Quality Company releasing Francis X. Bushman pictures.

Mr. Wade, the fourth acquisition, was for three years with the Vitagraph company. The first negative turned out by him is of "The Arab's Vengeance," which is to be released as a Centaur feature on the Mutual program December 16.

Universal Weekly Gets Shipment of War Films

Cameraman Cossette, Obtaining Pictures on the Western Front by Permission of French Government, Forwards Thrilling Battle Scenes—Subjects Sent from Hayti War Zone

THE Universal Animated Weekly has just received a shipment of war films sent here by its cameraman, Pierre Cossette, who is equipped with passes and credentials to follow the French and English troops to the firing line.

In this week's issue of the Universal Animated Weekly are shown pictures of Lord Kitchener inspecting the troops in London before his departure for Greece.

Among the interesting scenes taken with the French troops is one inside a 12-inch concealed-gun trench, which shows the soldiers actually at work inside the trench, and also shows from the outside the cannon being raised preparatory to being fired, and how it is recoiled after shooting.

As Mr. Cossette is a native of France and his pictures are all submitted to the French Government before they leave the country, he has succeeded in obtaining some excellent real war pictures and one set that will be shown in one of the early Universal Animated Weeklies is that of the raising of a French observation or "look-out" man, to a point from 50 to 75 feet in the air, where he gets the enemy's range and orders the firing of the huge cannons.

Mr. Cossette was raised with his camera to the top of an observation post and procured views depicting the destruction to the enemy caused by the explosion of shells near their lines. It also shows a "shower" of shells passing in front of the camera.

Jack Cohn, the wide-awake editor of the Universal Animated Weekly, has just secured authentic motion pictures of the insurrection in Haiti last September. The only thing that puzzles Jack now is whether they will pass the board of censorship, as the scenes show the actual fighting, firing and the killing of some of the natives.

Haytian rebel soldiers are shown actually fighting the United States troops at Cape Haytian, where ten marines were wounded and one killed on September 28. The U. S. Marines are shown carrying the wounded after the battle, Col. L. T. Waller commanding. Admiral Caperton and staff is shown on board the ship *Washington*, at Port au Prince. Doctors and Red Cross nurses are seen bandaging wounded marines after the battle at Petiete Riveriere.

The picture ends with the Cape Haitien General Morenci and staff of the Haitien army signing the famous peace treaty.

EXCHANGE OF PICTURES BETWEEN TERRISS AND ROYALTY COMPANY

Tom Terriss has arranged an exchange of productions between the Terriss Film Corporation, of which he is president, and the Royalty Film Company, of London. By this across-the-sea partnership the four and five-reel features of the two companies will be exploited equally in both countries. The two companies will handle also their one and two-reel comedies in the same manner.



ROBERT B. MANTELL, WILLIAM FARNUM AND THEDA BARA IN SCENES FROM THREE NEW FOX OFFERINGS

XMAS ISSUE OF PICTURE PROGRESS AN INTERESTING NUMBER

That Paramount exhibitors find "Picture Progress" popular among their patrons is indicated by the fact that over 100,000 more copies have been printed for the Christmas issue than for October.

Jane Stannard Johnson, the editor, has made the Christmas issue distinctive in two ways: for the personal note in the stories, and the artistic quality present in the illustrations. The cover is adorned with the face of Edna Goodrich. George R. Meeker contributes a Yuletide poem; Mary Pickford, interviewed by the editor, tells some new anecdotes; Pauline Frederick gives her views on the importance of clothes in pictures; Eleanor Raeburn tells how screen stars will spend Christmas; a full page is given the question and answer department; there are four editorials, and other features that will please the popular fancy.


Picture Progress DECEMBER, 1915

Mary Pickford — HER REAL SELF

By The Editor

THE most influential girl in the world! That sounds big doesn't it, but that's what Mary Pickford really is. There are hundreds of thousands of young people throughout the world who look upon that lovely little screen artist as a model of everything that a beautiful young girl ought to be. What Mary Pickford does, how she acts, what clothes she wears, and what she says are of the utmost importance to the vast numbers of girls and boys who are eagerly watching for her every appearance on the screen.

Just to give you an idea how influential Miss Pickford really is, I will tell you an experience which I had one day with this world-known little player.

After all the due formalities had been observed, I secured an interview with her at her studio, and when the morning came for the appointment, I found Miss Pickford seated at a desk busily engaged in signing a stack of letters which were piled up almost as high as she was. These letters were shown to me, and they answered questions and gave advice to girls in every part of the country who had written her about various things of deepest importance to them. A number of stenographers had been kept busy writing replies she dictated, and little Mary had a whole day's work before her to turn them. Besides the letters answered, there were thousands of others stacked up in piles all the way around the room which had not even been opened, but the hard working little lady told me she was going to answer every one of them and was doing it just as fast as she could between making pictures.

"And do you know," Miss Pickford said, "these charming girls who write me hold me strictly accountable for everything I do. If I do or say something in a picture which does not come up to their ideals of what I should be, they promptly write to tell me of their disappointment. There is one picture in which I play where it was necessary for me to appear in tights. I never have worn tights and never will do so, and for that reason another actress was engaged to play that particular part. As the face of this actress was not very clearly seen on the screen, the question was raised as to whether or not it was myself, and some girls who thought I really had done this wrote me about it. In fact, I received so

A SPECIMEN PAGE FROM THE DECEMBER "PICTURE PROGRESS"

One of the best of the sixteen pages is that given to "Personalities"—Marjorie Daw and Carlyle Blackwell, in this case. Short illustrated biographies of screen players, in a magazine of this sort, offer great possibilities for capturing the picture-goer's interest.

Four Fox Pictures Released This Month from the 5th

Mantell, the American Tragedian, Will Be Seen in the First, "The Unfaithful Wife," as Count Fabio Romani, and on the 12th Will Appear "Her Mother's Secret"

WILLIAM FOX announces four photoplay releases for the month of December, beginning with December 5.

The first screen story of the month, released December 5, is "The Unfaithful Wife," starring Robert B. Mantell, with Genevieve Hamper. It was visualized from the story by Mary Murillo and produced for the screen under the direction of J. Gordon Edwards. Mr. Mantell, as Count Fabio Romani, a gifted nobleman who loves and trusts his beautiful young wife, Juliet, portrayed by Genevieve Hamper, with a devotion that is blind, and the means he adopts when he finds her in the company of his best friend, Durazzi, played by Stuart Holmes, creates a situation that is tense in dramatic appeal.

On Sunday, December 12, Mr. Fox announces for release a human story entitled "Her Mother's Secret," picturized from a successful stage drama by Martha Woodrow, presenting Ralph Kellard with Dorothy Green in the principal characterizations. Frederick Thomson was the director who prepared the story and registers many thrilling situations on the screen. Ralph Kellard, with Miss Green are assisted in the enactment of this story by Jule Power, Jane Meredith and Edwards Davis in the most important characterizations.

The third photoplay will present William Farnum with Dorothy Bernard in a William Fox production entitled "A Soldier's Oath," announced for release Sunday, December 19. The story is from the pen of Daniel Roosevelt, and was produced under the direction of Oscar C. Apfel. The story concerns Pierre Duval, a private in the French army, who, during his first engagement finds the Count De Morave dying on the field of battle. Entrusted by the Count with jewels and valuable papers belonging to the young Viscount Raoul de Reyntiens, he slips from camp at night and deposits them in a secret hiding place in his home, which was near the scene of the engagement.

He is followed by a war correspondent, Lazare by name, who murders Pierre's wife and steals the contents of the secret niche, among the spoils being a necklace belonging to Margot, Pierre's wife. Pierre is accused of the murder and sentenced to life imprisonment.

Mavis, Pierre's infant daughter, is taken into the Duke D'Aubrey's family. As she blossoms into womanhood she meets the penniless young Viscount Reyntiens, and they become lovers. Lazare, who, with his stolen wealth, has been masquerading as the Count de Morave, also falls in love with Mavis and presents her with some of the stolen jewels.

In the meantime Pierre, because of an act of heroism in saving his fellow prisoners from death by fire, is liberated. He obtains employment with a priest, tutor of Reyntiens. When Mavis visits the young Viscount, Pierre sees Margot's necklace around her neck. He soon learns of Lazare and swift retribution is meted out to the bogus count. Among the most prominent members of the William Fox family of stars assisting Mr. Farnum and Miss Bernard are Kittens Reichard and Alma Frederick.

The interest in the month's program will be enhanced by the appearance of Theda Bara in a typical William Fox production, entitled "Destruction," which will have its initial release on Sunday, December 26. It was produced by W. S. Davis from a scenario by Nixola Daniels. Miss Daniels selected as her theme the evil of the underpayment of labor.

Miss Bara is cast as Ferdinande, a captivating creature, whose god is gold and who, after marrying Froment, a prosperous mill owner, induces him to reduce the wages of his thousands of employees in order that she may lavish upon herself luxuries made possible from the increased revenue of the business.

Froment submits to his wife's dictates, reduces his employees' wages and thus plunges the workers into the greatest of poverty and suffering. Entrapped in the meshes of her own weaving, Ferdinande ultimately pays the penalty of her heartlessness. In the cast supporting Miss Bara are James Fury, Carlton Macey and Herbert Frank.

RAVER PLAYERS EAT THANKSGIVING DINNER AT STUDIO

The actors appearing in the Raver Film Corporation production, "The Other Girl," the successful Augustus Thomas stage production, enjoyed their Thanksgiving dinner at the studio on Staten Island.

"THE GIRL AND THE GAME" SET FOR DECEMBER 27

In response to the requests of a large number of exhibitors the release of "The Girl and the Game," the Signal Film Corporation's series of railroad stories featuring Helen Holmes, to be released through the Mutual Film Corporation, has been set forward to December 27. Exhibitors in all parts of the country, interested in presenting this special feature, have urged that this postponement would be desirable because of the slack conditions in the amusement world that obtain the two weeks before Christmas.

Arrangements have been completed with a large number of the greater newspapers of the country for the publication of "The Girl and the Game" story week by week.

"Everyone of the fifteen two-act chapters is satisfactory in itself to the audience," observed Samuel S. Hutchinson, president of the Signal Film Corporation, "yet the thread of the main plot follows through in such a way that the exhibitor gets the continued story value. There is something to follow through the whole fifteen chapters, yet each chapter has an adequate climax."

Hutchinson a Keen Student of Screen Literature

"Anything That Can Be Put into Type Can Be Put into Pictures," Declares President of American Film Company, Who Is Optimistic Over Future of Industry

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., prefers to be known, above all else, as the pre-eminent student of the literature of the screen and the film as a form of art expression.

The "Buck Parvin and the Movies" series by Charles E. Van Loan, now being released, presents some of the most striking phases of the literary development of American productions, thinks President Hutchinson.

"It is in this series that we have discovered the application of literary satire to the screen," remarked Mr. Hutchinson the other day on the occasion of a visit to New York—a reluctant absence from his picturesque studios in quaint old Santa Barbara.

"We have heard a great deal of particularly favorable comment on the release in this series entitled 'This Is the Life.'

"And in this picture we have achieved for the first time in the history of film art the expression of satire, mingled most pleasantly and effectively with good dramatic quality and clean fun.

"A most gifted member of one of New York's literary colonies remarked the other day: 'I did not believe it possible to put the fun and real humor of Van Loan's stories on the screen. I am sure now that it has been done, and it opens up a new line of possibilities in the photoplay.'

"I can hardly agree with this man's point of view. I insist that anything that can be put into type can be put into pictures—and a great deal more.

"Through a study of the releases of the successive years we can trace this very natural but wonderful development of screen literature and its language. You see when films—I cannot possibly call them photoplays—were young there was absolutely no language of the film. The film had just taken over for its own the crudities of the pantomime art as it was then developed. There are no means and no attempts to express the shades of feeling, the coloring of sentiment, the dainty touches that go to make up the real dramatic situations of the high class photoplay of today.

"As I sat in the Mutual's projection room the other evening and saw 'The Buzzard's Shadow' screened, I was amused as my mind flashed back to the time when President Freuler of the Mutual and I organized the American Film Company and made the then absolutely revolutionary decision to make photoplays in which an entire reel, a whole thousand feet, should be devoted to one subject.

"Another fact of significance is in the bringing into the service of photoplay art the really creative forces of literary endeavor, and the rapidly growing appreciation of the possibilities of the medium of film expression. We have seen the greatest of the actors seek the screen. Now we are seeing the more gifted and capable writers adopting the language of the screen for their ultimate expression.

"I can think of no more apt example than Frank Hamilton Spearman, the author of 'The Girl and the Game.' For many years he had been one of the foremost successful novelists of America.

"Yet it is hardly more than two years ago that a Chicago newspaper man of my acquaintance, a friend of Mr. Spearman's, was able to induce the author to go to see a picture play. Mr. Spearman was introduced to the pictures in a little theatre in Evanston, Ill., where he was then living. He stayed the performance through and left with nothing at all to say about the pictures.

"But the next night he managed to spare an hour for the photoplay again. In a short time he was seeing every important release that was booked in his town.

"Today he is author of one of the most remarkable picture novels yet produced, 'The Girl and the Game.' And now instead of gingerly conceding possibilities to the pictures he is insisting on their coming dominance as a medium of literary expression."

Censors Led to Picture, but Not Made to Ban It

Board Refuses to Act on Dictates of Citizens Who Take Exceptions to Certain Parts of "Battle Cry of Peace," Drawing Crowds at Majestic

Boston, Dec. 4.

YOU can lead a board of censors to a motion picture, but you can't make them ban it. For the second time this has been proved in Boston. This time it is the German-Americans who have failed in their efforts to have the board act with regard to the wishes of a certain section and not the majority of the public.

Before it was the negroes. And, as in the case of "The Birth of a Nation," the mayor, the police commissioner and the chief justice of the municipal court have decided that "The Battle Cry of Peace," now drawing crowds to the Majestic theatre, is not offensive to any nation or race. or race.

What will become of the organization formed to fight the film is not known at this writing. But what has become of the petition signed by a large number of residents is known: it has been given leave to withdraw. And this after the three censors have seen the picture once only. They could not understand how Commodore Blackton's efforts to make the film and every part of it neutral could be construed to be read just the opposite.

And now the film reels on, plus additional support brought to it by the free advertising furnished by the petitioners.

In this connection it may be stated that John M. Casey, chief of the license division of the city of Boston, whose duty it is to view both disputed films and questionable exhibitions on the legitimate stage, is not a believer in state censorship. He knows such censorship is not always, nor was frequently effective. There is too much room for the entrance of politics, and therefore a hindrance to the workings of the board.

As for local censorship, Mr. Casey thinks there may be cases where it is needed, but judgment of the National Board of Censors as a general rule he is convinced that the should be followed. Such a course is followed in Boston, and it proves to be a benefit for all concerned.

There is little doubt, however, but that another effort will be made in the coming General Assembly to pass a law providing for a State censorship board.

But meanwhile Massachusetts exhibitors have had the benefit of winning one legislative battle against state assumption of control over their business. They are, therefore, well prepared to fight another one.

NO STOPS IN "WHIRL OF LIFE" STATE RIGHTS DEMAND

State rights for "The Whirl of Life," featuring Mr. and Mrs. Vernon Castle, the dancers, are in constant demand from the Cort Film Corporation, New York. Territory has been bought by A. Caille and Company, Majestic theatre, Detroit, Mich., for the states of Michigan and Ohio; Authors Film Company, Inc., Empire Theatre building, New York, bought New York state, Pennsylvania, and New Jersey, while the Celebrated Film Corporation, of Chicago, purchased Illinois and Wisconsin.

Warren Short, Equitable building, New York City, has just purchased Virginia, Georgia, Alabama, and North and South Carolina. Options on other territories have already been taken.

SNAP-SHOTTER IN OUR LAUNDRYMEN'S NATIVE LAND JOINS FOX

H. C. McClung, a well-known cameraman, has joined the William Fox organization and will begin work immediately on a big feature now being started.

Mr. McClung is the only cameraman who ever succeeded in photographing scenes in southern China.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

WINNING OF THE KANSAS CITY POST TO MOTION PICTURES A LESSON TO EXHIBITORS

KANSAS CITY'S first motion picture page made its appearance November 13 in the Kansas City *Post*.

The history of the inauguration of this department is interesting. It was the result of five months' work on the part of J. E. Foland, the V-L-S-E exchange in Kansas City, and some of the editorials that have appeared in Motion Picture News.

So far as we are advised, Kansas City exhibitors did not play a conspicuous part in the campaign to win the *Post*. In fact, the intimation is that they played no aggressive part at all. This is regrettable. After all, it is the exhibitors who will directly benefit by the *Post's* progressive step.

Which is a hint to exhibitors elsewhere who may be hanging back. If after an honest effort in co-operation with fellow exhibitors you feel that your attack on the newspaper avails nothing, all right; then enlist aid. Get your exchange to help you. If there is no exchange in your city, get the one nearest. And remember this: Foland and the V-L-S-E people toiled five months before they succeeded. It was worth the effort—an effort deserving all praise.

Exhibitors themselves should fight their own battles. If you are defeated, fight again; keep on fighting. It is primarily your battle, anyway. You are in your town to stay; so is your newspaper. The thing to do is to join forces with the newspaper. Tell it you will meet it half way.

The *Post's* first picture page, part of which is herewith reproduced, is a good starter. One of the things we like about it is its department head. It is a novelty; it gets away from the stereotyped. Another good feature is the splendid action "still" from "The Birth of a Nation." The editor, who by the way is Foland himself, also has an eye for local items. Two appear in the department.

Our chief criticism—and perhaps it would be the editor's also—concerns the length of the stories. They could be boiled down, giving room for a number of shorter items—the more the better.

This is a detail easily taken care of. We shall watch with interest the development of the *Post's* page. Certainly Kansas City exhibitors should not fail to give it their full support.

BILLBOARDS AND NEWSPAPERS HIS BEST ADVERTISING MEDIA

One of the leading theatres in Harrisburg, Pa., is the Regent. It is owned and managed by Philip Magaro and shows Paramount pictures.

Mr. Magaro is a strong believer in advertising. He uses a great deal of newspaper copy in connection with the Paramount national campaign. In regard to this, he said in a recent letter: "It certainly has improved business.

"I advertise largely myself, and after I was sure that the Paramount Pictures Corporation was sincere in its policy of help to the exhibitor, I went even further. I immediately engaged forty-four billboards in Harrisburg and surroundings. On the top I have a streamer reading 'Regent theatre, the Home of Paramount Pictures,' and underneath a six-sheet of the Paramount film productions."

THE KANSAS CITY POST, SATURDAY, NOVEMBER 13, 1915.



Kansas Film Men Want Censor Tax Levy Made Lower

There is a new and vital force in Kansas, that is, working for the general betterment of the business public of amusement. It is the Amusement association organized recently at the Motion Picture Exchanges' league convention, at Pittsburg. The objects of the organization are far reaching, and cannot help but bring good results. An effort will be made to help the exhibitor of pictures by securing better legislation so that he will not be compelled to pay a heavy tax for the censoring of films that are shown in his theatre. It is going to help the exchange man by helping the exhibitor and it will secure for the moving picture lasting public better pictures.

Censorship as it is enforced in Kansas is working a great hardship upon the exhibitor in the way of an exorbitant tax, because he is compelled to pay for censoring films, and this problem, being the greatest that confronts both the exhibitor and the exchange man, will receive immediate attention of the association. Just what steps will be taken are not known. That will be worked out a little later by the executive committee.

In many parts of Kansas, prominent clergymen are using parts of the declaration of principles of the new association, in their sermons. They stand for everything that will lead to clean amusement for the moving picture loving public. Declaration of principles [illegible]

GRIFFITH DRAWS ON EUROPEAN WAR FOR BIG FILM.



Scene from the battle of Petersburg, as reproduced in the motion picture feature, "The Birth of a Nation," now being shown at the Grand.

Paramount News Weekly Will Be Released Monday

The departure for the Balkans of Donald C. Thompson, the camera correspondent who helped to take the Chicago Tribune European war pictures, marked the firing of the first gun in the attack on established precedent by the Paramount news pictures. The installation of a news ticker in the office of Walter E. Green, in charge of the Paramount News Weekly, which made its initial appearance November 8, marked the second and skirmishers are expected at regular intervals from now on.

"Paramount news pictures," said Mr. Green, "will truly be all that the name implies, not an assembled collection of photographs taken here there and everywhere, thrown on the screen in a haphazard manner with no thought for their proper presentation.

"They will contain the news of the world in pictures, current events, science, sport, fashions, household economics, and anything in which there is public interest. Paramount news pictures will be edited in an advisory capacity by men of national reputation in the publishing world today and will be presented on the screen as only Paramount productions can be. It will be departmentized, and each department will be in charge of a competent authority.

"This unique presentation of the news pictures has in itself caused considerable interest and unquestionable enthusiasm. In addition to the national service, Para[illegible]

YOUNGEST STAR IN MOVIES STILL PLAYS WITH DOLLS



Motor Car Turns Real Flip-Flop in Film Action

A peculiar accident occurred in the filming of one of the scenes of the Vitagraph blue ribbon feature, "The Turn of the Road," that added a touch of realism to the picture. Fortunately it was free from any fatality, except in the shaking up of the players concerned in its enactment.

In the big scene where Joseph Kilgour, as John King and Virginia Pearson, as Marcia Wilbur, are eloping in King's machine, a high-powered touring car, in making a sharp turn in the road, to avoid colliding with an approaching automobile, they are forced over an embankment. In rehearsing the scene Mr. Kilgour, who was driving, ran the machine too near the edge of the embankment, and the car started to slide. Half way down the declivity the automobile struck a stump and, turning a complete somersault, landed at the bottom in an upright position. Neither the players nor the auto suffered a scratch, but both Miss Pearson and Mr. Kilgour had the scare of their lives.

The camera man had his camera set ready for work and "caught" the machine in its wild slide. Thus most of the accident is shown in the completed picture, the climax, where the players are being rescued from beneath the overturned machine, being staged later.

COUPLE MARRIED OVER LONG DISTANCE 'PHONE

THIS REPRODUCTION OF PART OF THE KANSAS CITY POST'S PHOTOPLAY PAGE WILL SHOW MANY EXHIBITORS WHAT THEIR NEWSPAPERS COULD DO FOR THEM

EVERY HOUSE ORGAN SHOULD CARRY A READY REFERENCE GUIDE

The cut accompanying this article shows how Manager Hulsey, who operates a chain of five theatres in Texas, gives his patrons in four cities a ready reference guide to pictures for the month.

Of course few exhibitors operate so many theatres as does Mr. Hulsey; few have a chance to issue one house organ covering picture news in four towns. But every exhibitor can and should follow Mr. Hulsey's general idea, if he is not already doing so.

What we mean is this: somewhere in your house organ, whether it be monthly or weekly, get together in a neatly arranged schedule your program of pictures. This schedule should be on the first text page.

After you have spread before the reader

MOVIELAND

:: Ready Reference Guide ::

For your convenience--the time, the place and the show--choose your choice

OLD MILL THEATER, DALLAS and QUEEN THEATER, HOUSTON

¶ Week com. Sun., Oct. 31st, "THE LAMB," Griffith Triangle feature, with Douglas Fairbanks and Seena Owen; also "MY VALET," Triangle Keystone, with Raymond Hitchcock, Mabel Normand and Mack Sennett.

¶ Week com. Sun., Nov. 7th, "THE IRON STRAIN," Ince Triangle, with Dustin Farnum, Enid Markey and Louise Glaum; also "A GAME OLD KNIGHT," Triangle Keystone, with Charles Murray and all-star cast.

QUEEN THEATER DALLAS

¶ 3 days com Sun., Oct. 31st, "BRED IN THE BONE," Mutual Masterpicture with Dorothy Gish

¶ Wed., Thurs., Fri. and Sat., Nov. 2d to 6th inclusive, "STILL WATERS," Paramount Picture with Marguerite Clark.

¶ Sun., Mon., Tues. and Wed., Nov. 7th to 10th inclusive, "MADAME BUTTERFLY," Paramount Picture with Mary Pickford.

¶ Thurs., Fri. and Sat., Nov. 11th, 12th, 13th, "THE RED WIDOW," Paramount Picture with Pita Zabelle.

¶ Sun., Mon. and Tues., Nov. 14th, 15th, 16th, BELLA DONNA," Paramount Picture with Pauline Frederick.

¶ Wed. and Thurs., Nov. 17th, 18th, "JOHN GLADYE'S HONOR," Gold Rooster Play with C Aubrey Smith and Mary Lawton

QUEEN THEATER GALVESTON

¶ Coming Wed. and Thurs., Nov. 4th and 5th, "HIS WIFE," Motual Masterpicture with Lorraine Huling.

¶ Fri. and Sat., Nov. 5th and 6th, "SEVENTH NOON," Ince-made Mutual with Winifred Kingston

¶ Sun and Mon., Nov 7th and 8th, "THE FAMILY STAIN," Sensational Fox Feature with Frederick Perry and Walter Miller.

¶ 3 days com Tues., Nov 16th, "THE LAMB," Griffith-made Triangle with Douglas Fairbanks and Seena Owen; also "MY VALET," Triangle-Keystone with Raymond Hitchcock, Mabel Normand and Mack Sennett.

¶ Fri. and Sat., Nov. 19th and 20th, "THE IRON STRAIN," Triangle Kay Bee, Ince-made, with Dustin Farnum, Enid Markey and Louise Glaum, also "A GAME OLD KNIGHT," Triangle Keystone with Charles Murray and great cast

¶ Sun and Mon., Nov 14th and 15th, THEDA BARA IN "CARMEN," the William Fox version. Miss Bara's greatest triumph.

HIPPODROME THEATER WACO

¶ Mon. and Tues., Nov 1st, 2nd, "HIS WIFE," Motual Masterpicture with Lorraine Huling

¶ Wed. and Thur., Nov. 3rd and 4th, "SEVENTH NOON," Ince-made Mutual Masterpicture with Winifred Kingston.

¶ Fri. and Sat., Nov. 5th and 6th, "THEDA BARA IN "CARMEN," the William Fox version. Miss Bara's greatest triumph.

¶ Mon. and Tues., Nov 15th and 16th, "THE LAMB," Griffith Triangle with Douglas Fairbanks and Seena Owen; also "MY VALET," Triangle Keystone with Raymond Hitchcock, Mabel Normand and Mack Sennett.

¶ Wed. and Thur., Nov. 17th and 18th, "THE IRON STRAIN," Triangle Kay Bee, Ince-made, with Dustin Farnum, Enid Markey and Louise Glaum, also "A GAME OLD KNIGHT," Triangle Keystone with Charles Murray

¶ Fri. and Sat., Nov. 12th and 13th, "THE BLINDNESS OF DEVOTION," William Fox Feature with Robert B. Mantell.

the itemized list of what you are going to show for the week or the month, go ahead and give him all the details, all the illustrations you have room for in your house organ. But don't forget that many readers will look over a schedule of pictures—just names of stars, titles and dates—when they won't search through the entire house organ. Make it easy for them to find just what you are offering from day to day.

UNIVERSAL ISSUES ADVERTISING BOOK FOR "GRAFT"

Universal has issued a complete advertising campaign book for "Graft," its new serial, to be released two reels a week for sixteen weeks, from December 13.

Within 24 pages, 14 x 10½, this advertising book gets together about every conceivable scheme for advertising the serial, either by suggestion or in complete outline. It tells the exhibitor how to conduct his advance campaign, how to keep his patrons interested, and just what methods to use in both instances.

The exhibitor is given cuts and brief biographies of the eighteen American au-

HOUSE ORGAN SERIES No. II: AN 8-PAGE FOLDER FOR THE WEEKLY PROGRAM



Illustrating an unusually good style of house organ for the small town exhibitor. The cut reproduces four pages of the folder issued by the Family theatre, Batavia, N. Y.—Each day of the week save one has a page, a cut of the star or a scene, short synopsis or other notice, and admission price. On the outside is the week's program in brief, and a place for the address and postage stamp. It would be hard to find a more compact house organ. The whole is printed on light pink coated stock, and is attractive.

thors behind the serial; synopsis of the serial; pointers about the stars; a double-page spread descriptive of Universal City; reproductions of the advance paper; samples of teaser ads, a variety of display advertising electros for newspaper use; information about advertising supplies and novelties devised by the manufacturer; prices and descriptions of lobby display frames.

Besides being in itself a spectacular piece of advertising, the book is an appeal to exhibitors to book the serial, in the first place, and then advertise it spectacularly in the second.

"POTATO MATINEE" A LIVE WIRE WAY OF HELPING THE POOR

A "potato matinee" is the novel method used by the Majestic theatre, Grand Junction, Col., to help furnish a Christmas dinner to the city's poor.

The Majestic has been running weekly penny matinees for school children, but from now until Christmas it will run each week a matinee, the admission price to which will be a penny and two potatoes, as a minimum. The children may bring a jar of fruit, or any other staple—in addition, if they wish. The donations will be turned over to the associated charities for distribution to the poor.

LOCAL NEWS WEEKLY POPULAR IN OTTAWA

Ottawans are now witnessing weekly several hundred feet of news film featuring local events entirely. To Mr. Errol Elting, manager of the Family theatre, belongs the credit for taking the initiative and originating a local animated review.

A few hours after the occurrence of the event, Mr. Elting is showing the feature on the screen. Although the innovation, for it is an innovation, in Ottawa, has only been going a few weeks, it is decidedly popular.

CLEVER ADVERTISING FOR "COLLEGE WIDOW"

A. W. Ballinger, Manager of the Dean Theatre, York, Neb., is the originator of a clever "stunt" for the exploitation of the Lubin V-L-S-E feature, "The College Widow."

This enterprising exhibitor built a goal post, in imitation of a real one, in front of his theatre and hung the foot-ball eight-sheet on the "The College Widow" between the uprights. Then he secured a large quantity of local high school and college pennants and decorated the posts.

Mr. Ballinger also decorated the stage especially for this production, using an interior setting, covering the walls with pennants, putting a study table with lamp and books, chair, folding screen such as used in dwellings, a big U. S. flag for a table cover, etc., so that it looked like a typical student's room.

TORONTO DAILY NEWS STARTS MOTION PICTURE COLUMN

The Toronto *Daily News* has recognized the need of a section devoted to the interests of the motion picture industry.

It has started a motion picture column, which is rapidly growing, and if results are as favorable as contemplated, the column may soon develop into a whole page.

The *News* is working along somewhat different lines to some of the other Canadian papers, in that the news printed is mainly Canadian in nature.

GIVES DAY'S PROFITS TO HOSPITAL FUND

Manager Mills, of the Gem theatre, Maysville, Ky., will donate the profits of his house on the afternoon and evening of December 9 to the Mason County Health League and the Hayswood Hospital.

There has been a large advance sale for this date. A special program of features will be given.

16 WEEKS BOOK 32 REELS

"GRAFT"

The Great, Modern—Intensely Absorbing—Highly Dramatic

18 AUTHOR SERIAL

IF you want a serial that you can bank on for the crowd-getting qualities that get the money REGULARLY every week for sixteen straight weeks—

If you want a serial that will be the talk of your town from episode to episode; that will compel attention and increased interest from week to week through its red-blooded story of the smashing of a great graft trust—

If you want a serial that has more punches to the reel than any you ever saw or heard of; more realism, more true to life situations that are hair-raising in their thrilling details—

If you want a serial that your patrons can start to see and enjoy at any time—a series-serial with EIGHTEEN AUTHOR DRAWING POWER—BOOK "GRAFT" NOW, BEFORE IT IS TOO LATE.

HERE you have the one supreme achievement of all moving picture serials. A picture based upon the every day political happenings and wire-pulling that affects every hamlet, village, town, county, city and state government—that is "GRAFT."

To properly present this great subject and huge series of enthralling pictures to your patrons the Universal secured the services of Eighteen of America's most famous, most popular and most widely read authors of the day.

These famous men and women know the real life conditions of which they have made the sixteen wonderful episodes. The result is marvelous beyond description. The mighty Universal organization has ready prepared advertising helps that will launch your booking of this great serial on the highway to success. Write or wire your nearest Exchange immediately for release dates and booking.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York

The more YOU read these advertisements the more useful to YOU we can make the "News."

UNIVERSAL PICTURES
Present

The notable Problem Play

"A Soul Enslaved"

Story by ADELE FARRINGTON Scenario by OLGA PRINTZLAU
Novelized by GEORGE BRONSON HOWARD

Featuring

Cleo Madison

and a brilliant cast



THIS thrilling drama of a woman's bondage touches on the double standard of morals, and while it is clean, powerful and absorbing it is replete with the most intensely dramatic situations. Every fan in your neighborhood will call it a great play. It is very much out of the ordinary in plot and Cleo Madison will further endear herself to your patrons by her wonderful emotional work. If released by the average feature concern it would be heralded far and wide as an extraordinary picture and you would have to pay them such an extraordinary price for it that you could not possibly make a penny of profit. Released by the Universal on the Universal Program at a REASONABLE price you are insured crowded houses and a big generous profit.

BROADWAY UNIVERSAL FEATURES

Write or wire your Exchange for release date and booking.

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - - NEW YORK

FILM NEWS FROM FOREIGN PARTS

Special to Motion Picture News

London, Nov. 24

UNDETERRED by the many obstacles which a war produces, British film manufacturers have during the past few months been putting their shoulders to the wheel, and now hardly a week passes but some notable films make their debut.

Hepworths, Turner Film Company, Barkers and the London Film Company have earned well-deserved fame, and from them early in the new year may be expected several first-class films. Amongst these, to mention a few, are: "Caste" (featuring Sir John Hare), "The Great Adventure" (Herbert Ainley), "Still Waters Run Deep" (Lady Hare, who makes her first appearance in film), "Whoso Is Without Sin" (film version of the Ideal Film Company's prize story), "The Welsh Singer," "Hard Times" (Bransby Williams), "Brigadier Gerard" (showing the late Lewis Waller), and "In Search of a Husband" (from the novel by Max Pemberton). Despite this apparent activity, it is by no means an unusual thing to see entertainments comprised exclusively of American films, excepting, of course for the current topical of the leading events of the day.

British Press Kindly Disposed to Cinema

Since the commencement of the war the press has been booming British industries, and cinematography has been given its due share of publicity—a vivid contrast to the pre-war conditions, when the cinema was almost taboo. Evidently realizing that film firms are big advertisers, the press is at least taking an intelligent interest in the activities of the trade. The co-operative spirit between these two potent factors in national life is as yet in embryo, but now that the ball has been set arolling by Pathé, who are running a big advertising campaign in connection with "The Exploits of Elaine" in the *News of the World,* and possibilities are being exploited, there are good reasons for hoping that in the future the relations of the press and the cinema will be much more cordial.

In January, the Trans-Atlantic Company are putting on the market a burlesque detective series entitled "Lady Baffles and Detective Duck." Each episode is separate and distinct, and will be boomed in the usual Trans-Atlantic way. Nestor comedies are winning their laurels, and the light and delightful handling of the generally unusual theme is bringing them to the front with amazing rapidity.

Over 2,500 cinemas supported the effort to raise $150,000 for the British Red Cross Society. So far $130,000 has been subscribed, and I understand more contributions are yet to come in. The Essanay Company have given $7,500 altogether. George K. Spoor and G. M. Anderson have given $2,500; the artists of the Chicago studios another $2,500; while H. A. Spoor, of London, and Charlie Chaplin have contributed the remaining $2,500.

Messrs. H. A. Browne & Co., Ltd., agents for the Neptune & Piccadilly films, have secured the agency for Great Britain and the colonies of the Kriterion Sales Corporation films, U. S. A., the first of which, "The Arm of the Law," will be released in January.

Famous Players and Lasky films pursue the even tenor of their way, and are to be regularly seen at most of the best known theatres. Mary Pickford is as much a favorite as ever with the picture-goers, and her films are always looked forward to with keen enthusiasm. The latest arrivals are: "Out of Darkness," "A Girl of Yesterday," "The White Pearl," and "The Fighting Hope."

Hepworths Filming Operas

Now that Hepworths are filming some of Sir Arthur Pinero's plays, it is interesting to note that two of the best known operas—"Carmen" and "Maritana" will shortly be available for the screen. The latter, a four reeler, is by the Kalem Company, and the former a Lasky production. When released, I feel sure that both will be given a reception which will do credit to the producers. While formerly the star film was a more or less original play, often written round some special feature, the public now favors a theme of repute, something that is talked about—whether it be a novel or a play—and certainly it can be said that a production of this kind has the author's name to commend it. "Carmen" has been exhibited to the trade, and it has been accorded some of the finest compliments ever accorded a film. The acting, settings and photography are unquestionably unique. Before long one may see some of the dramas of E. Hill-Mitchellson on the screen. The rights of sale are in the hands of Leon Vint, of London.

Few Christmas Films

Christmas films are by no means profuse this year. Edison and Vitagraph have, however, several new films on hand, and in view of the expected shortage will doubtless be in great demand. One of the Edison films is "The Birth of the Saviour." Some three or four years ago, when one film, "Manger to Cross" was released, there was a very acute controversy on films of Bible stories, and the magistrates of many towns objected to the exhibition of the film in the cinemas, and one wonders whether a subject like "The Birth of the Saviour" will cause a revived discussion of the pros and cons.

S. R. Edmondson, of American Film Releases, London, who has just returned from New York, intimates that he has made an arrangement with the Equitable Corporation, of New York, for the importation of several of their important films. The first to arrive is "Divorced," a five-reel society drama, featuring Hilda Spong.

The Vitagraph Company, whose London representative is George Smith, are booming a new series of films known as the "Blue Ribbon." The first trio of these superb three-reelers are: "Sins of the Mother," "Island of Regeneration," and "Chalice of Courage." Several new brands of American films have been introduced to the British public lately—a somewhat unexpected sequel to the enforcement of the film tax.

The latest leading British films are:

"When Passions Rise" (Walturdaw). A three-reel melodrama, somewhat sensational, dealing with an unsuccessful suitor, who out of revenge tries to abduct the woman he loves.

"The White Hope" (Hepworth). A sporting drama of the first order showing a great boxing contest. The fight takes place between a white man and a negro, George Gunther, who is a well-known character in the ring. There are some excellent training scenes.

"Her Boy" (Hepworth). A drama which will appeal to the emotions. A mother is passionately fond of her son. Away from home his path is beset with trouble and he is an easy victim of bad companions. Swearing he will atone, he enlists, and in an act of heroism, is killed on the battlefield.

Fred Gronback.

MANTELL GOES TO JAMAICA FOR FOX PICTURE

Robert B. Mantell, the eminent Shakesperian actor who recently deserted the spoken drama and entered into a contract of several years' duration with the Fox Film Corporation, sailed December 1 for Jamaica, British West Indies, where he will be photographed in a series of new Fox pictures.

Mrs. Mantell, who is known both on the dramatic stage and in motion pictures as Genevieve Hamper, accompanies her husband and will be co-starred with him in each of the new productions.

These two players appear under the direction of J. Gordon Edwards. Mr. Edwards accompanies them on their trip to the South. Abraham Carlos, general repretative of the Fox Film Corporation, is also sailing for Jamaica on Wednesday to make an examination of the Fox interests in the West Indies.

At the present time, under the general direction of Herbert Brenon, more than twelve hundred film players and technical operators are busily engaged at Jamaica and elsewhere in the West Indies in filming a spectacular multi-reel marine picture, of which Annette Kellermann is to be the star.

AMONG THE EXCHANGES

PARAMOUNT PHILADELPHIA REPORTS BIG BOOKINGS ON CARMEN; OTHER EXCHANGE NEWS

THE Paramount office reports things humming on the Farrar "Carmen." There are four copies of the film working overtime.

So great is the demand some exhibitors are asking for rebooking, before they have ever shown the picture at all.

Last week Carmen broke all records at the Alhambra, Palace and Leader theatres in Philadelphia; at the Grand in Camden, Idle Hour of Westchester, Hippodrome of Lancaster, Orpheum of Wilkes-Barre, and Princess in Reading.

At the Leader, the eager crowd pushed the ticket box right into the lobby, so that the police had to be called to restore order.

At the Grand not a seat was to be had by seven P. M. At the Idle Hour windows and doors were broken by the crush. At the Lancaster, Wilkes-Barre and Reading houses a whole week was the unprecedented time given to this photoplay.

Paramount also reports a hearty welcome to its new weekly, "Newspictures." Three weeks solid booking for the first release are the figures. The Newspictures will have the Thanksgiving Day Penn-Cornell football game filmed for its exclusive use.

"Bella Donna," the Famous Players release with Pauline Frederick, escaped lightly the sharp censorial axe and is booked for a week at the Stanley theatre.

J. E. Hennessey, of Fox Film, took a flying trip to New York this week in the interest of the Philadelphia exchange. The Fox Carmen is having a successful career in this territory.

The two copies of the film, all that the Quaker City branch have yet been able to capture, are booked away ahead.

This Theda Bara "Carmen" is now traveling around the state and will not be shown in the city again until next week, in accordance with the Fox policy, which keeps its releases away from the neighborhood theatres for two weeks atfer they have been shown in the big Market street houses.

When "The Flame of Passion," a Picture Playhouse Film Company releases with Tom Ferriss as star, went to the board of censors it was turned down completely.

The board objected to its name as well as many of its scenes, while praising its fine construction and photography.

Oscar Libros, the exchange manager, at once asked for another review of the picture, which was granted.

The censors said at the second showing—if the name of the picture were changed, most of the titles altered and many vital scenes eliminated the photoplay would then pass.

As this would necessitate a retaking of the whole subject, it was, of course, an impossible proposition.

Whether the case will be taken into court has not yet been decided by the powers that be in New York.

In New Jersey, Maryland and Virginia, the uncensored territory handled by the Philadelphia exchange, the picture is going with a rush.

BAMBERGER'S V-L-S-E PLAN BRINGS 40 TURKEY DAY BOOKINGS TO MEADE

More and more those at the helm of things are beginning to appreciate the value of a two cent stamp properly used in getting new business in the moving picture industry.

Leon J. Bamberger, manager of the sales promotion system of the V-L-S-E, who is credited with conducting one of the most successful mail promotion campaigns, which has yet been started, by means of efficient follow-up letters, is booking from the home office, it is understood, several thousands of dollars worth of business a week.

All the members of the sales force of the V-L-S-E are enthusiastic over the mail methods of promoting business, as they have been developed by Mr. Bamberger, under the supervision of C. R. Seelye, assistant general manager of the Big Four, and many of the offices are adopting the system to a larger extent each week.

It is held that if such campaigns are worked consistently and if the letters are prepared in a manner to help the exhibitor, practically the same amount of interest may be aroused as a personal solicitation, and at far less expense.

C. A. Meade, manager of the Dallas office of the V-L-S-E, adopted the follow-up plan with marked success, in soliciting Thanksgiving business. Mr. Meade was the first manager of whom it has been reported, made a special holiday campaign.

Mr. Meade's first letter brought him forty Turkey Day bookings. The final result from the campaign was more than one hundred.

HARDCASTLE TAKES CHARGE OF KLEINE'S ATLANTA OFFICE

B. B. Hardcastle is the new manager for George Kleine's Atlanta office. He assumes charge of the Kleine interests in the southeastern States after a record experience as a salesman traveling out of the Chicago office.

TOM NORTH GIVES "THE BATTLE CRY" BIG SEND OFF IN SEATTLE

A most distinctive reception was tendered the stirring Vitagraph feature, "The Battle Cry of Peace," which the V-L-S-E is now releasing, at a private showing held at the Press Club in Seattle, last Wednesday.

To Tom North, manager of the Seattle branch of the V-L-S-E, belongs the credit for staging the introduction of this picture to the people of the northwest.

The showing was preceded by a parade through the principal thoroughfares of the city, headed by a band, the mayor, the principal military and civil organizations and officials of the city.

After the parade an exhibition of "The Battle Cry of Peace" was given at the Press Club. Two well-known ministers of the city who saw the production, based their Sunday morning sermons on it, and newspapers of Seattle gave it front page stories.

The picture will be shown to the public in Seattle, beginning Christmas Day, also in Portland and Tacoma.

BUFFALO EXCHANGES INAUGURATE C. O. D. POLICY

In the early part of November the film exchanges in the city of Buffalo, N. Y., held several enthusiastic meetings with the idea in view of eliminating the undesirable "dead beat" element which has been a hindrance to the healthful growth of the film industry all over the United States.

On November 22 practically every film exchange agreed to demand prepayment for all services two days in advance of the play date or to ship the films C. O. D. in the event of failure to receive check.

The stand taken by the exchanges in the matter is this, that the exhibitor who can and does pay his bills will be pleased with the new policy because it will help him to eliminate the fly-by-night fellow who opens up a closed theatre and feasts on the credit extended by film exchanges to the detriment of his honest neighbor.

In other words, the exhibitor who is trying to make an honest living will not have the unfair competition of the man who deliberately intends to beat the exchange because if he had to pay his film bills, he could not open the theatre.

The exhibitors as a unit seem to be unanimously in favor of the new policy although it met with some adverse criticism.

DRUMMOND ENLARGES MUTUAL IN SEATTLE

Mr. Drummond, manager of the Mutual branch at Spokane, Wash., is enlarging his exchange and is putting in a projection room. Mr. Drummond reports business of the Mutual very good.

BIG ELECTRIC SIGN FOR PATHE IN CINCINNATI

A mammoth electric sign will blaze forth in front of the Pathé exchange building, 217 East Fifth street, Cincinnati, within a few days.

It will be illuminated by 442 Mazda lamps with the famous Gold Rooster seal reproduced in a large lighted circle of red lights on top. There will also be a border of red lights. When completed the sign will have three lines of reading matter, which will be changed every week to announce to the people of Cincinnati that week's Gold Rooster release, the name of the star and the theatre in which it will run. It is estimated that over 350,000 people will see the sign, as the building is located within a stone's throw of Government Square, where there is the heaviest traffic of the city. Manager Holah of the company has also placed three sixty-foot billboards at advantageous points about the city. These billboards are illuminated at night.

BERNFELD FINDS "AT BAY" FORCES DOUBLE BOOKINGS

Manager Bernfeld, of the Pathé exchange in Boston, is one of the busiest men this side of the cemetery, and all because of the Pathé Gold Rooster plays. "At Bay" is drawing double bookings in many places, and the phone in the Bernfeld office does a jingle-bell dance constantly with the demands of exhibitors far and near for the Pathé specialty.

Among those houses which have taken the Gold Rooster service is the Broadway in Springfield, a Goldstein house. The Inman Square theatre in Cambridge, a new house, has placed Pathé on its program with Paramount, including the Wallingford series, "Neal of the Navy" and "Who Pays?" The Pathé stars at the film ball were Pearl White, Creighton Hale and Sheldon Lewis. L. S. Gasnier, general manager, was also present.

TAUBE AND BEYERLY IN CHARGE OF UNIVERSAL IN MONTREAL

The Canadian Universal Film Company has made an unique change in its Montreal office. Sid Taube, formerly in charge of the Universal office in Vancouver, and Tom Beyerly, latterly with the General Film Company, have been placed in joint control of the Universal office in Montreal. Their authority is equal, but it is felt that with two men of the calibre of the above, the full amount of business should be derived from the fertile, though difficult field, in Quebec Province.

So far as is known, the Universal has established a precedent in this matter, and the results will be well worth watching. Both of the men selected have an exceptionally successful record, but it was only after a careful consideration that they were chosen.

METRO BRANCH IN 'FRISCO READY FOR BUSINESS

The new branch exchange of the Metro Pictures Corporation in the Film Exchange building at Golden Gate avenue and Jones street, San Francisco, is now ready for business, the office fixtures and equipment having been installed this week.

The entire stock of Metro films has been moved from the Golden Gate Film Exchange, and several of the employes of the latter concern have been taken over by the new exchange. William Bernard, traveling representative of the William Fox Film Corporation just around the corner, will represent the Metro interests on the road and will start upon his initial trip at an early date.

While in the Northwest Harry J. Cohen engaged the services of E. J. Lipson, of Seattle, as manager of the branch to be established in Los Angeles, and the latter was in San Francisco recently for a few days on his way south.

Mr. Cohen will go to Los Angeles shortly, leaving the San Francisco establishment in charge of E. D. Selden. The local exchange is a large one and compares very favorably with other San Francisco film exchanges.

FIREPROOF BUILDING ERECTED SPECIALLY FOR FILM INTERESTS FOR PHILADELPHIA

THE film interests of the Quaker City are expressing much satisfaction that at last an up to date, fireproof building suited to their needs is in sight. Mastbaum Bros. & Fleisher, one of the members of which is Stanley Mastbaum, has commissioned its architects, the Hoffman Company, to prepare plans for a seven-story fireproof building exclusively for the use of film exchanges and allied lines.

Ground has been acquired at the northwest corner of Juniper and Arch streets, in the heart of the city, within a stone's throw of city hall, railroad stations and express offices.

Philadelphia capital is represented in this project which, it is said, entails an expenditure of a million.

The proposed building will be ready for occupancy by spring, and will have every modern equipment known for the industry, including a storage vault for films on every floor, as well as ample projection rooms.

The Board of Fire Underwriters has approved the plans of the architects, and it is said will give the building the lowest insurance rate ever known in the city for a similar structure.

Before going into the project, Mastbaum Bros. and Fleisher, who also have interests in a chain of picture houses in several cities, asked opinions from the most prominent exchange managers as to the desirability of such a building, receiving the most favorable replies in nine-tenths of the cases.

At present all of the exchanges ramble over Vine and adjacent streets between Twelfth and Juniper, familiarly known as "Film Alley."

The stringent fire laws of Philadelphia, however, have forced the exchanges to this section where they are housed for the most part in buildings entirely unsuited to their purpose, but which have nevertheless tremendous insurance risks.

PICTURE PLAYHOUSE OPENS FRISCO OFFICE

The block on Golden Gate avenue, between Jones and Leavenworth streets, has become the center of the film exchange business in San Francisco during the past year, and is steadily drawing new recruits.

The latest addition is the Picture Playhouse Film Company, which is preparing to open an exchange shortly at 100 Golden Gate avenue. E. H. Emmick, who returned to the coast recently from a trip to New York, is opening this office and will make this his headquarters.

MARRIED IN PATHE OFFICE AT CLEVELAND

What is claimed to be the first motion picture film exchange wedding in Cleveland was the uniting of Mack Zucker, shipping clerk of the Pathé Freres, and Stella Barrows, who is well known in motion picture circles. The ceremony was performed November 30 in the Cleveland headquarters of the Pathé company.

VERLEYE IN CHARGE OF PARAMOUNT AT NEW ORLEANS

R. S. Verleye, a salesman out of the Atlanta office of the Southern Paramount Pictures Corporation, has arrived in New Orleans and assumed active management of the Crescent City branch of Paramount. Mr. Verleye is well known in Southern territory. He succeeds F. F. Creswell, who was temporarily in charge.

It is announced that World Film has taken Mr. Creswell. He has gone to Memphis to take charge of the Memphis branch of the World Film Corporation.

Mr. Verleye told MOTION PICTURE NEWS that the Paramount's New Orleans business had exceeded his expectations. "We're right here, and here to stay," he said.

DAVIS FILM SERVICE ENLARGES QUARTERS

The Davis Film Service, Wilkes-Barre, Pa., handling quality programs, is overhauling and remodeling its quarters to comply with the stringent fire laws passed by the last session of the legislature in Pennsylvania.

The office and the paper mounting department will occupy the main building, 30x100 feet. A portion of this space will be devoted to the display of modern machine equipment. The film vault and the projection room are in a separate building, surrounded on all sides with a fifty foot driveway.

FAMOUS PLAYERS WITH LARGER QUARTERS IN VANCOUVER

New and larger quarters have been secured by the Vancouver branch of the Famous Players Film Service, Ltd., and during the past week the change was made from the Holden building to the Orpheum building, which is in a more central location, and gives the Paramount force a much finer place of business than before, the suite comprising four offices and a large vault.

The Orpheum theatre, using first run Paramount pictures, is in the same building.



ANNA PAVLOWA IN A QUINTETTE OF POSES, AS SHE APPEARS IN "THE DUMB GIRL OF PORTICI" (Universal)

AUGER VISITS ST. LOUIS FOR MUTUAL

E. Auger, formerly manager of the General Film Exchange, was in St. Louis last week on business for the Mutual Film Corporation, with whom Mr. Auger is now affiliated.

Mr. Auger is well known in the St. Louis district, and renewed acquaintance with many of his old friends

J. W. Cotter, who has been manager of the St. Louis branch of the Kriterion Film Exchange for some time, has resigned, and says he will take a short rest before joining another organization.

BOSTON PHOTO-PLAY EXCHANGE DISTRIBUTING "OLD GLORY"

The Boston Photo-Play Company, of 100 Boylston street, Boston, is distributing the film spectacle "Guarding Old Glory" throughout the New England district.

A circular letter has been sent to exhibitors everywhere in the district, stating just what the film is, quoting prominent persons who have seen and praised it, and urging the exhibitors to lose no time in booking the feature.

FOX SECURES CONTRACTS FOR FOUR-FIFTHS OF LOS ANGELES SECTION

The Los Angeles Fox branch has been so successful in making bookings that they now have contracts for four-fifths of the estimates for the maximum business in the territory.

In making the estimates for business, the size of the town, theatre, seating capacity, and prices were taken into consideration, and every town in which a theatre is located was placed in the estimate.

LARGER QUARTERS FOR FOX BRANCH IN CLEVELAND

The Fox Film Corporation now is located in its new offices in the Belmont building, Cleveland, taking two-thirds of the space on the fourth floor. The new offices contain four times more floor space than the old offices in the Columbia building.

Ohio Doesn't Temper Wind to Shorn "Mary's Lamb"

Censor Board, Ignoring Fact that Film Version Does Not Vary from Stage Play with Carle, Who Also Is in the Picture, Declares It is "Harmful"

Special to Motion Picture News

Cleveland, Dec. 4.

THE state censors have barred "Mary's Lamb," declaring that the comedy is "harmful." The filmed version is the same as the musical comedy that appeared on the stage for a number of years with Richard Carle as the star. Carle is in the screen play and no one ever believed before that the comedy was "harmful."

"The Devil's Daughter," featuring Theda Bara, is being exhibited at the Bijou Dream theatre. No, the Ohio censors have not reversed their action in barring certain parts of the film on the alleged plea that "as the Devil never had a daughter, the title is misleading." The censors are being ignored, as they never rescinded their original order.

Cleveland theatre managers are looking to the National Board of Censorship for guidance, and as that board has approved the film, it is being shown in defiance of the state censors.

The cut-outs that were originally ordered by the Ohio board are included in the picture being shown.

Commenting on the film, the Cleveland *Press*, which has a live motion picture department says:

"Those who saw the play when first presented here, and now see it in its more complete form, may enjoy the mental exercise of guessing the reasons the censors had for barring the scenes they refused to pass.

"In many other film plays the orders of the state censors are now being disregarded in Cleveland."

Another straw that shows how the Ohio Board of Censorship stands in Cleveland is the refusal of Squire Schwartz to retry Sam Bullock on the charge of violating the censorship laws. Squire Schwartz, in discussing his refusal said: "Chairman Williams is determined to push the case, but he will have to go before some other justice of the peace. I told him last week that I would not preside, and I won't change my mind."

Chairman Williams, of the state censors, is convalescing from an operation for appendicitis, and no further action will be taken to uphold the censorship dignity in the courts until he recovers.

In the meantime Mrs. Mary Barchard, chief clerk of the board of censors, is unofficially a picture mentor, reviewing films after eliminations have been made. It is said that Mrs. Barchard is more qualified to pass upon pictures than any of the board members.

Paul Alwyn Platz.

FOX SIGNS THREE AND FIVE YEAR CONTRACTS WITH HIS STARS

The Fox Film Corporation makes announcement that all of its featured players, including William Farnum, Theda Bara, Robert B. Mantell and his wife, Genevieve Hamper, have been signed up for contracts covering a long period of years.

These contracts vary from three to five years in duration.

William Fox has also made long-time contracts with several of his directors, beginning with Raoul A. Walsh, whose most recent achievement was the Theda Bara impersonation of "Carmen."

MULTIPLE REEL PLAY IN ORIGINAL COLORS FROM GAUMONT

In "A Prince of Yesterday" Gaumont has produced, for release at the holiday season on the Mutual Program, a multiple reel feature in original colors.

The story—that of a young prince who will not wed a princess of a foreign court because he has never seen her—lends itself, because of its elaborate interiors and exteriors, readily to colorful investure.

It will be released as a Rialto Star Feature December 29.

Looking Ahead With The Producers

"SEALED LIPS," JOHN INCE PRODUCTION, FIRST ALL STAR EQUITABLE SUBJECT



ADELE RAY MARY CHARLESON MARIE E. WELLS

THE first all-star cast production from the Equitable studios is the John Ince production of "Sealed Lips," in which William Courtenay, Mary Charleson, Arthur Ashley, Marie Wells and Adele Ray handle the principal roles and which required seven weeks of work before the scenes in which Mr. Courtenay appears were completed and four additional weeks to complete the lesser scenes.

Mr. Ashley, who recently completed his appearance before the Rolfe camera, portrays the role of Cyril Maitland, while Mary Charleson and Adele Ray and Marie Wells have equally important parts.

E. Mason Hopper completed the production of "The Labyrinth" in which Gail Kane is making her Equitable debut and leaves for Tucson, Ariz., this week to begin work on Miss Kane's second production, "Her God," which will characterize the Equitable program early in February.

In "The Labyrinth," Mr. Hopper engaged for the theatrical scenes Marcus Loew's Plaza theatre and the entire Town Topics company of one hundred and ten players.

In "Idols" in which Katharine Kaelred is playing for Equitable, Murray's Restaurant is the locale for a great number of scenes. The elaborate ballroom was engaged for an entire week, with privilege of using the magnificent ballroom each day until the lunch hour. Lighting equipment was installed and moved each day.

Charles Seay, accompanied by Muriel Ostriche, Molly King and eighteen other principals, left last week for Albany, Ga., where, in conjunction with the Con T. Kennedy Carnival and Gala Week Company, Miss Ostriche's next picture "Babette of the Ballyhoo," a purely circus story, will be staged.

The production of the Ostriche picture was delayed one week because of the accident suffered by the Kennedy Company, when five of their people and a number of animals were killed in a train wreck.

At the civic ball held by the municipal authorities of Albany, Director Seay procured the use of the big open air ballroom and staged a number of essential scenes, using the several thousand natives as extras.

In addition to Seay, Ince and Hopper, Equitable has Harry Pollard, Webster Cullison, S. E. V. Taylor at work, and Frank Powell preparing to begin his first production under the Equitable banner.

Mr. Taylor, with Molly McIntyre in "Nan Perrine," the debut of Miss McIntyre, is at Port Royal and Kingston, Jamaica, in the Antilles, where the principal scenes of his picture will be staged.

"MAKING OF CROOKS" WILL SHOW UNDOING OF THE UNSUSPECTING

Jack Pickford will make his initial appearance in Selig productions in the forthcoming feature production, "The Making of Crooks," to be released through General Film Service on Monday, December 27.

In "The Making of Crooks," Mr. Pickford assumes the role of an unscrupulous pool shark, who, through the instigations of the "pool room ring," entices the rising generation into ways that are dark and tricks that are vain. Mr. Pickford is supported by an all-star cast of players.

"MAN'S SACRIFICE" A VEHICLE FOR EDITH STOREY

In A. C. Lichty's dramatic story, "A Man's Sacrifice," produced by George D. Baker as a Vitagraph Broadway Star Feature in three parts, Edith Storey, Ned Finley, Evart Overton, Thomas R. Mills and George Stevens are featured.

GREAT NORTHERN PLOT THROBS WITH WARM CITY LIFE

On December 20 the Great Northern Film Company will release the next Polar Bear feature, entitled "Sins of Great Cities." This is a problem play, featuring Ebba Thomsen.

After her father's sudden death Dorothy



SCENE FROM "SINS OF GREAT CITIES" (Great Northern Film)

Reynolds finds a temporary home with her friends, Paul and Irene Walter. "Monty" Sullivan, an adventurer and proprietor of the ill-famed Red Mouse, represents himself to her as a former business friend of her father, and arranges to have his manager offer Dorothy an engagement at the Red Mouse, which she, much to her distaste, accepts.

In order to ensnare her he soon proposes marriage to her. One of Sullivan's butlers, garbed as a minister, officiates at the mock-marriage, which takes place at Sullivan's home. Dorothy discovers the plot, and at once returns to her friends, through whom she obtains an engagement at the Casino theatre. After a successful debut she becomes acquainted with Judge Walcott, who falls in love with her, and after a short while he proposes to her.

Sullivan, who has not lost track of his intended victim, threatens to denounce her as his former mistress unless she leaves Walcott. Paul, learning of this, shoots Sullivan, who sends for Dorothy and Walcott and with his last breath brands her. Walcott thrusts her aside; but learns the truth and he and Dorothy face a happy future.

JULIA SWAYNE GORDON, ROBERT WHITWORTH IN "WASTED LIVES"

Julia Swayne Gordon, Robert Whitworth, Arline Pretty, Arthur Cozine and Leo Delaney will be featured in Ouida Bergere's three-part dramatic Broadway Star Feature, "Wasted Lives," which was produced for the Vitagraph by Director Theodore Marston.



Glancing at Three World Film Productions. Clara Kimball Young in Two Scenes from "Camille"; Alice Brady in "The Rack," and Edwin Arden in "The Gray Mask," a Trio of Current and Coming Photoplays

"PRICE FOR FOLLY" AND "WHAT HAPPENED TO FATHER" ARE DECEMBER VITAGRAPHS

THE Vitagraph Company announces two Blue Ribbon features for December. "A Price for Molly," a five-part drama of French social life, which will be released on Monday, December 13, strikes a deeper note that will clutch at the heart strings.

The second release of the month will again bring Frank Daniels to the fore in Mary Roberts Rinehart's story, "What Happened to Father, in which Mr. Daniels has a part similar to those that made his name a household word during the time he was the best-known and best-liked comic opera comedian on the legitimate stage.

In holding "What Happened to Father" for release until the latter part of the month, namely, Monday, December 27, the Vitagraph Company offers it as their contribution to the festivities of the holiday season.

There is a story attached to "A Price for Folly" that is unusual in the production of motion pictures. George I. Dillenbeck, the author, sold it to the Vitagraph Company as a one-part drama and its was turned over to George D. Baker for production.

Selecting a cast that included Edith Storey, Antonio Moreno, Harry Morey, Charles Kent, Louise Beaudet and Hughie Mack, the Vitagraph stars, who were to portray the principal characters, when the story began to take shape it was found there was so much real meat in Mr. Dillenbeck's manuscript that it would be impossible to crowd even a few of the many powerful scenes that made up the story into a thousand feet.

Several consultations ensued between the heads of the Vitagraph Company and Director Baker with the result that "A Price for Folly," when completed, was in five parts and listed as a Blue Ribbon feature.

Diametrically opposed in theme and treatment, Frank Daniels, in "What Happened to Father," is as radically different from "A Price for Folly" as anything that can be imagined.

Mr. Daniels fairly revels in the character of father and fully lives up to his reputation as a laugh maker par excellence. Those who have seen "What Happened to Father" were unanimous in declaring it to be funnier than "Crooky," Paul West's delightfully entertaining comedy, in which Mr. Daniels made his initial screen appearance.

FOUR IMP-UNIVERSAL PLAYS WILL SOON BE UNDER WAY

DIRECTOR John Harvey will soon start working on a three-reel drama, "The Man of Mystery," by William H. Lippert, featuring Harry Benham and Mildred Gregory. It will be an Imp-Universal feature.

A real live lion will figure in the production of "The Social Butterfly," which is now being made by Director Brinsley Shaw at the Imp-Universal studios. This is the first animal picture to be made at the new Leonia studio.

"Sing Loo," a love story of 'Frisco's Chinatown in three reels, is being written by Ray Schrock for Brinsley Shaw and his company of Imp players. Mr. Shaw, who has been directing and not acting lately, will come back before the camera in this photoplay and play the part of a Chinese high priest.

William H. Lippert has written "The Headquarter's Man" for the Imp-Universal company, from Charlotte Wharton Ayre's novelette in "Snappy Stories," in which will be featured Ben Wilson, who will also direct the picture.

Harry McRae Webster is at work on "Passions in the Foot Hills," a drama from Ray Schrock's pen, in which the Imp stars, Harry Benham, Edna Hunter and Billy Welsh will take part.

"Are You an Elk?" is the title of an original single reel comedy by W. J. Lippert featuring King Baggot and produced by Henry McRae Webster.

SELIG'S "NO GREATER LOVE" IS STUDY OF A WOMAN'S HEART

"No Greater Love," a life drama of today, being the study of a woman's heart, will be released as a Selig Red Seal Play in five soul-stirring acts through V-L-S-E on January 10. The play was written by William Le Queux and features Regina Badet, the French emotional actress in the role of Sadunah, the dancer. "No Greater Love" is a drama, revealing the wonderful power of mother love. Husband, fame, life itself are all surrendered in a sacrifice for an only child.

Sadunah, the dancer, has a beautiful daughter whom she wishes to defend from the perils of the world and see comfortably settled. Pursuing her sole ambition she marries a rich financier and when he gets into serious straits compels him to commit a crime.

But she, too, is ready to sacrifice and the call coming, Sadunah, at whose feet the artistic world has paid homage proves the biblical adage of no greater love.

MAE MARSH, WELL, WORKING ON HER FIRST TRIANGLE PLAY

Encouraging news has arrived from the Pacific Coast that Mae Marsh has quite recovered from a six weeks' indisposition. She is now hard at work on her first Triangle play, "Hoodoo Ann." Robert Harron is in the leading male role, and others in the cast include Mildred Harris, Pearl Elmore, Loyola O'Connor, Charles Lee, Wilbur Higby, William H. Brown and Elmo Lincoln.

The title role is that of a little orphan asylum girl who is adopted into a wealthy family and becomes a sort of modern Cinderalla, winning the affections of Jimmy Vance, the son and heir.

Granville Warwick is the author of the scenario, and Lloyd Ingraham is making the picture under the supervision of D. W. Griffith.

"Hoodoo Ann" will probably be presented at the Knickerbocker theatre, New York, during the holidays, with realease to the country late in January.

CRANE TO START "AS IN A LOOKING GLASS"

All preliminary detail for the production of "As in a Looking Glass," from the novel by F. C. Phillips, and chosen for the initial screen appearance of Kitty Gordon, has been completed.

The production will start immediately under the direction of Frank Crane, of the World Film staff.

"MYSTERY OF CARTER BREENE," FIRST "ALLAN DARE" SERIES, DECEMBER 22; OTHER HORSLEY FILMS

THE first episode of the "Adventures of Allan Dare" series, made by David Horsley and released under the brand name of Centaur Star Features, is entitled "The Mystery of Carter Breene." It is in three reels and will be released Wednesday, December 22, in the regular service of the Mutual program.

This series will offer a complete story in each release. One picture will have no bearing on the preceding or subsequent release except that the principal characters are retained throughout. Each time another adventure of Allan Dare will be taken up and carried through to its final solution so that in the case of a patron missing a release the chain of the series will not be broken beyond following.

The series is by Crane Wilbur, who has written such scenarios as those used in "The Blood of Our Brothers" and "Could a Man Do More?"

In each picture Mr. Wilbur will also enact the leading part.

"The Mystery of Carter Breene," the first of the series, evolves around Allan Dare, a mysterious gentleman of leisure, who steps in at the psychological moment and proves the innocence of a girl charged with the murder of her guardian after having been made the beneficiary in his will. The story does not end in the usual way with Dare claiming the girl for his bride, but with Dare disappearing abruptly after his mission is performed.

In the cast besides Mr. Wilbur, who plays Dare, are Carl Von Schiller, Gordon Mullen, J. H. Lynch, Edward Collins, Celia Santon, Mrs. Williams and a host of other actors.

The production was made under the direction of Robert B. Broadwell, with the assistance of E. F. Bishop.

The next release of the series will be made in January.

An element of interest is added to the Centaur Feature release on the Mutual program for December 23, under the title of "The Winning of Jess," by the fact that this picture introduces for the first time the puma contingent of the Bostock animals as motion picture players.

It also marks the second appearance as a featured player of the beautiful Margaret Gibson.

The picture is in two reels and is directed by Ulysses Davis, a recent acquisition to Mr. Horsley's staff of directors. The cast besides Miss Gibson includes Captain Jack Bonavita, Charles Gay, Thomas P. Morrissey, John Oaker, Roy Watson, Jane Keckley and Maxine Schneider.

"Doctor Jerry" is a Cub Comedy which is to be released December 10 on the Mutual program with George Ovey in the title role.

Ovey is supported by a big cast of comedy artists including Belle Bennett, Ovey's new leading woman, as the daughter; Jefferson Osborne as the father; George George, Gordon MacGregor, Janet Sully, Louis FitzRoy and Arthur Jackson, all familiar to film fans.

HARRY VOKES AT WORK ON "THE HOUSE PARTY," GAUMONT COMEDY

Having just finished being filmed in "Beauty in Distress" for the Gaumont Company, a Casino Star Comedy on the Mutual program, Harry Vokes is now being caught by the same camera in "The House Party," the scenario of which was written by Adrian Gil Spear. Mr. Vokes is seconded in this latter production by Eleanor Fairbanks.

COLORED FASHION PICTURES FOR "MUTUAL WEEKLY"

Pell Mitchell, editor of the *Mutual Weekly*, is happy over the receipt of a cablegram from the Société des Etablissements Gaumont of Paris, announcing the shipment of several hundred feet of hand-colored fashion pictures of models furnished by leading Paris dressmakers.

ESSANAY'S DECEMBER LIST INCLUDES MYSTERY DRAMA, "THE ALSTER CASE"

ESSANAY closes the year with a large list of releases for the month of December. Its two big features for this month on the V-L-S-E program are "The Alster Case," taken from the novel of Rufus Gillmore, and "A Daughter of the City," adapted from the play by H. S. Sheldon.

"The Alster Case" is a five-reel mystery drama, with the problem involved unsolved until the denouement. It carries out the element of surprise so well that all guesses are upset. Bryant Washburn, John Cossar, Ruth Stonehouse and Anne Leigh lead in the cast.

"A Daughter of the City" is a love romance and touches on the problem of the life of girls who have small means and living in a large city. Marguerite Clayton plays the part of the girl whose life is so nearly wrecked by a vulture of society, which part is taken by E. H. Calvert.

In the General Film program Henry B. Walthall appears in an emotional drama of three reels, "Blind Justice." "Reckoning Day" is another three-reel release, featuring E. H. Calvert and Elizabeth Burbridge.

Among the two-reel dramas are "On the Private Wire," featuring Joseph Byron Totten; "The Power of Publicity," a newspaper story produced in conjunction with the Baltimore *News* prize scenario and beauty contest, featuring John Lorenz and Marie Bussey, winner of the beauty contest; "The Danger of Being Lonesome" and a Christmas photoplay featuring G. M. Anderson, "A Christmas Revenge."

There also are three George Ade Fables, a "Dreamy Dud" cartoon and a "Canimated Nooz Pictorial" by Wallace A. Carlson, with burlesques on the news of the day, besides the regular Western dramas and comedies and other plays.

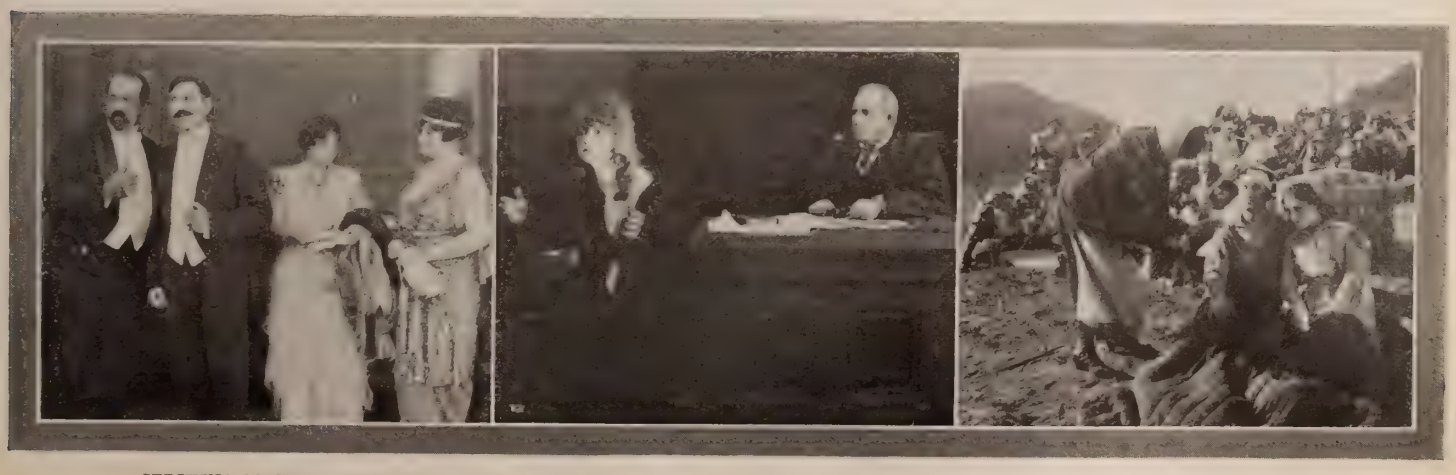
BELLE BENNETT FIRST IN "SHOTGUN ROMANCE" FOR HORSLEY

The Cub Comedy release of December 3, on the Mutual program, under the title of "A Shotgun Romance," holds special interest in that it presents George Ovey's new leading woman, Belle Bennett, for the first time in a David Horsley production.

Miss Bennett, who aids George Ovey, as Jerry, is the daughter of the well-known theatrical manager, Billy Bennett, and has had a great deal of theatrical as well as motion picture experience.

The plot deals with the amusing vicissitudes of Jerry and his sweetheart, played by Miss Bennett, and the truly heroic manner in which fatherly wrath is turned to paternal blessing.

In the supporting cast are George George, Louis FitzRoy, Jefferson Osborne, Janet Sully and others.



STRIKING SCENES FROM THREE LASKY FEATURES, STARRING THEODORE ROBERTS, FANNY WARD AND VALESKA SURATT



SCENES FROM "THE MISSING LINKS," "DON QUIXOTE," AND "LET KATY DO IT" (FINE ARTS-TRIANGLE)

"THE IMMIGRANT," LASKY, WITH VALESKA SURATT, BASED ON FACT

Although not designed for the purpose of propaganda against political dishonesty and as an exposure of the league which exists in many places between dishonest politicians and dishonest contractors, the Lasky production of "The Immigrant" contains a severe indictment against this form of graft.

Valeska Suratt will make her appearance as the star in this production, which was recently finished at the Lasky studios. She appears in the title role as a young Russian girl who come to this country as an immigrant.

Marion Fairfax, author of "The Immigrant," has made a study of political conditions, and there is said to be actual basis in fact for many of the incidents which take place in "The Immigrant."

The photoplay reveals the dam as it is being unsettled by dynamite. There is a note of real pathos in the scenes depicting the flight of the refugees. In some of these scenes nearly a thousand persons participated.

The players, besides Miss Suratt, include Theodore Roberts, Thomas Meighan, Jane Wolff, Raymond Hatton, Ernest Joy and Gertrude Keller.

BUILDING HEAVY SETS FOR "THY NEIGHBOR'S WIFE," SELIG

A large number of carpenters, scenic artists and property men are hard at work preparing numerous and heavy sets for the forthcoming Selig Red Seal play, "Thy Neighbor's Wife."

Colin Campbell, dean of the Selig producing staff, has the production in charge, and it will be necessary to utilize an ocean liner to add atmosphere to the story Tyrone Power, Kathlyn Williams and other Selig stars will appear in this photoplay.

WORLD FILM TO OFFER "OVER NIGHT" WITH MOST OF STAGE CAST

"Over Night," the William A. Brady comedy which ran six months at the 48th Street theatre, New York, is to be picturized under the direction of James Young, who made a striking success of Philip Bartholomae's other World Film Comedy, "Little Miss Brown."

As far as possible the original cast will be presented in the photoplay: Vivian Martin, Herbert Jost, Jere Austin, Ada Stirling, Lucile LaVerne, Dorothy Farnum, Arthur Aylesworth.

THAYER BRINGS BONDHILL REELS FOR ASSOCIATED

Otis B. Thayer, who has been making pictures for the Associated Program in his Garden of the Gods studio, has just arrived in New York to look over the field of new stars.

He has brought with him two of the forthcoming releases of the Associated Program featuring Gertrude Bondhill. Mr. Thayer also is looking for some novel scenarios which he will use in his future releases that will be released on the Associated Program as "Big A" features.

JEWELL HUNT TO DANCE BEFORE VITAGRAPH CAMERA

Jewell Hunt, well-known society dancer, who formerly conducted the Dolly Varden Studio in Manhattan under the patronage of several society women, is the latest member of the Vitagraph Company.

Her dancing ability will be shown in the films.



VALESKA SURATT, WHO WILL STAR IN LASKY'S "THE IMMIGRANT," AND HER FAMOUS MOLE

"THE CHEAT," LASKY, DEC. 13, GIVES FULL MEASURE OF THRILLS

There is unusual interest attached to the coming Lasky Feature Play Company's release, Fannie Ward in "The Cheat," a Cecil B. DeMille picture, which will be shown in Paramount theatres December 13.

Jesse L. Lasky in a letter to W. W. Hodkinson, president of the Paramount corporation, declared his belief that this production was one of the very best, if not the best, photoplay the producing firm has done.

Hector Turnbull is the author of "The Cheat," the story of which finds an application to thousands and thousands of families. It is the story of an extravagant and unthinking wife who compromises herself through thoughtlessness. In the moment of her great peril, her husband comes to her rescue, shoulders the blame for her pistol attack on a wealthy young Japanese and stands trial for the assault.

The verdict of the jury is that the husband is guilty. But the wife goes to the stand, tells the true story, shows the mark which the Japanese made on her shoulder and wins the acquital of her husband. Meanwhile the Japanese is nearly mobbed in court.

The supporting company includes Jack Dean, as the husband; Sussue Hayakawa, as the Japanese; James Neil, Utaka Abe, Dana Ong and Hazel Childers.

TOM MOORE OPPOSITE ETHEL CLAYTON IN "DOLLARS AND CENTS"

Announcement is made by the Lubin Manufacturing Company that a contract has been entered between that company and Tom Moore whereby he begins work with Lubin in the coming feature production "Dollars and Cents," where he will play opposite Ethel Clayton.

For many years Mr. Moore, with Alice Joyce, were favorites with the Kalem Company and quite recently his retirement came from that company, since which time he has resisted many flattering offers until Messrs. Singhi and Lowry, for the Lubin Company, made overtures which he could not resist.

"Dollars and Cents," by Albert Payson Terhune, appeared both in serial and book form and was one of the best sellers of the season.

Director Joseph Kaufman and Mr. Terhune have been in collaboration for many days on the scenario adaptation of the story.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Houston Exhibitor Sues to Abolish Censor Board

IN a sensational fight against the Board of Censors, P. C. Crown, manager of the Crown theatre, Houston, Tex., was arrested several times, thrown into a cell once, his three operators were arrested, his theatre was closed a number of times in a period of three days; and the mayor of the city and the chief of police were served with injunctions—all because Mr. Crown thought "The Soul of Broadway" was a decent, moral picture and the Board of Censors did not.

All of this happened three weeks ago, and finis is yet to be written in the merry fight that has started, for A. D. Polemankos, proprietor of the Crown theatre, and Anthony Xydias, a prominent exhibitor, have filed a suit in the courts of Harris County to abolish the city Board of Censors.

A long series of grievances against the Board of Censors culminated on November 4, when was fired the opening gun of the battle. On that day the Board filed information against Crown, and succeeded in having him arrested for showing "The Soul of Broadway" without a permit.

Crown gave bond, said he would await trial, but went right right on showing "The Soul of Broadway."

Successively these incidents happened:

Crown and his chief operator, H. J. Nelson, were arrested; William Green, operator, was arrested; L. W. Merchant, operator, was arrested; while deputies made ineffectual attempts to serve Mayor Campbell and Chief of Police Davison with temporary injunctions granting the motion picture men leeway to show the picture until the court had ordered otherwise.

Hot Fight on with Police

Crown and his chief operator were arrested in the afternoon. At 6 o'clock that evening Patrolman Newman notified police headquarters that the picture was again showing. Crown was again hailed to headquarters, and given one hour to change the reel. He had no substitute and promptly invited the authorities to perambulate to the place made famous by Sherman's remark.

He went calmly back to the theatre, and instructed Operator William Green to continue with the showing of the picture. Then the exhibitor and Green were summarily haled back to the police court, and locked up at 7:20 o'clock.

In the meantime, events were moving thick and fast. An application for a temporary order to stop the police from making further arrests was granted by Judge William Masterson. Patrolman Newman, who was afterwards suspended from the force, notified headquarters that the show was running fifteen minutes later.

The Chief of Police appeared personally on the scene. Shortly after this, a deputy constable, armed with the temporary injunction, attempted to get service on the Mayor and Chief of Police. The Chief closed the show. (Hereafter the word "ditto" will appear in reference to the Crown's numerous closings.)

The Crown refused to stay closed. Shortly before ten o'clock that very evening, hundreds of Houstonians, attracted thither by the unusual publicity given the picture by the evening newspapers, packed the theatre. It was running full blast, was "The Soul of Broadway," like the irresistible soul that it really is.

Operator Locked in Booth

Officers were again sent pell mell to the theatre. They arrived, found the operator securely locked in the booth, found it impossible to get in without smashing the booth, and finally decided to let the remaining reels of the picture be shown. After which:

Ditto: (But this time the show closed of its own volition. It was late at night, and the last showing of the picture.)

To complete the comedy of this day's errors, the cashier of the Star theatre, owned by Anthony Xydias, was arrested and taken summarily from the box office, leaving the show abandoned, on the orders of the censors, who claimed that Xydias had failed to obtain a permit from them to project a certain picture.

In this instance, Xydias claimed that he had made three trips to see the city official who issues the permits, and that each time that official was absent and he failed to secure the permit. Xydias remarked that he paid $1,500 a month rent on Main street, and he felt that it was a "sad commentary on the city of Houston when a business man has to close his place of business under such circumstances."

Bright and early Friday morning the Crown theatre opened. "The Soul of Broadway"—irrepressible soul—was the attraction. Houstonians again flocked to see the picture that a goodly majority of the police force had in vain tried to stop.

The exhibitor was the winner. "The Soul of Broadway" was showing, the police were powerless to stop it, for the temporary injunction had been issued. So the exhibitor and the police and the Board of Censors marshalled their legal forces and attended the hearing on the injunction before Judge Henry J. Dannenbaum.

Judge Decides for Police

The hearing was short and decisive, and against the exhibitors. Judge Dannenbaum dissolved the temporary injunction against the city officials and the Board, and decided in every particular against Polemanakos, owner of the Crown theatre, and Anthony Xydias, both of whom had asked for a permanent injunction.

Counsel for the exhibitors announced that an appeal would be taken to the Appelate Court at Galveston. This hearing is expected before long.

Following the decision, another operator was arrested, and the Crown theatre (ditto) for the 'steenth time.

Besides the injunction proceedings, Anthony Xydias filed an additional suit alleging that the censor ordinance was unconstitutional, on the ground that it is unreasonable and conflicts with state laws. This petition was filed before Judge Murray B. Jones, of County Court at Law No. 2. Judge Jones stated that in his opinion the suit should be filed in the district courts.

If Judge Jones refuses to consider the petition, it is likely that it will be transferred to the district courts, most probably before Judge Masterson.

One point that the exhibitors have won in Houston is this: the ordinance which created the Board of Censors has been amended so as to take away from Mrs. F. W. Vaughan, secretary of the Board, the power to refuse to issue permits. These must be considered by the Board as a whole.

A. Jules Benedic.

CLEVELAND CITY OFFICIALS INDORSE "DAMAGED GOODS"

City officials of Cleveland have indorsed "Damaged Goods," they saying that it will do more to lessen crime in Cleveland than the recent abolition of the segregated district in that city.

One city official said: "This picture is without doubt a powerful play against vice. It will do much toward abolishing it, and the more people that see it, the more will be benefited."

"CLANSMAN" CLOSES IN 'FRISCO AFTER MAKING RECORD RUN

Special to Motion Picture News

San Francisco, Dec. 2.

The last exhibition of "The Clansman" was given on November 27 in the Savoy theatre on McAllister street, completing its thirtieth week in San Francisco, smashing all former records for either moving pictures or the legitimate stage.

With the passing of this production from the local field the "Battle Cry of Peace" has made its entry, and what promises to be an exceedingly satisfactory engagement has been commenced at the Columbia theatre on Geary street. This production is receiving the personal attention of Eugene Roth, manager of the Portola theatre, and is being presented on a scale of magnificence such as has never been seen here before.

Beautiful stage settings have been installed and music is furnished by a specially trained orchestra of selected musicians. Capacity houses have been the rule since the opening, and the engagement is limited to three weeks.

Three Comedy Reels for Vitagraph Week of Dec. 13

First Release Is "Benjamin Bunter, Book Agent," by Tremayne, Produced by Van Deusen with Ethel Corcoran in Cast—Six Reels of Drama Also for Same Period



"A QUESTION OF RIGHT OR WRONG" AND "THE DECEIVERS," TWO VITAGRAPHS

A PROGRAM consisting of three reels of comedy and six of drama is announced for release by The Vitagraph Company for the week commencing Monday, December 13.

The week's program starts with a one reel comedy from the pen of W. A. Tremayne, entitled "Benjamin Bunter, Book-Agent," produced by Courtlandt Van Deusen with a cast including Ethel Corcoran, William Dangman, Templer Saxe, William Shea and Florence Natol as the important characters.

"A Question of Right and Wrong," listed for Tuesday, is a dramatic story in two parts; written and produced by Van Dyke Brooke. The plot tells how a girl has been tricked into marriage to a man she hates, in order to save her father from ruin, after proof has been shown that her real lover is dead. After marriage she is confronted by the man supposed dead and realizes the truth. The story ends with the real lovers reunited.

Bobby Connelly is featured in the release on Wednesday, which is a Christmas story entitled "The Faith of Sonny Jim," written by Frank Dazey and produced by Tefft Johnson, who is also in the cast together with Mabel Kelly as Mother Dear, Harry Fisher is Father Time, Logan Paul is Sonny Jim in after years and Harry Waldron portrays Santa Claus.

A dramatic story written in collaboration, by Edward Montagne and Frank Dazey, entitled "The Flower of the Hills," is announced for Thursday, December 16. The production is by William Humphrey, enacted by a cast including Carolyn Birch, Leo Delaney, Denton Vane, Louise Beaudet and Rose Tapley.

For Friday, December 17, Sidney Drew Day, Paul West, the well-known humorist, has written around Mr. Drew a comedy entitled, "The Deceivers," in which the popular comedian has many exciting and laughable experiences. He is ably assisted by Mrs. Sidney Drew, Edward Faver and Mrs. C. Jay Williams, all of whom lend merriment to the picture.

A three part Broadway Star Feature, "A Man's Sacrifice," is announced for Saturday, December 18, written by A. C. Lichty and produced by George D. Baker. This story is one of intense human interest dealing with the life of a girl, who rejects a worthy man and marries one with a weakness for drink.

The story is enacted by a cast including Edith Storey, Ned Finley, Evart Overton, Thomas R. Mills, Frank Bunny, George Stevens and Jay Dwiggins.

Morosco Enlarges Plant for Paramount Production

Los Angeles Picture Maker Adds Bungalow Property Adjoining the Studio Proper, Giving Firm More Room for Scenario and Technical Staffs and Art Director

SHORTLY after completing the new additions to the Oliver Morosco Photoplay Company plant in Los Angeles, this Paramount producer indicates a continuance of its policy of expansion and improvement.

The most recent development along this line is the purchase of a large bungalow property adjoining the studio proper. The grounds of the property allow for a waiting room for "extras" awaiting their scenes and the extension of scene docks.

It is planned to house the scenario department, technical staff and art director in the newly acquired bungalow, making room available for other needs in the offices vacated by these. The additional property adds to the appearance of Mr. Morosco's up-to-date plant which has become known as "the model studio of the Pacific coast."

The bungalow is a pretty, vine covered home and is so desirable for office room that several heads of departments have made a plea for space in it.

Carpenters and scenic artists are especially active at the studio, at this time building new scenery for the pretentious productions now in the making and contemplated. All scenery is to be made fifteen feet high to permit of longer "shots" being taken, while all sets will be of the most substantial construction in keeping with the studio policy to dress all productions properly.

LOS ANGELES ROSE TOURNAMENT TO BE FILMED BY UNIVERSAL

Arrangements have been consummated by the officials of the Universal's Pacific Coast studios for the exclusive right to make motion pictures of the annual Rose Tournament which is to be held in Pasadena on New Year's day.

By a drawing of lots, the company of Joseph De Grasse has been chosen for the honor. Ida May Park is at present working upon the construction of a scenario.



SCENE FROM "THE UNDERWORLD," FORTHCOMING PHOTOPLAY FROM THE UNIVERSAL STUDIOS

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Dec. 4.

DURING the past summer the streets of Los Angeles have been decorated with palms set in mammoth concrete boxes placed there to be things of beauty, but found to be annoyances because they needed water, and were always in the way. For months the city council has been trying to find a way of disposing of these, and during the past week wished them on the Universal Film Company. The potted plants, dwarfish and wilted, have been transported to the film city, and there set out to adorn the grounds. Each has been named after a player of the company, and there is every indication that they will at some future time become part of the scenery for motion pictures.

The Sydney Ayres Universal Company, making "John O' the Mountains," has had a series of bad luck. First, seventeen exterior scenes were spoiled by static. These were then all remade, and seven of the seventeen were found defective because of electrical effects on the film. When these seven were remade, static destroyed three. To top this all off, the automobile in which the company was riding from Bear Lake Valley, where scenes for this subject were made, overturned, badly injuring practically every occupant, but most seriously affecting Charles Hall. Bones of one leg and one shoulder, and several ribs were broken.

The Nestor companies arrived home Saturday from Frisco after making scenes for three subjects. The Al Christie company, made "A Trip to the Fair" and "Some Chaperone," both single reels, and the Horace Davey company completed "When Three's a Crowd."

Leonard and Rex Company at Arrowhead

While scenario is being prepared for the filming of the "Pollyooly" stories which appeared in series form in the Pearson's magazine, Robert Leonard and his Rex company are at Arrowhead, California, making another subject. The title of this is "Just from Sweden," in which Leonard appears in the part of the arrival, the big Swede, similar to the characterizations that he gave some time ago. It has not been definitely decided whether the "Pollyooly" stories will be filmed in serial form as they appeared in the magazine, or whether a multiple reel subject will be made using the principal incidents of the series. It has been definitely decided, however, that Ella Hall will play the name part, and a fat baby boy will be secured to impersonate the part of Lump.

The Smalley-Weber company is producing a subject entitled, "Discontent," of a dramatic character. What size this will be has not been definitely decided, and the cast has not been announced.

Universal Director William C. Dowlan and Gloria Fonda are playing the principal parts in a three-reel subject, entitled, "One Against Many," and the Joseph Franz Universal organization is making scenes for "The Dawn of Betterment," from scenario by Ben Cohn. "The Water Clue" is the title of a one-reel story by A. W. Caldeway, being filmed by the Rupert Julian Universal company.

"Buck Simmons, Puncher" is the title of a three-reel Western picture, written and being produced by Leon Kent who also plays a leading part. This is of a Western type, and prominent in the cast are Jack Livingston and Mina Jeffries.

Costly Sets for "Pool of Flame"

"The Pool of Flame," a five-reel subject adapted from the Louis Joseph Vance story of the same name, will be one of the most expensive pictures so far made at the Universal City, because of the costly interior settings used in this. In all there will be thirty different interiors of an expensive variety. Director Otis Turner is in charge of producing this, and no expense is being spared to make it a very elaborate film.

A Universal company of players, under the direction of Lynn Reynolds, and headed by Myrtle Gonzales, are just home from spending a week at Mt. Wilson, where exterior scenes were made for the subject entitled, "Missy" from scenario by Mr. Reynolds. Other principal members of the cast are Frank Newberg, Val Paul and Alfred Allen.

Director Richard Stanton is making great progress in the making of the Universal serial entitled, "Graft," and in the next few weeks will complete scenes for the fifth episode. Arrangements are being made for Hobart Henley to appear in later numbers, as it is believed his injury received when an automobile turned turtle, will not be as severe as first thought. Mr. Henley is at a local hospital where he is receiving every attention possible that he may early return to his work.

The Allen Curtis Joker Company is making "Lemonade Aids Cupid," written by Gale Henry, wherein the unfavorable father when he drinks too much spiked beverage at a church sociable, is brought to realize that he should favor the young man who wishes the hand of his daughter, inasmuch as the young man has found the girl's father flirting with the prettiest girl at the sociable, after drinking too much of the lemonade.

The second Joker company is making "I'll Get Her Yet," wherein the triangle again proves the basis for a beach flirtation. Victor Potel is cast in this as "Slim," and other members of the cast include one of equal importance named "Fat," taken by Ed. Sedgwick. The other members are Pat Rooney, Dan Duffey, Marion Bent, Jane Bernoudy and Eileen Sedgwick.

Jack Holt, Irving Lipener, Genevieve Abbott and Raymond Russell have been selected as members of the Universal company to support Grace Cunard, who will direct the making of the production in addition to playing the featured part. The first subject now being made is "Her Better Self," written by Miss Cunard.

Activities at Vitagraph Studios

At the Vitagraph Santa Monica studio a one-reel comedy, "Pansy's Papas," is being made by a cast composed by Mary Ander-



"UNDINE" AND HER NYMPHS AS THEY WILL APPEAR IN THE FORTHCOMING UNIVERSAL FEATURE

son and Webster Campbell in the leads, supported by Anne Schafer, Otto Lederer and others.

Forty extra people were sent from Los Angeles this week to Bear Valley to take part in scenes for the coming Vitagraph Blue Ribbon feature, "God's Country and the Woman," being filmed by Rollin S. Sturgeon. They will work in the Alaskan scenes for this in connection with the various teams of wolf dogs and malamutes, secured especially for this picture. Among the several dog teams is one owned and driven by Captain Smith, who but recently arrived from Alaska with these full blooded wolves. Another famous team is that of John Johnson's Siberian wolf dogs which has won the Alaskan derby for the past six years.

Thirty-two doves were released in order to secure a scene for "La Paloma," the Vitagraph subject just finished by Director William Wolbert. It was desired that the doves fly past a flag pole on which the national emblem was waving in the breeze and this was finally accomplished.

The Vitagraph Santa Monica studio is almost dismantled, the greater portion of the studio effects having been removed to the new studio in Hollywood. It is expected this will be ready for occupancy by holiday time, and that the first picture will be made about the first of the year.

Some unusual light effect scenes introduced in "The Terror of the Fold," a Centaur drama, by Director William J. Bowman, will prove interesting to the trade. These were secured by night photography, and those who have been fortunate in seeing them at the trial runs at the studio, pronounce them most unusual.

Ovey Comedy About Finished

One Horsley Cub comedy company is just finishing, "The Holdup," with George



FANNY WARD (Lasky)

Ovey, George George, Louis Fitzroy, Jefferson Osborne, Janet Sully and Belle Bennett in the principal parts. In this, mother interferes with her daughter's love affair, but the youth succeeds in gaining her good will when he rescues the family from the clutches of a bold bad-man.

"All Wrong" is the title given another Cub comedy now in the process of filming with Billie Armstrong as Luke Sharp, the private detective, and Tom Hayes his assistant, Gigger. This deals with the adventures of a pair of amateurs in securing a reward offered for a notorious crook. The company will next make, "A Terrible Night," dealing with a music hall romance.

The U. S. Davis Centaur dramatic company is filming "The Homesteaders," which will consist of two reels, and be of the nature of a Western drama. Principal parts are taken by Roy Watson, John Oaker and Marguerite Gibson.

The Horsley-Bostock Zoo and Arena in connection with the Horsley studios on South Main street, Los Angeles, are undergoing a very big change which will add approximately fifty per cent. to the studio space. The fifty odd animal cages are all being moved to one side of the grounds, and the big amphitheatre approximately 100x200 feet, will be used for the storage of props, scenery, etc. To the west of this a big open air studio will be built. This will be fitted with water proof diffusing cloths that will make it serviceable in bad weather.

R. H. Hammer, vice-president of the



LEW FIELDS, SAM BERNARD, MACK SENNETT AND JOE WEBER

Biograph company, and W. L. Gray, superintendent of the laboratory department, arrived in Los Angeles Saturday, November 27 for a short visit at the studios.

A Present Day Hungarian Melodrama

The making of present day Hungarian melodramas was taken up by Director Travis Vale this week. The title of this is "Poor Plutocrats," and will feature Franklyn Ritchie in the leading role. Principals of the cast are Louise Vale, Jose Reuben, Herbert Barrington, Jack Drumier, and others. Locations for exterior scenes in this have been selected in San Francisquito canyon, approximately fifty miles north of Los Angeles.

Allan Hale, who came to the Coast with the Biograph company, has been signed with the Lasky company where he will play leads.

"Tennessee's Partner," adapted from the story of the same name, has been selected as the next vehicle for Fanny Ward, which will be made under the direction of George Melford. Rehearsals for this have been taken up, and filming will be commenced within a few days.

The final scenes for "The Golden Touch," Lasky production starring Cleo Ridgley and Wallace Reid, were made this week, the last being a big fight in which a number take part. The principal battlers were Wallace Reid, frequently referred to as the film giant, and Ray Hatton, who is of such



"DUKE" ALDIS

miniature size that the cameraman must look twice before he can locate him in the finding glass.

The hook and ladder brigade recently formed among the Lasky technical employes had opportunity this week to make their first public exhibition when a portion of the high fence surrounding the studio caught fire. The work of the fire laddies was so effective that the fire was put out before there was much damage done.

Snakes Tried Out for Lasky Feature

A number of snakes have been given a try-out at the Lasky studio for scenes in the haunted house in "Puddin' Head Wilson," adapted from the Mark Twain stories, and Director Frank Reicher now makes the claim that he has found one with true dramatic and artistic instinct and that he has passed a number of snakes that belong to the "lens louse" class, for they continually keep looking into the camera.

Director T. N. Heffron, who recently was transferred to the Los Angeles studios from the Chicago Selig plant, is soon to take up the filming of a three-reel subject entitled "The Black Orchid," in which Kathlyn Williams will be featured. The entire cast for this number has not been selected.

Princess Olga Celestie, tiger trainer at the Selig zoo, is training a number of Bengals for exclusive picture work. Princess Olga will appear in a number of pictures with these cats, the first of which is to be made at an early date. Kate, the large lion at the Selig zoo, who has appeared in more than one hundred photoplays, is the proud mother of two cubs.

Little Gene Frazer, age two and a half years, who plays many of the child parts in Selig productions, is decidedly fond of



Glimpses of "When A Queen Loved O'Rourke." Adventure Two of the Universal Serial

Tom Santschi, and when she saw a life-sized portrait of this well-known photo-player in the lobby of Clune's Broadway theatre, Los Angeles, despite the fact that she had been eating chocolate candy and had it smeared all over her face, broke away from her mother and ran to the picture giving it a resounding kiss.

Mammoth Chimney Blown Up for Keystone

A mammoth brick chimney on a deserted factory at Inglewood, California, was purchased by the Keystone company, and sent skyward during the past week, when a large quantity of dynamite was placed at the base and set off. The thrill of this scene was the hero being on the top when the fuse was lighted, and was picked off and carried to safety by an aeroplane driven by his sweetheart. Practically all members of the Keystone staff went to Inglewood to see the explosion, together with many others from Los Angeles.

The M. E. Spero company, making comedies for the Vogue Mutual release, this week moved from the old Masterpiece studio at 1336 Gordon street, Hollywood, to the studio formerly occupied by the America Europa Company on Allesandro street, Edendale. This adds to the Edendale district the fifth producing company, the others being the Selig, Keystone, Rolin, and the United Motion Picture Company.

Rita Stanwood has been engaged by Thomas H. Ince to appear in forthcoming Kay-Bee Triangle procedure, and has arrived at the Santa Monica studio and begun work under the direction of Scott Sidney.

Charles Ray, who has been with the NYMP Company for the past three years, has been promoted to stardom by Thomas H. Ince and will head a cast in a Triangle Kay-Bee Western picture written by Richard V. Spencer. The promotion came as a result of the very excellent work in the second Ince Triangle subject, "The Coward."

About fifty additional Indians have been secured from Government reservations to work in Western and Indian dramas, making a total of more than one hundred now at this studio. In addition, negotiations are now under way for the engagement of a still greater number who will in all probability arrive at the studio within the next few weeks. Thomas H. Ince contends that to make true to life Indian dramas, it is necessary to have virtually an entire reservation moved to the studio and plans are now under way for the fulfillment of this.

To Film Second Warner Subject

Director Charles Swickard has been assigned to the filming of the second H. B. Warner subject which will be laid in East India. Warner appears in this as a young British physician. An East Indian prince has been engaged to assist Director Swickard in order that the customs of the people, settings, etc., will be correct.

Because of the recently staged fire at Inceville which destroyed the Western village that included the big dance hall, it has been found necessary to build another setting of this type, and workmen are now preparing such a setting. The one now being built is to be much larger than any previous structure of its kind, and will be of sufficient size that five hundred people may take part in scenes at one time. The setting will be used first in a William S. Hart subject.

Director Charles Giblyn and company of Ince Kay-Bee players, headed by William H. Thompson, have spent the past week on Mount Baldy, where they found the weather so extremely cold that the cameraman had difficulty in keeping the machine in operation.

The second Frank Keenan subject, "The Destroyer," many of the scenes of which are laid in an Oriental country, has now been entirely completed and music for it is being arranged by Louis Gottschalk.

Hopper in "A Knight of the Garter"

Buster, the son of William Collier, who has had a number of important stage engagements, has been added to the cast of the first William Collier subject which is being made at Inceville, a special part having been written into the scenario for the son of the famous comedian.

The second Fine Art Films subject in which De Wolf Hopper is starred has been titled, "A Knight of the Garter," and is from an original screen play by Chester Withey and Tod Browning. The supporting cast will include Fay Tincher, Julia Fay, Max Davidson, Jewel Carmen, Bobbie Fuehrer, and the co-author Chester Withey. The direction has been intrusted to Edward Dillon who was in charge of filming the first Hopper subject, "Don Quixote." In the forthcoming subject, the knight is made the victim of many amusing complications.

A rare curio, a snuff box owned and used by Voltaire, is being used in scenes for the film play "Daphne," which is laid in France in the time of this writer. This is the property of Howard Gaye, who appears in the part of the prince. The snuff box is of the Sixteenth century French manufacture, and being of gold and silver set with precious stones is very valuable.

The title of the Jane Grey Fine Art Films subject, a comedy drama with scenes laid in New England, has been changed from "Mother of Seven" to "Let Katie Do It."

Announcement from the Fine Art Films studio is to the effect that Dorothy Gish, now at the New York studio of this company, is soon to be seen in a comedy drama entitled, "Betty of Greystone."

Lucas in "Acquitted" for Triangle

Wilfred Lucas is being starred in the Fine Art Films Triangle subject entitled, "Acquitted," a psychological society story by Mary Roberts Rinehart, adapted for the screen by Roy Summerville. The story treats the injustice of the law and its effect upon an innocent man, who accused, has no redress. His career is ruined as the result of the notoriety. Opposite Mr. Lucas will be Mary Alden in the part of the wife, and Bessie Love as their daughter. Sam De Grasse, Elmer Clifton, F. A. Turner and W. E. Fremont have been cast for the important parts. Paul Powell is in charge of the direction.

Mae Marsh, of the Fine Art Films Company, is now spoken of as the bravest girl at the studio, for she is said to have brought her hand in contact with a red hot stove for the sole purpose of securing the best effects possible for close-up views in a fire scene for the coming subject entitled, "Hoodoo Ann."



REALISTIC SCENES FROM "STANLEY AMONG THE VOODOO WORSHIPPERS," AN EPISODE OF THE "STANLEY" SERIES MADE INTO TWO REEL CENTAUR FEATURES FOR RELEASE THROUGH MUTUAL

Mack Sennett is recovering from numerous bruises received when he slipped and fell from the roof of the projecting room building fifteen feet to the concrete walk below. Sennett was directing a water scene being made on the roof at the time of the accident, and that he escaped serious injury is accounted remarkable by those who witnessed the accident.

"Dizzy Heights and Daring Hearts" is the greatest aeroplane picture ever made at the Keystone studio. It was completed during the past week and in the last scenes the two bird machines of the studio equipment, a mono and a bi-plane, were practically wrecked when they collided with a telephone pole in coming to the ground after a flight. Both occupants of the machine were injured. Principals of this picture are Chester Conklin, Dave Anderson, Nick Cogley, Betty Anderson and other Keystoners.

Sam Bernard Subject Finished

The first Sam Bernard Keystone Triangle subject has been completed and shipped to the Eastern laboratories. This has been titled "The Great Pearl Tangle," and features Bernard as the cutter and designer at the most fashionable modistès in Paris. A feature of this subject will be the very remarkable display of new gowns, many of the scenes being made in replicas of the showrooms of Pierrote and Paquin in Rue de la Prix. The gowns are worn by a "chorus" of pretty girls, the handsomest bevy that ever took part in a Keystone subject. Supporting Bernard are Harry Gribbon and Minta Durfee.

"Fatty and the Broadway Stars" is the title given the Keystone subject in which every member of the producing staff takes part. For this, a motion picture studio covering almost half a block was especially built, and later destroyed by fire. Mack Sennett, for the first time in his motion picture career, appears in a straight make-up, that of producing manager at the studio. The Broadway stars are Sam Bernard, Weber and Fields, Burt Clark, Joe Jackson and the Keystone favorites are Roscoe Arbuckle, Chester Conklin, Ivy Crosthwaite, and others.

The new indoor Keystone studio of reinforced concrete construction, size one hundred and twenty by two hundred and twenty-five feet will be completed within the next few days. This is built in the side of a foothill where a portion of the earth was removed to make room for it. There are no windows in the building, and the lighting will be wholly by electricity. The lighting banks will be hung on trolleys making it possible to move the lighting system from one portion of the building to another in a very short time.

More Land for Ince Studios

Negotiations are being conducted by Thomas H. Ince and Eugene H. Allen for the purchase of thirty-one additional acres of land adjoining the property where the new studios and producing plant are being built in Culver City. If this purchase is made, and it is stated on authority that the deal will be consummated, it will give the New York Motion Picture Corporation a total of forty-three acres in this suburban town of Los Angeles which will enable them to build all big sets and have their eight 65 x 160-foot exterior stages, and the three interior stages of about the same size.

Business Manager E. H. Allen advises that the buildings will all be ready for occupancy by December 15. The steel work has now been practically completed, and it remains but to add the walls to the buildings. A particular feature of the construction for the exterior stages is the



EARL SIBLEY

manner in which the floors are being built. A half ton of white lead is being used to cement the cracks, making them waterproof, thus preventing warping. Three shifts of men are now employed on the building, and everything is being done to rush the work to completion.

Several important conferences have been held between Thomas H. Ince and the executive committee of the Chamber of Commerce of Culver City, at which plans are being made for the dedication ball of the new studio. This will be held on New Year's Eve or New Year's Night, to which all members of the photoplay colony of Los Angeles will be invited, making it the greatest gathering of motion picture people the industry has ever known.

NEWS OF THE WEEK IN AND ABOUT SAN DIEGO

Special to Motion Picture News

San Diego, Cal., Dec. 4.

At the Lubin studio in Coronado the past week Director Sloman has had his company busy with the production of a three-reeler, "The Embodied Thought," a script by Julian Lamothe.

The story is built around some of the theories which are advanced by Thomas Jay Hudson regarding psychic phenomena, and the transmission of thought after life has passed from the body.

In the cast Director Sloman appears as David Goodman, while Melvin Mayo takes the part of Max Rosenthal, his partner. Helen Wolcott is seen as Nanon Labal, with Adelaide Bronti as the mother of Goodman, and Alice Neice as Ruth Goodman. Isaac Cohen is impersonated by George Routh, while L. C. Shumway appears as Jim Rolfe, Nanon's friend. B. C. Hayward operated the camera.

In one of the scenes a large number of girls are used as models in the costume establishment.

Miss Neice is a recent accession to the Lubin staff, coming from Robard's studio at Santa Paula. She was at one time with the Vitagraph. Among the pictures in which she has appeared have been "Into the Light" and "The Greater Power." She was born in Albuquerque, New Mexico, but spent some time in Alaska.

She was for a while in the legitimate and in concert work.

Another newcomer at the Lubin studio is May Cruze, a native of Ogden, Utah, who was formerly in the Frontier studio at Santa Paula, Cal. She is a sister of James Cruze, who is with the company at Palo Alto, which is being financed by the Hearst interests. This is the same company with which Francelia Billington, for a time with the Lubin company at Coronado, has gone recently.

Allen H. Wright.

TRIANGLE SERVICE GAINING LARGE NUMBER OF ADHERENTS

The program service of the Triangle Film Corporation is increasing at the rate of 60 to 75 new theatres every week. The expectation that 1,000 theatres will be taking the service before the middle of the year is rapidly being converted into reality.

A noticeable fact is the fairly equal distribution of the films all over the United States in proportion to population, showing that the work of Messrs. Griffith, Ince and Sennett is as strong in one section as in any other.



ANNA LITTLE, THE MUSTANG STAR, AS SHE APPEARS IN RECENT MUTUAL RELEASES

JUST TO MAKE TALK

By LONGACRE

MORE and more the moving picture business is developing along lines parallel to the publishing industry. In the publishing business there are the daily newspapers, the printers of cheap editions, the firms which turn out "best sellers," the dealers in educational books and so on. Each company has its precinct and sticks to it.

Now the line of demarcation is being drawn between the feature producing companies, the comedy concerns, the news films and so on. It is worthy of note that the companies most generally credited with financial success are those which have a definite policy to which they adhere. The companies which have been making both features and short subjects are now beginning to specialize in one thing or the other.

Another parallel lies in the present methods of compiling news films, a method much similar to that on which a newspaper is run. Formerly one news film was distributed all over the country, the issue of one date being the same all over the country. Now the new films will be half international and national news and half local news. So the weekly handled in Boston will be different in its local news from the print in the San Francisco office and both will be different in local news from the Chicago. Thus the space will be split up between local and foreign news items just as a newspaper will give more space to the death of a prominent citizen than it will to the death of an Indian prince, because the prominent citizen is a local man.

Speaking of news films, the Hearst-Vitagraph weekly will soon succeed the Hearst-Selig pictorial. This weekly will contain half local and half foreign items in each city and will be handled on a new plan for scaling prices.

The Gaumont Company of America will soon have one of the finest studios in America. The parcels of ground adjoining the present studio in Flushing, L. I., have been quietly acquired and a whole new plant will be built—studio, factory and executive offices. Gaumont is now distributing through the Mutual program.

Equitable continues to grow. It has just taken over David Horsley's studio in Bayonne, N. J. Edmond Lawrence is busy making "The Ransom" with Julia Dean.

Mary Pickford's contract with Famous Players runs out January 1. This is of no immediate interest to a small company either, for she draws important money and draws it every week.

Rudyard Kipling's work will reach the screen through Pathé. "The Light that Failed" will be the first, directed by Edward Jose.

The Arrow Film Corporation, releasing through Pathé, has increased its capital stock from $300,000 to $350,000 and elected new officers. President, W. E. Schellenberger; vice-president, Gaston Van-Werveke; treasurer, Norman Conniers; assistant treasurer, Frank W. Lynch and secretary, Albert S. LeVino. LeVino, Van-Werveke and Schellenberger are the executive committee. Van Werveke, until recently, was secretary to Louis Gasnier, general manager of Pathé.

Kinemacolor may come back. It is making a five reeler, "Her American Prince" for the World Film Corporation. Arthur Donaldson and Ormi Hawley play the leading oles.

Siegmund "Pop" Lubin was one of the first to wire Henry Ford endorsing his peace ship.

Officers of the Ed-Au Club of scenario writers were elected recently as follows: President, Arthur Leeds, Edison; vice-president, Howard Irving Young, Kalem; secretary and treasurer, Mrs. Mary Louise Farley. George Ridgewell of Edison, was appointed to the Boad of Governors.

Romaine Fielding's Universal brand will be known as Cactus films.

Metro Pictures Corporation has bought its California franchise from Sol Lesser, and will open new offices. Harry J. Cohen took a trip to the Coast to close the deal. The capital stock which Lesser owns in Metro, of which he is one of the original incorporators, is included in the deal. Sol will continue to operate the All Star Feature Distributors, Inc.

Several men prominent in motion pictures have recently drawn comparisons between the film and the newspaper. Some of them have gone so far as to predict that the picture eventually will supplant the newspaper, and have pointed out the growth of the weeklies and news pictures as indications. But nothing more strikingly indicative of the popular trend in this direction has occurred than Henry Ford's association of the newspaper and the picture. Without comment, as though it were a matter of course, Mr. Ford has invited all the big newspapers and motion picture producers to send representatives along with his "peace ship" when it sails for Europe this month. We hear that at least four of the big Eastern producers will accept, and will have cameramen aboard the Oscar II, and two of these are firms which are not releasing news weeklies, or news pictures in any form. The matter may not be important, but anyhow, it shows how much and what kind of a factor the motion picture has become.

Taking with him a company headed by Dorothy Bernard, Oscar Apfel, of the Fox producing staff, has gone to the West Coast, where he expects to make at least four features during the winter months. His last work in the East was to put the finishing touches to "A Soldier's Oath," in which Dorothy Bernard and William Farnum are featured. Since September Mr. Apfel has produced three big features for Fox in the East: "The Little Gypsy," "The Broken Law" and "A Soldier's Oath."

If there is any lull in the producing end of the picture industry Howard Hansel, director for the Arrow Film Corporation, hasn't heard of it yet. The Arrow's new arrangement with Pathé, which calls for about ten Gold Rooster plays during the coming year, has put it squarely up to Mr. Hansel. Not only is he busy with the two-reel chapters of the "Who's Guilty?" series, but these big five-reelers are coming his way also. We hear that such sleep as he is getting is snatched on the cars between the Yonkers studio and the New York offices and that he eats his truffles and pate de foie gras while reading scripts.

"Kid" Hogan, once well known as a boxer, who left pugilism flat in order to go into pictures, and is now chief property man at the Rolfe-Metro studio, did not attend the Metro family dinner last week. That he was there in spirit is indicated by the fact that the following evening he gave a "rump dinner" to the rest of the Rolfe staff, at Mr. Reisenweber's popular hostelry in New York. The Metro publicity offices were supplied with a verbal list of guests, which at first created the impression that Hogan was trying to produce a little "animal stuff." "All the boys were there," he reported, "that is, all the boys that really belong. There was 'Kid' Broad, and 'Buffalo Mike' and Ike, the Bite; 'California Ed' and Eddie the Wolf. The whole gang was there."

Lyman B. Cozzens, who exhibits Paramount pictures in the Boston suburbs, came down to New York Thanksgiving week and spent most of his time studying up the Paramount Press idea. He says he is more than ever impressed with the necessity for close relations between the theatre and the local newspaper.

CHANGES OF THE WEEK

The marriage of Eddie Peters and Zeneta Harthorne of the Balboa forces at Long Beach, Cal., is reported. This is the fifth wedding at this studio within the past three months.

D. W. Whitcomb, late of the Balboa scenario staff, has now become affiliated with the Ince organization at Inceville in the same capacity.

Miss Elizabeth Burbridge, for some leading woman of the NYMP studios and recently with the Morosco Pallas players, has signed a long term contract with the Essanay company and left this week to take up work at the Chicago studio.

Charles Miller, who became affiliated with the Ince producing organization as an actor, has been promoted to the position of director and will take up the filming of a subject featuring Frank Mills. Miller is the nephew of Henry Miller, the noted actor.

Stars gathered this week by Lubin are Tom Moore and E. K. Lincoln, two real screen favorites.

Thomas Bedding has resigned from the publicity department of the World Film Corporation.

Additions to the Edison producing staff are: Everette McNeil, Edward H. Griffith and Paul Sloan, scenario writers, and Burton George, director.

John Brownell, scenario writer, and his wife, Estelle Wynne, leading woman, have left the Eastern for Kleine.

IN AND OUT OF TOWN

Harry E. Aitken, president of Triangle, and his brother, Roy Aitken, are visiting the three Triangle studios on the Pacific Coast.

H. A. D'Arcy, well remembered as press agent for Lubin for many years is back in New York, and will do special publicity work.

Jack Cunningham, Mirror publicity man, is back after several weeks acquiring the Chicago accent.

LYON, NOTED SHORT STORY WRITER, JOINS INCE FOR FIVE-REELERS

Harris Merton Lyon has joined the Ince forces and is writing five-reel dramatic scenarios for the New York Motion Picture Company. Mr. Lyon was for five years one of the editors of *Hampton's Magazine*, and has written some powerful and psychologically intense short stories. Two volumes of his works—"Sardonics" and "Graphics"—fell under the eye of Frank Tannehill, Jr., now a member of the personal staff of Thomas H. Ince, and an offer was at once made to Mr. Lyon.

Speaking of his new line of work, Mr. Lyon says: "I regard Thomas H. Ince as one of the important men in the motion picture world whose work at present and in the future will go far toward answering that keen, critical cry: 'Who'll put a soul in the movies?'

"The strain of poesy in the man, his readiness to appreciate that psychology can be made as thrilling as action—and much more memorable—his evident love of sheer beauty in scenes of nature, his constant appeal to the aesthetic side rather than the practical side of his audiences, all mark him in my mind as a man apart.



HARRIS MERTON LYON

"Plot, of course, must always come first in the making of a scenario. But the great motion pictures of the future are going to be those which combine a natural and not distorted plot with powerful studies of character."

HILL, TECHNICAL EXPERT, OPEN FOR ENGAGEMENT

Charles Hill, for eight years in charge of the Kalem laboratory, rising from working foreman to superintendent of his department, recently resigned from the company and is open for an engagement with a motion picture concern in need of a technical man conversant with all branches of photography.



CHARLES HILL

Mr. Hill was engaged by the late Samuel Long, who was in search of a man capable of directing a staff of workmen and willing to turn his own hand at anything in the department at time of need.

Mr. Hill is perhaps the only person in America who served a regular apprenticeship in photography. Early in his career he became possessed of the secret processes of emulsion-making used by French manufacturers, and put in several years at various plants devoted to the manufacture of materials for photographers.

During the eight years Mr. Hill was associated with the Kalem Company he never had a complaint from the New York Fire Department for violation of the statutes affecting photographic plants. Mr. Hill's address is 1442 West Farms Road, the Bronx, New York City.

GRACE WILLIAMS IN LEADS FOR EDISON

A new and pretty face appearing in Edison leads of late is that of Grace Williams whose work has been well received by critics and exhibitors.

Born and educated in New York she first appeared on the stage in stock. Later came



GRACE WILLIAMS

an engagement with the "Coming Through the Rye" company while still a slip of a girl. Other companies which she has been with are: "The Rose Maid," with Weber and Fields in their New York theatre in "Roly Poly," with Christie McDonald in "Sweethearts," and in "The War of Wars."

She had done some work for Reliance and the Biograph before she went with Edison.

RANKIN NEW PUBLICITY DIRECTOR FOR FOX

John W. Rankin, who has been actively connected with the general news publicity service of the Vitagraph Company, on Monday joined the press department of the Fox Film Corporation as publicity director.

Mr. Rankin is experienced both in showmanship and publicity attendant upon it and enjoys a very large acquaintance in the picture trade field, as well as with dramatic editors of daily newspapers in New York and other cities.

The Press, Press Representative and the Picture—X

Circus Alliteration for Publicity Matter, with a Generous Sprinkling of Big Words Is Not, Contrary to the Idea of Some Theatrical Managers, the Way to Impress the Public for Motion Pictures—Straight, Simple English Is Most Effective

THE press agent of a certain theatre in Boston was talking with the manager of the house. The agent had submitted a story for use in the press, telling about the bill for the Sunday night concert.

"That's poor," said the manager. "It isn't strong enough. I tell you, man, you've got to pound things into the public. They won't believe you at all unless you exaggerate. Give 'em big words; pile it on thick. Then when they read they'll take notice, and remember."

Now the publicity man knew better, but he kept his peace. Even when the manager was groping about in mid-air for a flowery word to describe his Sunday bill, the publicity man kept still—for awhile. Then his sense of humor opened his mouth. Without cracking a smile, he said to the manager:

"Why not call it stupendous"

The press agent had expected the manager to jump at this word like a hungry dog leaping for a juicy bone. But the manager didn't jump. Instead, he scratched his head, looked wise, as managers know so well how to do, and finally said:

"Stupendous. Stupendous. Don't you think that's a bit over their heads?"

And when the notice was finally sent to the press it said that the Sunday night bill was to be "beyond comparison."

Plain Words for Plain People

When will exhibitors and publicity men learn that plain words forever have and forever will be the best medium for the transmission of facts from one mind to another? And when will they also learn that facts and facts only are what the public wants to know about film entertainments?

There are still thousands of exhibitors left who belong to the Barnum age, the day of alliteration, the time when the Monstrous Man-Eeating Mastodon vied for a place in the gullible public's mind alongside of the Terrible Tantalizing Tiger of Titticut.

But in no line of advertising outside of the circus does alliteration or the reiteration of constantly murdered words and phrases, commonly known as bromides, attain the results worthy of the space used to express them.

The great and ever growing motion picture public is becoming less gullible every day. It is beginning to know how to judge its pictures for itself. It will not for long patronize exclusively that house whose manager in flowery phrases floats miles away from the truth in regard to a picture that does not live up to his eulogies of it.

The public is beginning to demand truth in newspaper advertising. Advance notices of film plays are nothing less than advertising. The day is here when the up-to-date manager should insist upon nothing but truth in whatever is written about his theatre.

Avoid Hackneyed Words

For instance, why insist on referring to Mme. Bernhardt as the "Divine Sarah?" The manager referred to above does so insist. The distinguished actress (that's a bromide, too, I suppose) is no doubt "divine" in a certain sense, but she hasn't yet sprouted any wings to speak of and no one short of a chronic peruser of the cheapest sort of literature is impressed when she is spoken of as the "divine."

There is no reason why the manager should ask his publicity man to write his notices down to the level of the worse than common. That is not the level from which the great body of film attendants is coming these days. Audiences are improving all the time. What is written about the film and the film house should improve along with them. And when a publicity man knows that the plain truth, the truth not embellished with broken down words and wooden-legged phrases, is the only sort of writing which will help to plant the theatre firmly in the public's confidence, then it is a near-sighted manager indeed who comes along with his "incomparable" pictures, his "Divine Sarah," and his scorning of that veteran of all hyperbolic veterans, "stupendous."

Let the publicity man tell the truth all the time, and be sure that it is the plain truth. Straight English has always been and always will be the most emphatic language which can be used to impress the American public.

When the flowers begin to bloom in the garden of the press agent's typewriter phrases, it is time to cut loose a little freezing common sense.

Triangle Issues Two Biographical Press Sheets Separate from News Matter

THE Triangle Film Corporation issues its press publicity in three divisions—news sheet "A"; biographical press sheets "A" and "B." The first carries items about current and coming productions, with some human interest stuff about players. It displays no cuts, but occupies its seven columns with stories whose distinguishing characteristic is their brevity. We are glad to note also that the Triangle publicity does not overemphasize the name of the manufacturers.

As for the biographical sheets, we have not recently seen a more effective means of

TRIANGLE FILM CORPORATION

BIOGRAPHICAL PRESS SHEET "A"

NOTE TO EDITORS—These short sketches of Triangle film directors and players are furnished in response to innumerable requests for such material from all parts of the country. We shall be pleased to have you clip from the same and publish any of the sketches you deem timely and interesting.

DAVID W. GRIFFITH.

David W. Griffith, the great director and general manager of the Triangle-Fine Arts studio, was born in Louisville, Ky., thirty-five years ago. His father was Brigadier General Jacob Wark Griffith, C. S. A., a brave fighter of the civil war. Mr. Griffith was educated in the public and high schools and became a clerk. A fine singing voice which received considerable cultivation caused him to go on the dramatic stage. He subsequently drifted into acting, but his chief interest was aroused in play writing and play producing, to which he has devoted the principal part of his career. Several years ago Mr. Griffith availed himself of a lull in theatricals to go to the old Biograph studio in New York and present some experimental scenarios. The chiefs put him to work as an actor and within a few months gave him the opportunity of directing his first picture. The changes he made in the art were revolutionary, including the close up, the flashback, the fade out and the parallel action. Mr. Griffith's ability was presently recognized as director and playwright by making him the head of the Biograph studio. During the five years there he made numerous of many of the greatest literary classics. He also introduced poetry and the poetical treatment of nature into the films. About two years ago he left the Biograph and became general manager of the Mutual activities in Los Angeles. There last year he became transferred his talents and [illegible]

MARY ALDEN.

Mary Alden who came into prominence by her splendid work as Lydia Brown, the mulatto housekeeper in "The Birth of a Nation," was born in New Orleans. Being desirous of becoming an illustrator, she came to New York and took a course at the Art Students' League, after which she returned to New Orleans. While waiting for something to turn up in the illustrating line she met a sister of Blanche Melville of "Sis Hopkins" fame. The sister was a member of the Baldwin-Melville Stock Company, and through her Miss Alden obtained a position in this company. She had been playing with Philip Smalley in "The Wolf" and met him on the streets of New York after the season was over. Smalley was in motion pictures at the time and invited Miss Alden to the Rex studio, where he was working. During her visit to the studio she appeared in a mob scene. A short time later she became a member of the Biograph organization under the direction of Mr. Griffith. When Mr. Griffith became director-in-chief of the Majestic-Reliance he took Miss Alden with him to play leads. Miss Alden is probably without a superior in depicting characters requiring deep emotion. She will be seen at an early date in "The Lily and the Rose" with Miss Lillian Gish.

SPOTTISWOODE AITKEN.

Spottiswoode Aitken, character old man of the Triangle-[illegible] Arts studios

VIOLA BARRY.

Viola Barry, one of the youngest and most pleasing leading women of the Triangle-Griffith studio, is a girl of culture and charm. She was born in Evanston, Ill., and received her education at the University of California and a woman's college in England. She made her debut across the water with Beerbohm Shakespearean Company. After her return to the United States she played ingenues at Oakland and Los Angeles, starred in "The Landslide" and "The Bird Cage" and then was cast for one of the principal parts in the picture version of Jack London's "The Sea Wolf." Then followed her engagement to act under Mr. Griffith's supervision for the Triangle, and her first part was that of the heroine of "The Scarlet Band," John Emerson's detective-crook story. Miss Barry is married and has a baby.

BESSIE BARRISCALE.

Bessie Barriscale, who is starred in one of the latest Triangle successes, "The Golden Claw," was born in New York. When only five years old she spent a season with James A. Herne in "Shore Acres." Before her teens Miss Barriscale had about run the gamut of child parts in famous plays of the period.

When a little over fifteen she played her first serious part as Madge in "In Old Kentucky." Two years of success in this she followed. Then she came

ELIZABETH BURBRIDGE.

Elizabeth Burbridge, appearing as the pretty sister in "Matrimony," hails from California originally, that state being her birthplace. She was born in San Diego on Dec. 8, 1904. She lived at various times in Los Angeles, Salt Lake City, Detroit and Chicago, in all of which places she went to school. Coming to New York, she was engaged by the Biograph Company. She soon entered vaudeville. She had a summer engagement with Robert T. Haines and again returned to vaudeville in a sketch entitled "The Girl With the Lisp." She appeared in succession with the Lubin, Universal and Kinemacolor companies. Next she was featured with the Frontier Company. She was then working in Los Angeles. There she attracted the favorable notice of Thomas H. Ince and has appeared with the Triangle forces since.

MAE BUSCH.

This clever little girl was born in Melbourne, Australia, eighteen years ago. Her parents were theatrical people, being well known wherever vaudeville exists as the Busch-De Vere Trio. Miss Busch was brought to this country when a mere baby and was educated in St. Elizabeth's convent at Madison, N. J. Following the family traditions, Miss Busch took up stage work after graduating from the convent and was a huge success. In "Over [illegible]

FRANK CAMPEAU.

Frank Campeau, one of the finest character players of the American stage, is a native of Detroit and made his theatrical debut in repertoire with Bessie Taylor, first playing in "The Two Orphans." He worked in repertoire for three years. Then followed seasons in "The Silver Spur," "Money Mad," "Faust" with Louis Morrison, "Husband and Wife" with Mrs. Dion Boucicault and in "Pudd'nhead Wilson." Mr. Campeau's big moment came on the first night of "The Virginian" in New York, when he was cast for the role of the villain, Trampas. Although Dustin Farnum was the star of this western piece, Mr. Campeau fully shared the honors, and his portrait of the sneaking, vicious greaser was acclaimed a masterpiece of character acting. For the last eighteen years Campeau has been playing villain roles of various sorts. Like a good many other actors, he has feared he could never get away from the melodramatic ties which the public demanded. His Joe Garrison, in "Within the Law," was a particularly fine piece of work. Now, in "Jordan Is a Hard Road" Mr. Griffith, who supervised this Triangle play, has put him forward as Bill Minden, a reformed convict, and he is glad to be a good man instead of a sinner. Griffith was so pleased with Campeau's photographing that he placed him under a long term contract. Of [illegible]

MARIE DORO.

Marie Doro, who has just joined the Triangle forces as a star in "The Wood Nymph," has had a distinguished career in the theatrical world. Among the stars with whom she has been associated may be mentioned William Gillette, Willie Collier, the late Mrs. G. H. Gilbert and Jerome Sykes. Miss Doro was born in Pittsburgh, Pa., May 25, 1882. Her initial appearance on the stage took place at the Criterion Theater, St. Paul, Minn., in 1901 as Katherine in "Aristocracy." In 1902 she toured with Jerome Sykes as Rosalba Peppercorn in "The Billionaire." In 1903 she played Nancy Lowly in "The Girl From Kay's" at the Herald Square Theater. Later she played with William Gillette in "The Admirable Crichton." Her first London appearance was made at the Comedy Theater in 1905 as Lucy Sheridan in "The Dictator," with William Collier. Next she was seen at the Duke of York's Theater as Clarice and in the revival of "Sherlock Holmes." She first ranked as star at Boston, in 1907, when she appeared as Carlotta in "The Morals of Marcus." She later took the same part at the Criterion, New York. Some of her later successes were as Peggy in "A Butterfly on the Wheel" and as Oliver in "Oliver Twist" and as Patience in a comic opera of that name.

DUSTIN FARNUM.

Dustin Farnum, the star of "The Iron Strain," in the Triangle program, is the son of a well known Shakespearean actor who was born in England. Three sons have attained distinction on the stage, Dustin and William as romantic actors and Marshall as a stage director and present director of motion pictures. William Farnum's great success was won in the title role of "Ben-Hur." Dustin came before the public as a star of "The Virginian," an adaptation of Owen Wister's novel, in which he proved enormously popular and toured the country for several seasons. Subsequently Dustin and William Farnum starred together in "The Littlest Rebel." Of recent years both have been in great demand as picture stars, William having scored heavily in "The Spoilers" and Dustin duplicating the success in Ince's Alaskan story of a primitive race man and his lady love, entitled "The Iron Strain."

LOUISE FAZENDA.

Miss Fazenda was born in Lafayette, Ind., nineteen years ago. She was an awkward, tomboy girl, fond of outdoor sports. At the age of fifteen she joined a dramatic stock company to play ingenue parts, but her sense of humor and her love of grimacing behind the backs of other players soon proved that she was not intended for serious drama. Three years ago she became [illegible]

DOROTHY GISH.

Dorothy Gish, the youngest leading lady in Hubland, is well known from her great success in "Old Heidelberg." She recently celebrated her sixteenth birthday. When only four years old she appeared as Little Willie in "East Lynne." This was followed by her appearance in various other chosen parts in melodrama. After five years of the footlights Miss Gish entered a school in Virginia, where she remained until two years ago. Then she came to New York and was engaged by D. W. Griffith as a member of the Biograph company. When Griffith left the Biograph for the Reliance and Majestic productions of the Mutual corporation Miss Gish was taken along to play leads in the new organization. He considers her one of the most versatile actresses now appearing before the motion picture camera. She is now a permanent Triangle star. She recently appeared in "The Mysterious Shot," "The Mountain Rat," "The Floor Above," "Silent Sandy," "The Newer Woman" and other notable productions.

LILLIAN GISH.

Lillian Gish, who scored a noticeable triumph in her portrayal of Elsie Stoneman in "The Birth of a Nation," was born in Springfield, O., Oct. 14, 1895. She first made her debut when only six years old in "The Little [illegible]

ILLUSTRATING THE GENERAL MAKE-UP OF ONE OF THE TRIANGLE'S BIOGRAPHICAL PRESS SHEETS

publicity. These biographies are biographies. They are unadorned with the killing adjective; they contain facts of the players' lives; they are short. Unless we are greatly mistaken, a good many photoplay editors will be glad to get them.

The advantage gained in issuing separate biographical sheets is of course obvious. They can be filed by the editor for use at will. They will serve not merely for one picture, but for many. They afford the editor a means of answering questions from picture "fans." And they make it possible for the news sheet to tell its story in short items, because it isn't necessary to load it down with biographical data.

The Triangle people seemed to have solved successfully the problem of news vs. a work of reference. The latter is just as necessary to the photoplay editor as the former, only he doesn't want both jumbled together in the same sheet. Separated as they are in the Triangle publicity, each gains its share of attention. The editor can run the biographies as news if he wants to, or he can work them into stories of his own. The important thing is that the data is given him, and in the shape the majority of editors want it.

The news sheet will be issued fortnightly. We hope other manufacturers will see the wisdom of separating biographical data from news, and if they don't care to use the style of presentation adopted by Triangle, at least they ought to emulate the general idea.

THIRD COMPANY TO MAKE GAUMONT PICTURES IN THE SOUTH

The success of the Rialto Star Feature productions made by Gaumont for the Mutual Program has been so marked that a third company is now being organized to work at the Jacksonville, Fla., winter studios.

This desire to accommodate a larger working force is responsible for the great improvements just announced for the Flushing, N. Y., plant.

These will be completed in time for the return of the companies from the South in the spring. Announcement will soon be made of the personnel of the new company.

East's Dark Money Cloud Has Silver Film Lining

Financial Condition Reflected in Current Phrase, "Everybody Has Plenty to Spend," and the Willingness of Banks to Lend Funds for Photoplay Building

CARL H. PIERCE, who has recently spent about two weeks in New England for the Oliver Morosco Photoplay Company, of which he is the special representative, in a letter recently written to a friend, outlines some of the conditions as he found them in New England, which are of more than passing interest.

To quote from the letter:

"The general tone of the photoplay conditions throughout New England is good—very much better than a year ago, when things looked so dark from the commercial side. Foundries and manufacturing establishments, particularly in Waterbury, Bridgeport, New Haven, Ansonia, Fall River and New Bedford are running full blast.

"In Bridgeport they are working three shifts of men each twenty-four hours. In both Waterbury and Bridgeport the phrase is current: 'Everybody has plenty of money.'

"The demand of the photoplay theatre owner and manager is for pictures with more punch. Eighty per cent. of his trade is from the millspeople of perhaps average intelligence, but to a large extent interested in melodrama. The other twenty per cent. are so-called 'high-brow' audiences of the Beacon Hill type who desire the so-called higher and better things in photoplays.

"One new note in this district which is very encouraging to manufacturers is the fact that banks are beginning to lend money to responsible citizens with which to build the better class of photoplay houses. I visited one such theatre in Somerville, The Strand, beautifully decorated, built to accommodate about fourteen hundred, and containing all of the modern devices for the right kind of projection of good pictures. The house opened while I was in Boston to a fine audience the first night and gives every evidence of fulfilling the hopes and predictions of its backers. There are about eight of the houses going up in towns around Boston.

"Moe Mark with his own capital is building a very beautiful theatre, the Strand, in Lynn, and everywhere along the line there is evidence of an improvement in the exhibition of pictures.

"There is still much need for improvement, and probably always will be in advertising the pictures on the part of the exhibitors. Theatre managers are still too prone to remember the old days when all they had to do was to open the front door and have a constant stream of people.

"One theatre along the line told me that its receipts were five hundred dollars a week less than they were last year, and wondered how to account for it. The reason is very simple. Their advertising had not kept pace with the progress of the times. With several programs on the market and a constantly-increasing discrimination on the part of the public, the exhibitor must let his people know in ways that are increasingly attractive what he is going to show and what is the reason for his demand for their patronage.

"Where exhibitors have shown the right hand of progressiveness in this respect, as instanced very plainly by such men as Nichol, of the Poli theatre, at Waterbury, and Morrison, of the Majestic theatre, Hartford, there are no complaints as to the profits from showing good pictures.

"Mr. Nichol is an unusually progressive exhibitor—is constantly thinking up new ways of presenting the good points of his pictures to the people in Waterbury. His receipts the first day when he took hold of the theatre about a year ago was $10.80. The house was run down and everyone predicted that he could not make it pay. Today he has a magnificent trade that is showing him a good deal more than one thousand per cent. over and above the receipts when he took charge of the theatre.

"I understand that the banks in Pennsylvania also are beginning to lend money for the purpose of building the better class of theatres. I assume that it is only the question of a short time after these prove their worth, that the photoplay industry will be recognized throughout the United States as a legitimate and solid investment field."



Scenes From Current Universal Photoplays: "The Bride of the Nancy Lee," "The Sacrifice of Jonathan Grey," "Keeping It Dark," "Where the Heather Blooms"

CROWDS FIGHT AT THEATRE DOORS TO SEE "WARRING MILLIONS"

Special to Motion Picture News

Chicago, Dec. 4.

"The Warring Millions," latest war feature of the American Correspondent Film Company, Inc., is proving an attraction at the Olympic theatre. At its first public presentation there was a near-riot caused by the frenzied crowd of picture-goers seeking to gain admission to the theatre. Hundreds were turned away disappointed.

The new production contains the latest pictures from the European war zone taken by Edward Lyell Fox, A. K. Dawson and Jack Everetts,

"The Warring Millions" is being exhibited under the auspices of the Buffalo *Times* Motion Picture Syndicate, of which Norman E. Mack is proprietor.

Two 5-Part Features from Novels for Ocean Film

Company Which Just Released "Life Without Soul" Buys from the Paget Literary Agency Rights to "The Fortunate Youth" by William J. Locke

THE Ocean Film Corporation, which has lately released its initial production, "Life Without Soul," is now actively engaged in the production of features to form a part of its program to release two five-part features a month, adaptations from stage plays or popular novels, with legitimate or screen stars in the lead.

The program will have its initial release about January 15, the program to be controlled by independent exchanges, to whom a franchise will be awarded at a convention of the exchanges, called for Saturday, December 11, to be held at the Astor Hotel, New York.

"Life Without Soul" is being disposed of on a state right basis; the purchasers of that production are being invited to attend the convention of the exchange men.

The Ocean Film Corporation has purchased, through the Paget Literary Agency, the rights to "The Fortunate Youth," written by William J. Locke, and has also secured options on sixteen other dramatic and literary productions.

Negotiations are also pending with legitimate stage and screen stars to appear in each of the coming releases of the company.

The formal organization of the company was completed Thursday evening, at a meeting of the subscribers to the capital stock, and the following were elected officers and directors:

President and financial manager, John L. Dudley, a trustee of the Citizens' Savings Bank, New York, and a member of the New York Chamber of Commerce.

Vice-president and general manager, Jesse J. Goldburg, who, prior to his association with the Ocean Film Corporation, was the organizer and secretary and general manager of the Life Photo Company; secretary, George S. Brown.

The board of directors consists of the three officers above named and Francis R. Masters, of William Whitman and Company, textile manufacturers; Paul E. Rasor, a representative of foreign insurance companies in America; William D. Judson, of Parker, Wilder and Company; R. C. E. Brown, formerly of the New York *Tribune*.

George DeCarlton has been engaged, under a long term contract, as manager of productions.

The present quarters of the company have been enlarged by the addition of six offices immediately adjacent to those heretofore occupied by the company in the Candler Building, New York.

Plans have been drawn for the erection of an eastern studio and laboratory in Westchester county, the construction of the building to be under the personal supervision of Edward Barnard Kinsila, a well-known architect.

"We have proceeded rather slowly in our organization work, in order to systematize the entire organization and general policies. Every employee of this company will be men who are experienced in the production end of the work," said Mr. Goldburg in explanation of the firm's plans.

"Each individual department will have its practical head, who will be held responsible for the results obtained in his particular department."

Lewis J. Selznick Pleased with Profit-Sharing Plan

World Film Executive Inaugurated the Scheme a Year Ago and Employees Praise Practical Workings of a System Enabling Them to Rise Above Mere Wage Scale

LEWIS J. SELZNICK finds after a trial lasting a year that his profit-sharing plan for employees has been one of the vital factors in building up the business of the World Film Corporation. This co-operative relation between employer and employee has resulted in satisfactory results for both sides, it is stated.

So successful was the World in its scheme of mutual helpfulness that one of the first steps taken by the Equitable Company, releasing through the World, was to provide a similar working basis for World employees getting business for Equitable in addition to their present profit-sharing from the World.

"Mr. Selznick was the first to see the vast possibilities both to employee and employer of the profit-sharing plan," says an official of the company. "He inaugurated it November 29, 1914.

"After the close of the first year he not only finds it copied by a great number of feature and regular service distributing companies in the United States, but he has found from practical experience in his own organization that it has been one of the most vital factors in the upbuilding of the World Film.

"The plan makes every man feel that he is a part of a human and not a mechanical institution. It inspires a spirit of co-operation, a feeling of partnership with the firm, a personal interest such as many could not otherwise possess.

"It has had its effect in holding to the company the many loyal employees even in face of constant effort made to take them elsewhere.

"It makes every man do his work as if his own money were invested.

"It eliminates friction and self-interest. It puts a premium on creative talent and initiative as well as co-operative effoort in and between offices to build the business up to as great a height as it is possible, which in turn gives each employee so much more in return."

Goff Becomes Assistant General Manager for V-L-S-E

Former Coast Division Head Elevated to Direction of Big Four Sales Force as Walter W. Irwin's Lieutenant—His Second Big Promotion Within Six Months

AN important change was made in the executive staff of the V-L-S-E this week when General Manager Walter W. Irwin announced the appointment of A. W. Goff, for the past three months in charge of the Coast Division of this organization, as the assistant general manager of the company.

Mr. Goff is now on his way East, and will assume his new duties on Monday, December 13.

His elevation to the direction of the V-L-S-E sales force—which comprises the principal function of the position of assistant general manager in the V-L-S-E—is the recognition of the splendid work which Mr. Goff has done for the Big Four in the West.

It is the second appreciation of his capacity made within six months, Mr. Goff having been transferred from Cleveland where he was branch manager for the V-L-S-E, to San Francisco as Coast Division manager, last July, where he has been until now.

In the appointment of Mr. Goff, it is understood that General Manager Walter W. Irwin desires more time for creative work, and therefore sought a lieutenant upon whom he might depend to take care of the great deal of executive detail in connection with the V-L-S-E.

Mr. Irwin plans to spend more time with his different department managers and with his branch managers, bending every effort to make the Big Four's service of the highest possible efficiency to the exhibitor.

FORTY PIECE ORCHESTRA FOR "CABIRIA"

What promises to be one of the highest tributes ever paid the motion picture will be given when "Cabiria" is shown at the Academy of Music, New York, December 17-18-19, with an orchestra of forty pieces and an accompaniment by one of the best known organists in the city.

COBB LEAVES RAMO AS FIRM RETIRES FROM FIELD

C. Lang Cobb, Jr., for three years manager of sales and publicity for Ramo Films, Inc., retires January 1 from that position as a result of the company's intention to discontinue production on that date. No plans are announced for the future, but Mr. Cobb's recognized ability assures him of a speedy connection in some department of the trade.



STRIKING SCENES FROM KALEM'S ELABORATE PRODUCTION OF A CLASSIC EXTRAVAGANZA: "THE BLACK CROOK," FIVE PART FEATURE

"Black Crook" 1st Kalem Under General's New Plan

Film Version of the Spectacular Show Running in New York Over 400 Times, a Record in New York Then, Will Be Ready for Public on January 10

"THE BLACK CROOK," famed for two generations, will be given to the followers of motion pictures on January 10. Kalem announced early this week that the finishing touches had been put to its adaptation of the extravaganza and that the early date in the New Year had been chosen for its release. "The Black Crook" therefore will mark the first release by Kalem on the new plan for General Film features.

Many weeks have been spent on "The Black Crook" since the last scene was taken by director and players in pruning it to five reels, at which length it will be released. The story, of course, is told in the amount of footage required, but care was taken that only the pick of the spectacular scenes and ballet features was retained for use. Technical men have been at work on the tinting and toning and hand coloring was even called into play.

The cast was largely recruited from the speaking stage. It includes E. P. Sullivan, who has played over four hundred times in the stage production of "The Black Crook." On the screen he is seen in his familiar role of Hertzog, the Black Crook. Charles De Forrest is seen as Greppo, the Black Crook's drudge, and Count Wolfenstein, the villain, is played by Henry Hallam. Pretty Gladys Coburn appears in the leading female role, that of Amina, while her lover is played by Roland Bottomley, who has already secured considerable of a screen following in Kalem productions.

Frank Leonard and Helen Lindroth are others in the support, while Mae Thompson is in the role of Stalacta, the fairy queen. Close to two hundred prominent ballet dancers and many solo artistes were secured for the production and special numbers adapted to screen reproduction were arranged

The screen adaptation was prepared by Phil Lang, who spent many months collecting from various old sources the real story of "The Black Crook," so that the screen is able to boast of telling the story for the first time.

As originally written "The Black Crook" was a tragedy, and Manager Wheatley, owner of the rights, hesitated before offering it to a fickle public. Messrs. Jarrett and Palmer, names well remembered in stage history, had just imported a number of famous Parisian ballet dancers, and when fire destroyed Whitney's Opera House, their theatre, they found themselves with costly contracts on their hands and no way of securing profitable return.

It was then decided to introduce the ballet and musical features into "The Black Crook," and the production opened at Niblo's Garden, startling New York audiences with a new form of entertainment, which was hailed by *Leslie's Weekly* of that time as "a gay gift from naughty Paris." The initial production ran over four hundred times, and frequent revivals since then have made its record two thousand performances.

The Black Crook, also known as Hertzog, is a character, who, because of wrongs committed on him, makes a compact with Satan by which he agrees to win over to perdition one human soul each year, or himself pay the penalty.

Amina, the pretty ward of Count Wolfenstein, refuses to accede to the former's proposal of marriage, so the feudal baron conspires so that Rudolph, her lover is first banished from his domains and later, when he dares to return, cast into a dungeon. Hertzog, in search of a soul, and having but twenty-four hours in which to make good his compact, turns his crafty eyes on Rudolph and Amina, who are in despair.

How Hertzog is frustrated, Rudolph and Amina united, and the Black Crook himself consigned to the care of Satan and his imps is told in spectacular fashion in the Kalem production.

Carey to Play Heavies for Associated Program

Actor Who Joins Nola Studio Worked Under Boggs at Selig's in Chicago—Leatrice Joy Zeidler Engaged for Leads, and Rogers Also Signed

LAWRENCE CAREY has been engaged by the Nola Film Company, whose output is handled by the Associated Film Sales Corporation, to play heavies. Mr. Carey worked in the Selig studios in Chicago under the direction of William Boggs, playing character and leads in 1910 and 1911. He has also played for Director Frank Howard, of the same company.

Mr. Carey's former connections before joining the picture business were with E. H. Sothern in repertoire. He played characters with the Edna May Spooner Stock Company at the Lyric theatre, New Orleans, La., in 1910, and also played with the Baldwin-Melville Stock Company in Buffalo and New Orleans.

Leatrice Joy Zeidler has been engaged to play leads in all future productions of the Nola Film Company, one of the releasing companies of the Associated Program. Miss Zeidler holds the unique distinction of being the only player of the Nola Film Company who has played in all of its productions and is held over for the "Big A" productions.

Miss Zeidler is of an ingenue type, though she also displays great skill in the interpretation of dramatic roles. The next feature she appears in is "The Turning Point," soon to be released by the Associated.

Andrew Rogers, one of the older dramatic men, has been converted to the silent drama. His former connections for the last two seasons have been as leading man in "Old Kentucky." He has also played with the most eminent actors, such as Frederick Ward, in repertoire.

He played Mark Antony to Frederick Ward's Brutus in Shakespere's "Julius Caesar." He also appeared for a short time with the Solax Company.

BOSSNER MANAGER OF THEATRE DEPARTMENT FOR PARAMOUNT

W. F. Bossner made many friends during his service as manager for Paramount of the Park theatre in Boston.

All are pleased to learn that he has just been appointed manager of the department of theatres for Paramount. He is now in New Orleans to open a Paramount-Klaw and Erlanger theatre.

PUBLIC AND UNIVERSAL STARS MEET FOR ENTERTAINMENT

One of the greatest get-together meetings ever held between people prominent in filmdom and the public patronizing photoplays, was held Saturday night, December 4, at Woodmanston Inn on Pelham Parkway, where the proprietor, Joseph Pani, was host to ten of the leading Universal favorites in the East, and had invited to be host with him, over one thousand of his patrons.

The inn was beautifully decorated for the occasion and offered a rich setting for the great array of style and fashion which was presented by the patrons and special guests. Those who represented the Universal were: Jane Gail, Matt Moore, King Baggot, Violet Mersereau, Paul Panzer, Dorothy Phillips, Alan Holubar, Rosemary Theby, Harry Myers and Edna Hunter.

There was an excellent menu served, followed by dancing and an entertainment at which the different stars were formally introduced to the public.

"GREAT DIVIDE" BOOKED FOR LYRIC'S XMAS ATTRACTION

Another illustration of the inroads which the screen is making upon the stage, is afforded in the announcement that the Lyric theatre in Cincinnati, a Shubert house, will offer for its holiday bill, the new Lubin drama, "The Great Divide," which is to be released through the V-L-S-E on December 20.

This feature will run at this house during all of Christmas week, and will be extensively advertised in the same manner as Hubert Henck, manager of the Lyric, advertises the legitimate productions.

The Lubin company through the V-L-S-E is issuing a wealth of advertising on this feature. It has been prepared under the direction of R. W. MacFarland, the New York representative.

JUST WHAT SEITZ DID DO ON PATHE SERIALS

In recent issues of several publications was published a résumé of the career of George Brackett Seitz, scenario editor of the Pathé organization, in which an error of omission was made.

In specifying that Mr. Seitz "wrote" "The Perils of Pauline," and "The Exploits of Elaine," it was meant that he wrote the working scenarios, a number of the story synopses having been written by Charles W. Goddard.

The stories written from these scenarios were published by the Star Syndicate, a William R. Hearst organization, and were the work of Arthur B. Reeve.

EXCHANGEMEN SEE RAVER FOR STATE RIGHTS

The following exchangemen called on Harry Raver, president of the Raver Film Corporation during the past few days for the purpose of negotiating for the territorial rights of the Raver-Thomas productions:

J. F. Cuberley, general manager Zenith Feature Film Company, Duluth, Minn.; I. H. Kuh, E-L-K Film Company, Chicago; N. Palley, manager United Film Service, Detroit, Mich.; William J. Benedict, Kriterion Company of Boston; and J. E. Donahue, Union Film and Supply Co., of Boston.

LUCILLE TAFT, GAUMONT PLAYER, BELIEVES IN HARD WORK

Lucille Taft, leading woman for Richard Carrick's company of Gaumont players, who appear in the Mutual Program in Rialto Star Features, is an advocate of the theory that it pays to work hard.

Miss Taft was born in Memphis, Tenn. Seven years ago she went into the motion pictures. Some months ago she went out to the Gaumont studio at Flushing and asked Director Richard Garrick to let her play extra parts. Mr. Garrick gave her a part. She played her role so well that Mr. Garrick decided to keep her on permanently. She was not elevated to the position of leading woman immediately. It took weeks of hard work to put her in that position.



LUCILLE TAFT

Miss Taft appeared in the three-part Rialto Star Feature, "The Card Players," in which she played in support of William Roselle. She played opposite Hal Forde in "Lessons in Love." At present she is playing opposite Malcolm Williams in the first Gaumont Masterpicture, which will be released through Mutual later.

MOTHER OF CARLYLE BLACKWELL DIES IN SYRACUSE, N. Y.

Mrs. Esther Irene Blackwell, mother of Carlyle Blackwell, of the Jesse L. Lasky Company, died November 16, at her home in Syracuse, N. Y. She had been ill more than a year and her death was anticipated.

Mr. Blackwell was in Syracuse a few weeks ago to stop off and see his mother, and had just returned to the Lasky studios in Los Angeles when he received the sad news. He is now on his way back home and is expected to reach Syracuse in time for the funeral.

KELLARD SIGNED FOR "PRECIOUS PACKET," A PATHE

Ralph Kellard, who has been signed by Donald Mackenzie for his Pathé Gold Rooster Play "The Precious Packet," as co-star with Lois Meredith, is one of those rarely found individuals, a native of New York City.

He had always been fond of the stage, and looked for a chance to break into the profession. He got one—in "The Eternal City," and played twenty-six weeks in one night stands in the south!

His first appearance on Broadway was with David Warfield in "The Music Master" at the Bijou theatre, and he remained with that company through the next season—forty-five weeks in all. Then followed two seasons with "The Warrens of Virginia," under Belasco; one summer season in stock in Washington, D. C., with Charlotte Walker; leading man with Virginia Harned in "The Land of Hope"; leading man with "Rebecca of Sunnybrook Farm" during the New York season; three seasons in the Ralph Kellard Stock Company in Syracuse, N. Y.

MOROSCO SIGNS PAGE PETERS

Page Peters, one of the younger leading men in pictures, is now permanently engaged at the studio of the Oliver Morosco Photoplay Company in Los Angeles.

Mr. Peters is a Kentuckian, having been born in Louisville, April 21, 1899.

He has been engaged for three years in picture work, starting as an "extra" in small parts and working shoulder to shoulder with hundreds of others in scenes lending atmosphere to the production. His latest work is that of Wilson Ostron, the heavy, in "He Fell in Love With His Wife," a Morosco-Paramount production in which Florence Rockwell is being starred.

BALTIMORE EXHIBITORS HEAR HERRINGTON ON ANTI-CENSORSHIP

The exhibitors league of Maryland held a stag get-together meeting November 30, at the Hotel Raleigh, Baltimore. Fred J. Herrington delivered a very strong address on censorship, which is the bugbear which seems to confront the exhibitors of Maryland at the present time.

At the meeting, the exchange men of both Baltimore and Washington signified their intention to assist in every way they could in regards to the censorship question, and the exhibitors have asked the exchange men to become honorary members of the league.

VIM PLAYERS HOLD DINNER-DANCE ON THANKSGIVING

A turkey dinner followed by an evening of dancing and gaiety, lasting until the "wee sma' hours," made an enjoyable Thanksgiving for the Vim comedy players and many of their Jacksonville friends.

During the course of the evening, Ethel Burton and "Walt" Stull introduced the "Vim Vango"—a dance of their own creation—and soon everybody was doing it. Another feature was a clever acrobatic number by "Bobbie" Burns and "Spook" Hanson.

BORZAGE MADE A DIRECTOR FOR AMERICAN FILMS

Frank Borzage, the versatile young star of "Beauty" comedy fame, has become a director. The first production for which he is responsible is "The Pitch of Chance," a two-reel Mustang drama to be released by the American Film Company, on the Mutual program, December 24.

In addition to directing the picture, Borzage plays a leading role along with Helen Rosson and Jack Richardson. Borzage's rise in filmdom has been meteoric. He was playing varied parts in another company, when he came under the eye of Samuel S. Hutchinson, president of the American.



FRANK BORZAGE

The latter engaged Borzage, and he at once appeared in leading roles in American "Beauty" comedies, playing opposite Neva Gerber. The young actor's remarkable sense of "film intuition," as President Hutchison terms it, is responsible for his promotion to a directorship.

It is likely that Borzage will take prominent roles in most of the productions which he will be called upon to direct in the future.

RAIN PREVENTS HOUSE BURNING FOR THANHOUSER SCENE

If Leon J. Rubenstein could control the elements of nature as easily as he controls the English language, doubtless the sun would have driven away the rain on November 27 in the thriving municipality of Portchester, New York.

On this day it was Ruby's plan to herd a gathering of newspaper representatives to the aforementioned town, to watch W. Eugene Moore, Thanhouser director, burn a village for a forthcoming release of the Mutual program, but rain and wind put a stop to the entire proceeding.

And so there was no fire, but instead a lunch at Germania Hall, somewhere in New Rochelle. At the gay repast much data was gleaned, including the fact that Harris Gordon and Louise Emerald Bates of the Thanhouser company were married the Sunday following the Screen Club ball, that Arthur Cunningham, Falstaff comedian, has a liking for jolly songs and sings them, that Director George Foster Platt is fond of grape juice, and that Ruby is a good entertainer.

Following this enlightening entertainment the newspaper folk were taken to the studio to watch the filming of several scenes for future Thanhouser subjects and then came the ride back to Times Square in one of Edwin Thanhouser's automobiles.

EDISON BEGINS "THE CRUCIFIXION OF PHILIP STRONG," FROM SHELDON NOVEL

Edison last week commenced work on a Kleine-Edison feature called "The Crucifixion of Philip Strong," a problem play dealing with the modern churchman and his work. It has been adapted from the novel by the Rev. Charles M. Shelden, author of "In His Steps," "His Brother's Keeper," and "Born to Save."

Philip Strong, a rising young pastor in a fashionable church, surrounded by luxury and lionized by a wealthy congregation, is suddenly made to realize that his life work is a failure. He determines to renounce his rich parish and take up a real work in the slums. In this he meets with strong objections from his beautiful, luxury-loving wife, who refuses to share his lot.

"The Crucifixion of Phillip Strong," aside from its religious phases, has much of life on the East Side in its relation to the rich.

TWO VIM COMEDIES FEATURE BURNS AND STULL

"Speed Kings," and "Mixed and Fixed," are two Vim Comedies of December 17 and 24, respectively.

"Speed Kings" is the story of a couple of men—Pokes and Jabbs—who receive an automobile in payment for a debt and proceed to get the speed fever. The picture is marked by the explosion of an automobile which is said to be a most realistic bit of photography.

"Mxed and Fixed" presents a mixup in wives and husbands, a mask ball and a "dummy" figure which is the cause of all the fuss. The comedy ends in a lively chase which promises to even surprise the most blase.

In both of these comedies, "Bobbie" Burns and "Walt" Stull as Pokes and Jabbs are featured with pretty Ethel Burton as chief support.

ROTHACKER ON TRIP TO SAN FRANCISCO

Watterson R. Rothacker, president and general manager of the Industrial Moving Picture Company of Chicago, is on his way to San Francisco, on an important business trip.

He will remain in San Francisco four or five days, then go to Los Angeles for a few days, returning to Chicago on December 21.

"RED WIDOW" GIVES WAY FOR WHITE XMAS PLAY, "OLD HOMESTEAD"

After the first showing of the completed adaptation of Denman Thompson's, "The Old Homestead," it has been decided by the Famous Players Film Company to advance the release date of the feature on the Paramount Program from December 30 to December 23.

As the picture is so full of the spirit of Christmas, and as the play is associated in the minds of everyone with the holiday season, it has been thought advisable to so advance the release date that the picture will be on the screen during the entire holiday period.

The changing of this date has necessitated the re-arrangement of the other December releases already scheduled. "The Red Widow," originally listed for the date now assigned to "The Old Homestead," will be held over to a future date to be announced later. Mary Pickford in "The Foundling" will be issued on December 27, the date originally scheduled for its release, and John Barrymore in "Nearly a King" will take the place of "The Old Homestead" on December 30.

MARY MILES MINTER TO GIVE XMAS PARTY TO CHILDREN

Mary Miles Minter, the young Metro star, will play Santa Claus to a number of poor children on Christmas Day by giving them a Christmas party at her home in Riverside Drive. The little ones will be the children of parents now identified with the stage or screen in minor capacities.

Miss Minter is but fifteen years old, but she began her stage career when she was five years old. She first appeared with Nat Goodwin in "Cameo Kirby," and is perhaps best known to theatregoers throughout the country as the delightful little star in "The Littlest Rebel."

Miss Minter is now working on a five-part feature at the Columbia-Metro studio called "Rose of the Alley," under the direction of Charles Horan.

When Miss Minter finishes "Rose of the Alley" she will be starred in Dickens' "Old Curiosity Shop," in which she plays both "Little Nell" and "The Marchioness."

SELZNICK ENGAGES ARTISTS TO PAINT PORTRAITS OF WORLD STARS

Half a dozen artists of note are devoting their time to the painting of portraits of World Film stars, for use on the posters and other advertising matter used on World Film features.

There is an unusual demand from exhibitors for papers bearing individual likeness of Clara Kimball Young and Alice Brady, as well as all other favorites in the features in which they appear.

Realizing the importance of their faces being prominently displayed, Lewis J. Selznick, vice-president and general manager, has commissioned several illustrators to paint a series of photographs of each, for the use of exhibitors, first on "Camille" and "The Rack," in which Miss Young and Miss Brady star respectively, and other important features that will follow in due course.

"THE UNFAITHFUL WIFE"

(Fox Film—Five Reels)

REVIEWED BY OSCAR COOPER

ROBERT B. MANTELL'S second screen appearance, like his first, is eloquent evidence of the fact that motion pictures have acquired another actor whose abilities are eminently fitted to the shadow stage.

Here Mr. Mantell is called upon to portray one of the most difficult of emotions to express convincingly—vengeance. Difficult, that is, because its portrayal is hedged about by a quagmire of melodramatic posing, into which the ordinary actor inevitably falls.

Mr. Mantell meets this severe test with perfect ease. His role is that of an Italian nobleman, who is entombed while still alive by his faithless wife and her lover. He awakens, struggles out of the coffin, and then deliberately plans revenge, ultimately killing the lover in a duel, and sealing up the unfaithful wife in the very vault where the two had, a few months before, laid him.

A story like this, if it is to be really dramatic, requires careful development, and acting of a high order. In this picture it gets both, and grewsome as it is, nevertheless leaves the spectator with a satisfied feeling because the plot is carried out to its logical conclusion.

In his rendition of cunning, cold blooded revenge, thrown against a background of pathos which completely commands sympathy, Mr. Mantell is unsurpassed by any screen actor we have seen.

In Genevieve Hamper (the unfaithful wife) he has unusual support. We knew, of course, that Miss Hamper's beauty would grace any photoplay, but we had not realized before that she could portray so well the full extent of emotions like that of horror. She portrays it with great impressiveness in the final tomb scene.

Stuart Holmes has never appeared to better advantage than in his present role. Other members of the cast, all of whom give sincere interpretations, are: Doris Wooldridge, Warner Oland, Runa Hodges (in an excellent child impersonation, and Lawrence White. The scenario is by Mary Murillo.

J. Gordon Edwards directed. An extensive country estate was used for the exteriors, and as for the interiors nobody needs any longer be told that in a Fox picture they are everything they ought to be. Some of the early scenes moved almost too rapidly for clear understanding, and occasionally the photography was a little dark.

But viewing the production as a whole—and that is the only way to view any production—it is one of the best Fox has so far offered. Which is saying a great deal.

"THE LABYRINTH"

(Equitable—Five Reels)

REVIEWED BY OSCAR COOPER

IT would be hard to find a feature whose principal scenes were staged with more elaborate care than that bestowed upon "The Labyrinth."

Chief among these is a theatre, with dressing rooms, stage, and audience employed to make a series of scenes faithful to life, and convincing. The climax of these is the presentation of a musical comedy, with complete chorus, star, orchestra, in a set of great depth—that is, in a real theatre. Here Director E. Mason Hopper did some able work.

Other scenes in the picture, among which should be mentioned a neatly contrived train collision by night with the accompanying rescue work carried on by the fitful light of burning wreckage, are unusually good also. When interiors of cafes or apartments or a church in the slums or a sanitarium flash on the screen, they give the spectator the impression of leaving nothing to be desired.

In this story of stage life, Gail Kane is starred. Miss Kane is of course an actress with real personality, whose presence would dignify any play. Here she has to assume the role of a successful star who spurns the advances of her evil-seeking manager, though she is dogged by him even after her marriage to a minister. Such a story is not new, and in its treatment here gains nothing additional in the way of originality, but Miss Kane succeeds in winning one's interest and keeping it.

Just to show that Miss Kane is capable of holding her own in a scene of violence as well as in repose, we will cite two encounters between her and the persistent theatre magnate.

One of these takes place in a cafe, where the furniture is wrecked, and the second in the minister's home, after his marriage to the actress. In the latter, after Miss Kane has again demonstrated her prowess in physical combat, the magnate is accidentally shot and killed.



THE CROWD OF FIRST NIGHTERS

Dolly Larkin, Richard Neal, Edward Roseman and Polly Champlain are the other principals. Neal, as the minister, merits especial commendation.

"THE PAINTED SOUL"

(Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

RUSSELL E. SMITH has furnished a strong story which brings together two extremes of human life, for this feature, and it has been well presented. The "thrills" are of the straight dramatic order. Bessie Barriscale has a difficult role, that of a girl of the underworld, who is redeemed through the influence of a face in a painting, but she interprets it clearly, and with great conviction.

She is brought into the story when a young artist, who has finished his great work, "The Resurrection," goes to the night court in search of a model for his next picture, "The Fallen Woman." He finds the girl, who is led in on the usual charge, and released under suspended sentence.

He induces her to pose for him, and once in his studio she comes under the influence of the "soul" which he has incorporated in his painting of the "Resurrection." The girl forsakes her former ways, and she and the artist fall in love.

The artist's mother, alarmed for his social position, breaks up the match; she cannot change her son's mind, so appeals to the girl, and she, for the sake of the man, consents to cure him of his love. So she pretends to have slipped back to her former life.

She is arrested, and the artist comes to court to bail her out after she has pleaded guilty. Thus they part. That night the girl slips into the studio, and from the face which was her inspiration, gets renewed strength to face the struggle with the world alone.

At no place is there any striving for sensationalism, and the scenes of underworld life have been arranged with attention to the dictates of good taste. The work of Miss Barriscale is well supported by that of Truly Shattuck, as the Mother, and Charles E. Ray, as the artist.

SELIG-TRIBUNE TO CARRY SLOGAN OF "WORLD'S GREATEST NEWS FILM"

THE Selig-*Tribune*, the new animated news film to be released starting the first of the year by the Selig Polyscope Company in conjunction with the Chicago *Tribune*, will carry the slogan of "The World's Greatest News Film."

A corps of expert editors have been installed at the Selig studios, Chicago, who are preparing the initial numbers of the Selig-*Tribune* for exploitation. A number of interesting innovations will be introduced.

"WHAT HAPPENED TO FATHER"

(Vitagraph Blue Ribbon—V-L-S-E—Five Reels)

(REVIEWED BY OSCAR COOPER)

GIVEN a situation humorous in itself, and a cast capable of realizing its possibilities, and you have true comedy.

In this picture is present that happy combination. There are plenty of laughs scattered through the five reels, but laughs that do not have blushes for their counterpart.

Chiefly responsible for this refreshing piece of entertainment is Frank Daniels, whose grimaces, posturings and overflowing good nature "gets over" on the screen just as they used to on the stage. Daniels has not abandoned his mannerisms. But his mannerisms are really funny, and look well when photographed. And what is more, his mannerisms do not get in the way of the story's progress. He enters heart and soul into the spirit of the tale.

The plot is a plot of predicament, as all genuine comedy is. Wather disappears on daughter's wedding day, driving away in daughter's new car with daughter's trousseau in a trunk on the rear of the machine. Father has written a musical comedy, and has been called away suddenly by a telegram from the pretty young star, who has been "fired" by the wealthy backer of the show in favor of a retired lion tamer. After Father arrives the fun gets faster, and culminates in the "egging" of Father when he essays the principal role in the production.

The upshot of this is jail for father. Here Daniels gets off some of the best comedy we have ever seen on the screen. Still attired in stage costume, he organizes a conspiracy which results in everybody's escaping from jail except himself. Finally, he succeeds in locking the jailers in the cell previously occupied by him, gently placing the keys on the desk as he goes out, with this remark (by way of a subtitle): "I'm giving up my room."

Whether he is zigzagging in an automobile, rehearsing his play with the aid of the housemaid, playing sick in a sanitarium to conceal his adventures from his wife, or outwitting the police, Daniels is funny.

The action gets under way slowly, and once or twice there is a feeling that it could have been shortened without injury, but we wouldn't vote to shorten by a foot any of the scenes in which the star appears.

C. Jay Williams, the director, performed his work in the best Vitagraph manner. Mary Roberts Rhinehart wrote the story. Members of the supporting cast are: Bernice Berner, Adele Kelly, Anna Laughlin, Billy Quirk, Frank Kingsley, William Sloan, John Hollis and William Sellery.

"UNCLE SAM AT WORK"

(Powers-Universal—Numbers One and Two)

(REVIEWED BY PETER MILNE)

THE first two numbers of the Universal series of educational pictures, to be released under the general title of "Uncle Sam at Work," have already been shown to the trade press and prove to be equal to all expectations. The series is to be released in one reel subjects, the first of which is to appear Saturday, December 25; the second on Saturday, January 1; with the rest following at intervals of one week.

The first number is divided into two parts, the first consisting of interesting scenes of the National Capitol, including a wealth of entertaining views of the Congressional Library, besides several pictures of United States notables.

The last half is devoted to the Smithsonian Institute at Washington, D. C., and from this place the camera man has gathered a series of instructive and pleasing scenes concerning things the public in general knows little about. It is a valuable reel and one that will surely prove interesting to everyone.

The second issue of the series is even more interesting in an instructive way than the first. The Bureau of Engraving and Printing at Washington has been chosen for the means by which to acquaint the public with the processes that all paper money and stamps used in the United States go through, before it is issued and after it has been used.

Among these scenes are scattered pictures of veteran employees in this department, all of whom add a personal interest to the mechanical processes shown on the screen.

Next the camera takes the observer to the Philadelphia Mint, where he is a witness to the manufacture of gold coin. If he is able to resist jumping at the screen to grab a few handfuls of twenty-dollar gold pieces, he will find that this series of pictures is of enlightening interest.

The last part of the reel is devoted to the United States Treasury Building at the capital. Here William G. McAdoo steps before the camera, and then the washing of paper money is seen and also the heartrending act of destroying cancelled paper money.

Judging from the first two numbers, "Uncle Sam at Work" bids fair to be the foremost series of educational and actually entertaining pictures of this country that the exhibitor has had the fortunate opportunity to secure.

"THE VICTORY OF VIRTUE"

(Exclusive Features—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS is a most pretentious dramatization of the old conflict between vice and virtue, and does full justice to the evident money, time and brains expended on it. It is skillfully built up, and the dramatic units have been handled in a professionally able manner. Nearly half of the piece is allegory, and it is allegory of appropriate sort, which serves to drive home convincingly the moral of the story.

Brilliant photography has aided elaborate and carefully-studied settings and there are glimpses of Washington life, both out and in-doors which should have an attraction for American audiences from coast to coast. There is always a sort of magnetic mystery in Washington official life, and this is well played upon in "The Victory of Virtue."

The theme is told in few words. The unsophisticated daughter of a wealthy man meets and falls in love with a young man-about-town; they are together at balls, drives,



THE PURSUIT SUCCEEDS

and the like, and finally he gives her a bohemian dinner in his apartment, which she attends without her father's knowledge. The dinner has been carefully planned as the climax of the young man's pursuit of the girl—and is successful.

Then the allegory comes in; the insidious appeal of vice is combatted by virtue, and in the course of the struggle, the cause of their contention is taken back through pagan scenes in the Daphne grove of Antioch, where the wild revels of Baccus are shown, as well as the misery and degredation to which they lead.

There is a great deal of double exposure, double printing and other camera effects, all of which are expertly handled, and the illusion is pleasing to the eye. These scenes in the Grove of Daphne are especially well costumed and mounted, and Harry McRae Webster, the director, has shown a deep study and comprehension of his subject.

Gerda Holmes is a pleasing figure as the Girl, and Rapley Holmes, who will be remembered for his expansive parts in recent picturizations of George Ade's fables, is excellent. Others are Wilmuth Merkyl, Bert Howard, J. H. Gilmour, Marie Yould, Arthur Stengard and Cecil Owen. Penelope Knapp is the author of the piece.



LOOKING AT A FEW TYPICAL SCENES IN "ROSEMARY," A CURRENT METRO, STARRING MARGUERITE SNOW

√ "ROSEMARY"

(Quality Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

IN picturizing this popular play, the story has been subjugated to a charming and active picture of a bit of old England, in the stage-coach and tavern days. So faithfully has the atmosphere of these almost classical times been built up and preserved, that the result is altogether alluring and appealing. Where Directors Bowman and Balshofer found the locations is a mystery; the exterior of a roadside inn is faithful and complete enough to have been set in a studio.

Little touches of nature, so important in the left of that period, are abundant. Old fashioned gardens, roads and buildings decorate the film throughout, and the costumes are in good keeping. Moreover, there are some delightful bits of character drawing, of the kind which would delight the followers of Dickens or Thackeray.

Marguerite Snow is the star. She holds the interest well, and is a dainty figure. She portrays the daughter of Captain Cruckshank, a retired sea captain, and she elopes with William Westwood, a youth unknown to her parents. A terrific storm comes up, and the couple take refuge in the night in the home of Sir Jasper Thordyke.

The girl's parents, in pursuit, are also compelled to spend the night at the same place, and in the morning, Sir Jasper succeeds in reconciling the Captain to his prospective son-in-law. The whole part starts aboard a coach-and-four for London, there to have a brilliant wedding.

They stop at a roadside inn, and there the girl quarrels with her sweetheart over a page in her diary which she refuses to let him see. The page contains sentences highly complimentary to Sir Jasper, and when he sees them, he is on the point of confessing his love to the girl. He is prevented by a friend, and instead he patches up the quarrel between the young folks. Then the girl is trapped in a burning stable, and Sir Jasper, in trying to rescue her, is overcome, and Westwood saves the two.

Sir Jasper buys the inn, and in a closed room of it he places as a shrine the Rosemary which the girl has given him "for remembrance." Years afterward, when Westwood and the girl are happily married, Sir Jasper, aged and decrepit, crawls to the shrine to bury his face in the long-cherished Rosemary.

Artistic handling has created a number of strong scenes, which in hands less competent would have failed utterly, and there is a convincing air about the whole. The cast includes Virginia Kraft, William Clifford, George F. Hernandez, Frank Bacon, Paul Gilmore and Maurice Cytron.

"A MAN'S MAKING"

(Lubin—V-L-S-E—Five Reels)

(REVIEWED BY HARVEY F. THEW)

A GOOD story-teller can get a great deal out of comparatively little. Anthony Kelly is such a story-teller, and this Lubin feature is a good example of his work. Given a theme, however familiar, and he will find a way to present it, and enough in the way of dress and environment, to make it stand out as an unusual narrative.

Too often in these cases the scenario writer has weakened, and after the third reel, one merely sits and waits for the National Censorship stamp, which is the only thrill offered in the latter half of the film; not so "Tony" Kelly; he never seems to weaken once, he has so taken his narrative in hand. He keeps his action smooth, save for those little lumps of dramatic climax carefully spaced throughout the footage like an ostrich swallowing eggs, and there is always a feeling that something worth waiting for is on the way.

This is the simple story which he has woven in five interesting reels: Harold Graham, son of the king of Wall Street, incurs his father's anger while in college. The father calls and upbraids him, and the son, with a flash of the hereditary spirit, declares he will have no more of his father's money, but will make good on his own account. He leaves college and looks for a job, but doesn't find it until one day, ragged, hungry and weary, he wanders into a seaside village, and finds the job—and a girl.



FATHER AND SON TOGETHER AGAIN

The girl is the daughter of a fisher-captain, and the job is on her father's boat. A huge sailor, who aspires to marry the girl, seizes Harold when he is aloft furling sail, and after a desperate fight, hurls him to the deck. Hovering between life and death, he is cared for by the girl and her father, and the latter, in searching his effects, finds letters which reveal his identity. He telegraphs for the elder Graham to come on.

Harold recovers, and his father urges him to come home with him, but the boy prefers to stay and "make good" first. Later he reads that his father's great financial enemies are making a last great fight against him, and he decides to go home and help the old man through. The girl sorrowfully admits that such is his duty; he goes and wins the fight, then comes and gets the girl.

By such things as the fight in the upper rigging of the ship in a strong seaway, the breakers bringing home the body of the brutal sailor, and scenes in Wall street, the action has been kept going at a high pitch, and the interest strengthened. There is a logic in the fitting together of the subject which is a grateful thing to see.

Herbert Fortier as Graham, Richard Buhler as his son, and Rosetta Brice as the girl, ably carry the heavy part of the acting. Others are George Clarke, Nelson Hall and William H. Turner.

"DIVORCONS"

(Biograph-General—Four Reels)

(REVIEWED BY HARVEY F. THEW)

THERE is a subtlety in Victorien Sardou's great play which the screen seems unable to catch. Most of the dry humor of the situations have pictured well and, all in all, a good result has been obtained, but to a student of Sardou the picture version of the play which Grace George brought to New York, is apt to be a little disappointing.

The truth is, the adapter has not found sufficient material to make four strong reels. He has shown a reverence for Sardou himself, and has declined to dilute the pure stream of the original drama with the grosser alloy which the screen versions seem to demand.

Nevertheless, the picture is entertaining. It has been elaborately costumed and set, and there is a great deal of lively incident to keep the interest where it belongs. Furthermore, the cast is able and the characterizations good. Gertrude Bambrick is an attractive Cyprienne, and Dell Henderson and Dave Morris, as Des Prunelles and the Count, respectively, are satisfactory.

The European atmosphere has been striven for successfully in most places, and these scenes will be found attractive. Especially is this true of the scenes on the beach, and in the restaurant.

Des Prunelles finds his young wife in love with the Count, her cousin. He decides to give her to the Count, and tells them so. The Count, overjoyed arranges to marry Cyprienne after a divorce has been obtained, but in the meantime, Cyprienne realizes that her husband is the better choice after all, and decides to stick by him. She has an engagement to dine with the Count, but instead, leaves word that she has gone to her aunt's, then goes out to dine with her husband. The Count gets the message, and rushes to the aunt's house, in the suburbs, only to find that that lady has been dead two years. On his way back he is arrested as a highwayman, and locked in a cell.

A friend obtains his release, and brings him to dine in the room adjoining that where Cyprienne and her husband are dining. The Count hears Cyprienne's laughter and breaks into the room, but a policeman throws him out, and the wife flies into her husband's arms.

Florence Lee, Charles H. West and Walter Lewis are capable supports in the cast.

"THE HOUSE OF TEARS"

(Rolfe-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

EMILY STEVENS is climbing very rapidly into the foremost rank of dramatic artists. In almost any circle she will be accepted as one of the leading actresses of the hour. She is versatile in her expression of emotions, she understands the art of appeal, and her work screens excellently. Consequently her field and her possibilities are much broader than those of most of her contemporaries.

Emily Stevens is at her screen best in this new Metro subject. Her versatility runs such a wide gamut as playing a mother and her daughter simultaneously in the same scene, and the characterizations are faithful and convincing. She is always sincere, and what is better, always pleasing. Her work shows a characteristic good taste which carries her far on the road to the sympathy of the spectator.

The picture is a triumph for Emily Stevens; she has been aided by settings of careful and studied elaborateness; brilliant photography and a logical continuity of action; she has been hampered by somewhat cumbersome titling and construction in the early part of the piece, which is apt to confuse some spectators in following the thread of the narrative.

Edwin Carewe, the director, has done a great deal of excellent work throughout the picture; but he has introduced a child into the opening chapters, and then taken all the childhood out of it. Childhood, even denatured childhood, however, is a bright spot in any picture, but almost any child can portray the elementary human emotions without training, which may be one reason why Colley Cibber looked upon children as the greatest natural actors.

Mrs. Collingwood, divorced from her wealthy husband, leaves him and her infant daughter, and weds Henry Thorne, who was mentioned in the divorce suit. The two go west, where Thorne's fortunes lie in low places, and the couple, at the end of fifteen years are in sore poverty. Then Thorne makes a "killing" gambling, casts off the wife of whom he has tired, and thinking he has killed her, flees from the hovel. He returns to New York, and under an assumed name, builds up a great fortune, and becomes a power in Wall street.

He then meets the daughter of the Collingwoods. Her father has failed, and died, and she has made a name for herself as a special writer on a newspaper. The two fall in love, and are about to be wed, when the deserted wife, and mother of the new love, appears. When the daughter hears the story, she conspires



"YOU WILL RECOVER"

with her mother to entice the man to the old Collingwood home, and there he is fronted by the two women. He flees in terror, and mother and daughter are reunited for the balance of their lives.

Miss Stevens' support is most capable. Henri Bergman is Collingwood, and Walter Hitchcock is Thorne. Others in the cast are Madge Tyrone and George Brennan. The author of the picture is Frank Dazey.

"THE GREY MASK"

(Shubert-World Film—Five Reels)

REVIEWED BY PETER MILNE

AS a detective melodrama, "The Grey Mask" accomplishes all that is desired of it in the way of providing sixty or seventy minutes of intense entertainment. As a piece of dramatic handiwork it is negligible, for while worked out well and nicely enough to ever maintain the interest, it proceeds somewhat jerkily, owing to the presence of so many characters.

Edwin Arden is nominally featured, but the picture itself prefers to divide honors about equally between Arden, Barbara Tennant, John Hines, Mario Majeroni, Buckley Starkey, and two or three other players. However, the ultimate impression is the most important and "The Grey Mask" is never confusing despite its many players, and besides it is always exciting what with divers robberies, and attempts at robberies and the sensational spectacle of an automobile dropping over a ferry dock into the water.

Charles Wadsworth Camp is the author of the production, and Frank Crane directed it. Crane always manages to get the utmost realism into his pictures, with results that are easily convincing. "The Grey Mask" is an excellent example of Crane's talent along these lines. He procures "atmosphere," whether the scene be a gangsters' rendezvous, or a chemist's laboratory. In other words Crane has an extensive comprehension of all sorts of life, a knowledge which shows praiseworthily in his products.

The acting of this picture is very good concerning all the members of the cast. Edwin Arden is a polished detective, Barbara Tennant an energetic heroine, Mario Majeroni a typical "agent of a foreign power," and John Hines is as usual a comedian in every respect, always ready to turn a laughable trick. The remaining persons in the cast meet adequately every occasion that presents itself.

The camera man has procured some very fine light effects for the night scenes of the production, while the photography is good in a general way as well.

"The Grey Mask" will certainly delight the lovers of detective melodrama, for the story moves swiftly all the time and sensational events are by no means lacking.

Further Concerning the HEARST VITAGRAPH NEWS PICTORIAL

Formerly Hearst Selig Weekly

The Greater News Reel

LAST week all motion picturedom sat up at the news of the discontinuance of Hearst-Selig and the entrance of its successor Hearst-Vitagraph. It was told how in a dramatic interview with Mr. William Randolph Hearst, foremost news authority in America, a plan for a greater news reel was evolved. It was told how this new outline was so revolutionary in its aspect that it was difficult to appreciate at one sitting.

As someone said, "The greater news reel is more than a news reel". It should be defined by another name. It might also be called the motion picture newspaper, for the Hearst-Vitagraph News Pictorial is to be run on the same lines as any of the Hearst newspapers. In other words, the Hearst-Vitagraph is to be bound by no traditions, no past rules—it is to be built on imagination, such imagination as governs only Hearst himself.

JANUARY *the* THIRD NINETEEN SIXTEEN

the first issue of the new Hearst-Vitagraph makes its appearance succeeding the Hearst-Selig.

Get your requests in now so as to permit no lapse in your news reel service. Every Hearst-Selig exhibitor should make it his business to book the Hearst-Vitagraph.

But this doesn't limit those who have not known the Hearst reel to take advantage of it at once.

See the Next Page →

To-be-made-at-the-Fountain

Greatest-News-Gathering-Organizat

Survey your news field, consider where those men who furnish the real news, the newspaper news, get their material.

The Hearst Organization gathers and furnishes news not only to Hearst's many newspapers and magazines but through International News Service and International Film Service to over a thousand other publications.

Examine the map, prick it at any point and I will show you the name of the man who writes the news at that place and the name of the camera man who takes the pictures.

Gaze at the attached graphic representation of the Hearst news gathering organization. Each of these squares represents at least a dozen men. Jump down to the very last square on the page, illustrating the Individual Staff of the Hearst-Vitagraph and I will convince you that no other reel has any greater staff than that division alone.

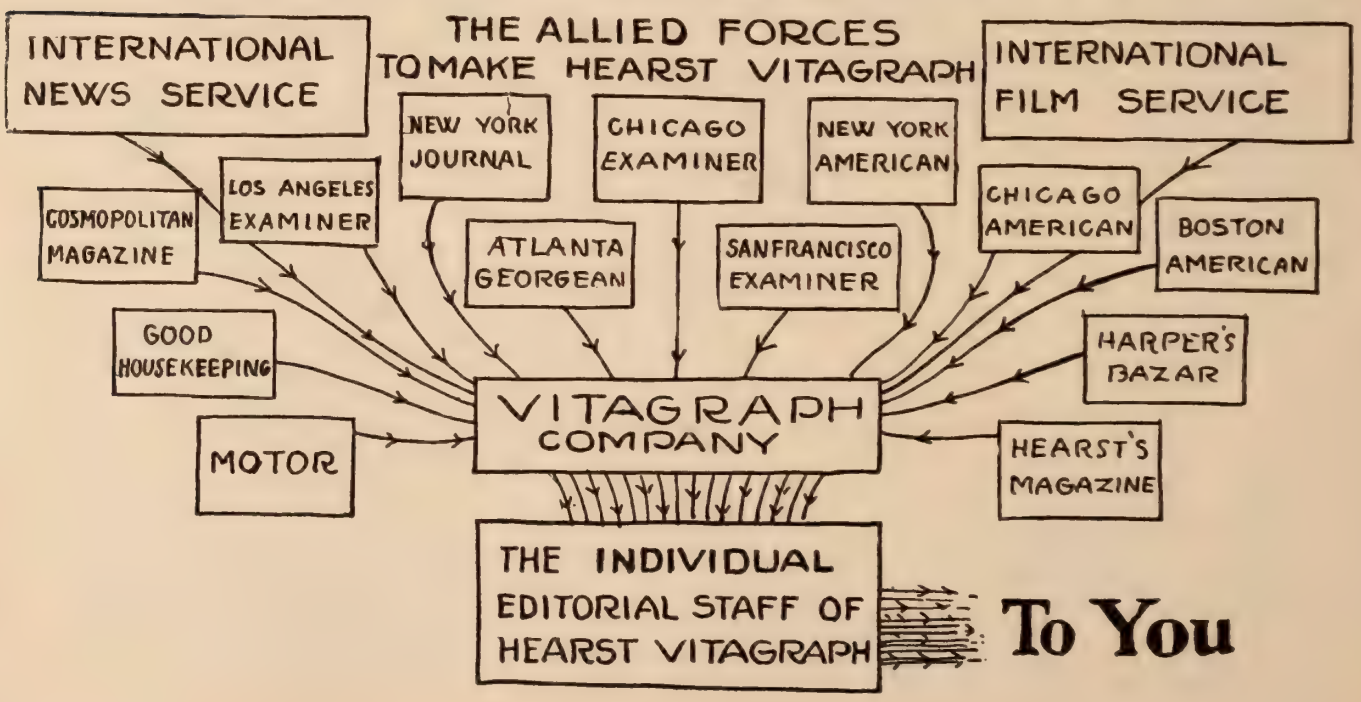
Man for man, the individual editorial staff of the Hearst-Vitagraph measures up, man for man with the *entire* staff of any other news reel. And then from that point upwards through those other magazines and Hearst newspapers and news gathering institutions, there is nothing with which to compare the competitors.

When you want steel the U. S. Steel Corporation is the place to go for it. When you want oil the Standard Oil is the place to go for it. When you want news go to news headquarters—the Hearst Organization.

If you want to prove to yourself how infallible the Hearst Organization is from a news standpoint, take any newspaper in the country which doesn't use the Hearst Service and article for article, photograph for photograph—see which got there first with the news—the individual publisher or Hearst.

You can, therefore, imagine why Hearst-Vitagraph with this entire organization at our disposal, the best of every unit of it turned into the direction of the Hearst-Vitagraph, why it must immediately assume the uppermost position.

HEARST-VITAGRAPH NEWS PICTORIAL



...head-of-News-by-America's ...ion - The HEARST Institution-

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Hearst for the news gathering. Vitagraph for the pictorial effects. There you have the ideal combination.

The Vitagraph Organization which has gained its supremacy as a producer, through sheer force of perfect productions, has gained this place because it has the inherent abilities. Therefore, realizing that Vitagraph not only assists in the news gathering and making up of this reel, it is important to realize its function in the refining of the film itself.

The exhibitor can scarcely appreciate the care and religiously zealous attention which is lavished on every foot of negative and positive in the Vitagraph Laboratory—the largest and most perfectly equipped of its kind in the world.

The Vitagraph staff which has earned its right to be known as the foremost technical group in the industry, has itself been responsible for numerous improvements in cameras, films and projection.

It is one thing to get a film, it is another thing to bring out its fullest value. Just as the artist works over his canvas until it is perfect, so the Vitagraph Laboratory men will work over the Hearst-Vitagraph negative.

Vitagraph as the print manufacturer and distributing agent will answer all questions regarding the reel itself—or for that matter any other question that might be addressed to it individually.

The Vitagraph Company *of* America

East 15th Street and Locust Avenue, Brooklyn, N. Y.

You Book It Independently

NO! Hearst-Vitagraph is not to be bought on a program. The exhibitor who wants it must get it separately. This means that it is not to be packed away and bolstered up by anything else.

No good comedy or drama is going to save it. It has no aids, no helpers, no supporters. It comes to you absolutely unaided.

It comes to you as itself. You accept it in that way and this means that if it does not make good as an independent—out it goes.

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There is now on the press and will be ready for distribution inside of the next two or three days a complete analysis of the story of Hearst-Vitagraph.

This explains the reasons for the discontinuance of the Hearst-Selig for its successor the Hearst-Vitagraph; explains about the intricate workings of the entire news gathering organization, explains about the work of Vitagraph in the make-up of the reel, and explains the various ideas listed on this page.

The ZONE Idea

The exhibitor residing in San Francisco will have an entirely different service than the man in New York. The man in Pittsburg will have a different service than the man in Chicago.

Each territory will have its Hearst-Vitagraph organization. A distinct entity working independently of any other as far as local news are concerned—but supplying other sections with that which is of importance outside. In other words you will receive European and Eastern News from New York, Far East and Pacific News from San Francisco, interior news from Pittsburg and Chicago and then in addition your own local news.

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When you take the Hearst-Vitagraph you thereby do more than merely show the greatest news pictorial — you attach to yourself the power of a tremendous national campaign, runnning in newspapers and magazines throughout the country, which is to send the multitudes to that theatre exhibiting Hearst-Vitagraph

This campaign will be the most astounding thing yet heard of in the advertising of motion picture features and we promise you that the publication power of William Randolph Hearst is at the disposal of the Hearst-Vitagraph News Pictorial. Analyze this and see what it means.

HEARST-VITAGRAPH

NEWS PICTORIAL

(Formerly the Hearst-Selig News Pictorial—Now Better)

226 WILLIAM STREET, NEW YORK CITY



ILLUSTRATING "THE ALSTER CASE," ESSANAY MYSTERY PLAY, WITH BRYANT WASHBURN, JOHN H. COSSAR, AND RUTH STONEHOUSE

"THE ALSTER CASE"

(Essanay—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE suspense caused by the suspicion cast on five people in this mystery plot holds the attention throughout the unfolding of the story. Knowledge of the real murderer is skillfully withheld to the very last, and keeps the spectator guessing, regardless of the rule known to be observed in detective yarns, that the person apparently suspected the least by the sleuth working on the case is generally the criminal.

Bryant Washburn in the role of George Swan, the man responsible for the death of the eccentric woman of wealth, played the character with all the appearance of craft demanded by the part. The actor kept careful guard over his features, and never betrayed by the slightest facial expression the real thoughts of the person he was portraying. Although there was not the faintest hint in Swan's actions or expression of his secret, which might be expected to prepare the audience for some unknown relation of the man with the mystery, the audience will not have the feeling at the denoument that they had been imposed upon.

Trask, the detective, played by John H. Cossar with vigor, has the centre of the stage, or, rather, "the centre of the film."

The star is completely overshadowed by a supposedly subordinate character. This, however, is not the first instance of the actor in the name role being relegated to the rear—through no design, however. The detective in a mystery story must necessarily be at the front continually from the moment his services are needed for a solution of the crime.

Thus it followed that the actor playing the part of the detective had an opportunity to show what he could do, and Mr. Cossar has acquitted himself well in a difficult role. He was in reality the star in "The Alster Case."

Mr. Washburn did not fail to play with his usual animation. He made the most of a role somewhat circumscribed in its activity by its relative position to the other characters in the story.

A queer old lady of great wealth takes the management of her estate from a firm of lawyers which had looked after the business for years, and turns over its supervision to a clerk in their employ. A few nights later he accompanies her to the theatre and she is found murdered in her room. Her will disclosed the fact that the young lawyers' assistant, Swan, has been made executor.

He manages to have suspicion thrown on others pretty much throughout the whole picture without the audience realizing his villainy, but the detective finally exposes the murder.

"THE WAIF"

(Aurora Film—Five Reels)

REVIEWED BY OSCAR COOPER

THIS is essentially a play of child life, with a brilliant youngster, Matty Roubert, as the star. It is one of those pictures which does not have to be analyzed with the knitted brows and loft isolation of the hypercritic, simply because the picture does what it was intended to do—draw forth tears and smiles alternately.

Precisely this reception was accorded it at the private showing given in the Wurlitzer theatre, New York, last Saturday.

The theme strikes one as very old, as old as sentiment, say, and therefore always new—not so much of a paradox as it seems, if you think it over carefully. A waif, lost to his parents through the villainy of a discharged chauffeur, forced out on the streets by the same villain, takes up his residence in a barrel, and earns a scanty livelihood by shining shoes and selling papers. By accident, he meets a destitute old actor, and together they take up the struggle. Finally, the boy, always adventurous, goes to a theatre manager, in answer to a newspaper story, and offers himself for the star's part in a play.

The manager gives him a chance to show what he can do, incidentally also giving young Roubert a chance to impersonate, in a stage setting, Fagin, Bernhardt in "Tosca," and Sherlock Holmes. These scenes are well done, and of real appeal.

After the old actor has become director for the motion picture version of the stage play, in which The Waif is also the star, accident brings the company to the country estate of the boy's mother, and there everything is cleared up.

Such a story, if well handled, yields plenty of naive situations, and well handled it is in this production. There is an abundance of human interest throughout. The cast does its work in an acceptable manner also, and the direction, by William L. Roubert, is good. The photography is unusually clear.

"THE GLORY OF YOUTH"

(Kalem-General—Four Reels)

REVIEWED BY HARVEY F. THEW

ALTHOUGH announced as a "drama of modern life" this picture deals with a phase which few who see it will recognize as having ever entered into their own experiences. It is frank melodrama, with an unusual setting, and a number of novel effects, but all the old elements of melodrama are there, and are the backbone of the subject. It has surprises enough to prevent the interest from lagging, and there can be no complaint of lack of action.

The theme is carried out by a young dancer, an athlete, and a deformed and crippled millionaire. The millionaire worships youth and strength, the only things denied to him, and hearing of the young athlete, he induces him to come and live in the great Cairns country mansion. Then he hears of Gay Raydon, the dancer, and induces her to dance for him.

He is infatuated with her, and wishes to marry her, but she finds him repulsive. The millionaire wins over Dolores, the dancer's benefactress, and she practically commands the girl to marry the ogre. Through his valet, the millionaire learns that the dancer and athlete are in love with each other, and in a rage he locks them in a room together, places the valet, who also is in love with the girl, on guard, and leaves the young folks to starve.

For days the valet gloats over the gradual weakening of the young couple, and then, thinking the athlete too weak to defend her, he enters the room and tries to embrace Gay. Her cries put new strength in the athlete, and he pounces on the valet. In the meantime, the millionaire has repented his deed, and after notifying the police, kills himself. The police arrive at the country house in time to rescue Gay and the athlete.

The characters are all well drawn, and the locations and settings well chosen. Inez Bauer is featured as the dancer; others in the cast are Robert Ellis, Walter McEwen, Nat Sack and Agnes Mapes. The piece was written by Louis B. Gardner and produced by Robert Ellis.

"SINS OF SOCIETY"

(Peerless-World Film—Five Reels)

REVIEWED BY PETER MILNE

"SINS OF SOCIETY" is a melodrama typical of the Drury Lane classification. It has a number of sensational and spectacular scenes and action that travel along with such swiftness that the incongruities of the plot are almost forgotten in the resulting excitement.

That enormous wing of the amusement loving public, who glory in the thrills of a melodrama, who are deeply stirred by the noble self-sacrifice of the hero and who refuse to bother over strained situations will find in "Sins of Society" a picture modeled strictly after their ideals.

The sister of the heroine is dragged into all manner of precarious escapades through her gambling debts. And the hero, gallant that he is, saves her good name by disappearing and assuming the blame for a robbery committed by the weak-willed woman.



THE BRIDAL PROCESSION LEAVING THE ALTAR

His reappearance occurs just in time to save the heroine from being forced into a marriage with the villain, who being refuted every way he turns, proceeds to bite his nails and thump the table in a true melodramatic way and disappear forever.

But this is by no means all. The producers have seen fit to introduce a disaster at sea and incidentally they are very up-to-date in their methods of bringing on the catastrophe for they employ a submarine. The picture of the submarine is the invention, ostensibly, of the property man, but the explosions on the transport full of soldiers are very realistic and will undoubtedly thrill.

A cast of favorites fair well in the leading roles. Robert Warwick makes a very fine hero and Frances Nelson is always a pretty heroine. Alec B. Frances does all but convince as the heavy, while Dorothy Fairchild makes a pitiable figure of the weak-willed sister. Royal Byron essays a comedy role and acquits himself fairly well.

"MR. GREX OF MONTE CARLO"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"ISN'T that a great story!"

"Yes, and Roberts is what might be called an 'actor.'"

"And Carlyle Blackwell is certainly the ideal lover."

The foregoing are our sentiments, but they were heartily and audibly voiced by several patrons of the Broadway theatre where "Mr. Grex of Monte Carlo" was first presented. It can be concluded therefrom that this latest of Lasky's will find its mark in the eyes of the most cosmopolitan audience. And moreover it is a brilliant proof of the ability of a good story, well enacted, to register without a stage satellite in the featured role.

Mr. Grex is a creation of E. Phillips Oppenheim, who moves in a story of intrigue and romance laid back in those pacific days of 1913. It is a story in which three agents of European powers attempt to hoodwink England and America, but by the cleverness of our U. S. hero and the subtle diplomacy of our British representative things go all against the trio of conspirators.

The romance is interwoven by Lane, the American, and the Duchess, daughter of the Grand Duke Augustus Peter, alias Mr. Grex, chief of the conspiring agents. But it is not the usual romantic strain that runs through Oppenheim's tale. The Duchess is wont to snub out gallant Lane at his every turn, but Lane is an "American who has his way," so in the end the Duchess just has to give in.

The personalities of the lovers are so contrastingly different that their various encounters are, everyone of them, considerably tinged with humor. In fact throughout the picture, there runs a vein of comedy of a delectable sort.

The adaptation was made by Marion Fairfax and to our mind the scenario leaves nothing to be desired.

The cast is finished in every respect. Theodore Roberts, always a welcome figure, makes the character of the Grand Duke stand out with commanding force. Carlyle Blackwell is typical of daring millionaire American lovers, and Dorothy Davenport as the Duchess is a most attractive opposite. James Neil, Horace B. Carpenter and Frank Elliott fill the other major roles in a fitting style.

Under the direction of Frank Reicher, the picture has been most artistically produced. The foreign atmosphere is convincing to a high degree. The scenes are excellently laid while the action always moves at a natural and even gait.

The photographer has contributed largely to the pleasing aspect of the picture. The light effects, particularly those in the many night scenes that appear are quite startling as to realism. The photography in general is faultless.

"BLIND JUSTICE"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THERE is every element in this picture to make it a popular release. First of all there is Henry B. Walthall—and playing the role he does better than anything else—the part of a down-and-outer. The support is eminently satisfactory, too. Ernest Maupain has never created a better part than that of the harsh, but good-hearted philanthropist.

Elizabeth Burbridge proves that she has real emotional ability, and John Junior, a recent Essanay acquisition from the musical comedy stage, makes the most of his unlovely role.

The plot has the unexpected wallop of an O. Henry story, and has a cumulative intensiity that the capable directing makes even



ELSIE ANNOUNCES HER ENGAGEMENT

more effective. This is one of the best Essanay three-reelers in months.

Elsie Harding, daughter of William Harding, a philanthropist, is greatly interested in the outcasts of the slums. In the night court she sees Jack Langdon, arraigned on the charge of vagrancy. She persuades her father to give him employment, and after six months, the two become engaged. This enrages the father, and he disowns his daughter. Later Harding finds that a check for a large amount has been forged in his name, and he accuses Langdon of the crime. Jack proves that Harding's own son was the forger, and offers to pay the check himself.



NEW TRIANGLE PHOTOPLAYS, "LET KATY DO IT," "FATTY AND THE BROADWAY STARS" AND "THE CORNER"

JANE GREY, WILLIAM COLLIER, IVY CROSTHWAITE AND CLARA WILLIAMS ARE SHOWN IN SCENES FROM THE PHOTOPLAYS

TENTH KNICKERBOCKER TRIANGLE PROGRAM

("The Corner"—Triangle-Kay-Bee—Five Parts. "Fatty and the Broadway Stars"—Triangle-Keystone—Two Parts. "Let Katy Do It"—Fine Arts—Five Parts.)

REVIEWED BY WILLIAM RESSMAN ANDREWS

ALTHOUGH "Let Katy Do It" is listed last on the program, it comes first in order of quality. While "The Corner" is a play embodying many excellent points and contains many appealing scenes the bill would have been more satisfying if it had led off with "Let Katy Do It." Perhaps, however, the idea was to leave "the old wine until the last of the feast."

Founded on the novel by Granville Warwick and scenarioized with a sure hand by Bernard McConville, the story of "Let Katy Do It," capably directed by C. M. and S. A. Franklin under the supervision of D. W. Griffith, is a simple one. But the development of the plot with the masterful touches evident in every foot of the five reels, makes the picture a noted one.

Katy Standish is the family drudge on a farm in Maine. Everybody loafs but Katy. She is kept so busy that no time is left for her to be alone with Oliver Putnam long enough for the sturdy young farmer to tell her something he had had on his mind for a considerable period.

In desperation, Oliver accepts an invitation from her Uncle Dan to help him work a mine in Mexico. Shortly after his departure Caleb Adams marries Katy's sister Priscilla. In the course of time seven children make their appearance. When the parents are killed in a railroad accident, Katy is obliged to act as mother to the flock of helpless tots. An invitation from Uncle Dan, whose mine has proved rich, solves the problem of feeding so many mouths.

The seven children are played by a remarkable cast of youngsters, whose parts keep the majority of them on the screen for a good share of the picture. Violet Radcliffe, George Stone, Carman De Rue, Francis Carpenter, Ninon Fovieri, Lloyd Pearl and Beulah Burns, the precocious little actors, deserve as much credit for the success of the drama as the grown up principals.

Not once was there the slightest suggestion of the patient coaching which must have been necessary from the directors. Every child acted naturally.

Even the scene where the Mexican outlaws attacked the house of Uncle Dan Standish at the mine during the absence of all the adults, for the purpose of stealing the gold bullion known to be ready for shipment, the child who touched the battery blowing up the trench prepared for just such an attack, made the scene vivid without any sacrifice of infantile ingenuousness.

The attack on the mine house by the hundreds of Mexicans and their repulse by the rifle fire from the building and their subsequent dispersal by the troop of dashing American horsemen in some respects surpass for swerve and animation many of the best battle scenes in "The Martyrs of the Alamo."

A memorable episode is the stand made by Oliver Putnam in the deserted hut where he and his sweetheart have taken refuge from the frenzied crowd of bandits. A mere exchange of glances between Jane Grey and Tully Marshall when the last cartridge was fired and the pair was at the mercy of the yelling throngs outside, impressed the spectator with swift deft touches always at the command of these players for getting big effects.

"Let Katy Do It" is a finished production. The story is well told; the work of the cast shows excellent judgment in the selection of the players for all the roles, the sets, the locations and the details of costuming all indicate care. Indeed, those responsible for the picture have left nothing to be done on "Let Kate Do It."

The Ince production, "The Corner," featuring George Fawcett as a speculator in food products, David Waltham, and Willard Mack as an engineer whose family is made to suffer from the closing down of a cannery owned by the monopolist Waltham, is worked out with considerable power.

The story shows the effect upon helpless working people of a heartless attempt made to corner the food market by a brainy but ruthless speculator. The man has a will of iron and, clutched by the hand of insatiable greed and a distorted sense of the importance his action may give him in the realms of high finance, he pursues his purpose with feverish and relentless energy. He buys cannery after cannery, only to close them up. His action throws thousands out of employment and works grave hardships on their families.

Accounts of suffering and privation, and even stark hunger resulting from his course fail to move him. The clamor of the public, the threats of prosecution for violation of the anti-trust laws by the government, the scorn of honest men, the disgust and loathing of his wife fail to move him from his heartless purpose.

But retribution overtakes Waltham at the hands of Adams, a man who brings him to a horrible death as vengeance for the loss of home and the haunting recollection that during his enforced absence Mrs. Adams had been compelled to make sacrifices for the children which forever gave to his cup of domestic happiness an eternal bitterness of regret.

In the scenes where Waltham is entrapped by Adams into going to the warehouse, is tied to the floor in a remote part of the building and left to die of starvation in the sight of food just out of reach, the picture reaches the heights of gripping realism.

A whole galaxy of twinkling filmites is seen in this week's Keystone comedy, "Fatty and the Broadway Stars." There are Joe Weber, Lew Fields, William Collier, Sam Bernard, Joe Jackson, Ford Sterling, Polly Moran, Mae Busch, and the irrepressible Roscoe Arbuckle.

Fatty has the part of a studio cleaner, in love with the leading lady, whom in a dream he rescues from a fire at considerable peril to his own precious safety. His fire laddie exploits even extend to Mack Sennett himself, and, still dreaming with all his might, the window cleaner imagines his heroic efforts rewarded by a prominent part given him in one of the Triangle companies.

Besides being amused by its uproarious fun, the public will find an added interest in the peep "behind the scenes" it affords the spectator. Scenes are shown in the actual making, with cameramen turning the crank and other activities attending the filming of a picture. Of course they are all done in a burlesque spirit. But this will heighten rather than lessen the interest.

"THE HAND OF THE LAW"

(Edison-General—Three Reels)

REVIEWED BY HARVEY F. THEW

THIS is a melodrama of pastoral life. It might have been from the pen of Lottie Blair Parker or Charles Felton Pidgin, for it has the good old flavor of the picket fence gate, the old mill and the missing papers, and so closely does it follow the line of such famous plays as "Quincy Adams Sawyer" that it should share the great success of those offerings.

What will commend it to the audiences of the middle and far west as well as New England are the types presented. The characterizations are artistic and excellent in every way, and are to be found in the flesh in any one of a thousand villages in the United States. The sheriff, the candidate, the grist-mill owner and the loafers around the barroom are such as will be recognized and hailed as old acquaintances by many a film spectator.

Unlike so many rural photodramas, it has not been found necessary to take any of the characters to the city, or to bring any city people into the country town. The home folks put on their



HIS DAUGHTER TO THE RESCUE

own murder tragedy and act it out to a happy finish without assistance of any kind from the outside—except that of a Correspondence School which made a full-fledged, licensed detective out of one of the village youths.

The hero is Dan Chamberlain, a young lawyer, candidate for prosecuting attorney, against Squire Evans, the villain. Both seek the hand of Bettie, whose father has been "done out" of his grist mill property by Evans and Hi Gregory. Gregoy is found murdered in the mill, and Bettie's father is arrested. Chamberlain, who in the meantime has been elected prosecutor, helps clear up the mystery by fastening the crime on Evans, after the latter has attempted to blackmail the sheriff into shooting the prisoner for attempting to escape.

Bessie Learn is attractive as Bettie, and she has able assistance in Edward Earle, Bigelow Cooper, William Wadsworth, Nellie Grant, Jessie Stevens, John Sturgeon, Brad Sutton, James Harris, Ford Fennimore and Billie Ruge.

"JOSEPH AND HIS BRETHREN"

(Dormet Film Co.-Films Lloyds—Six Parts)

REVIEWED BY PETER MILNE

PICTURES built on bible stories prove conclusively that the older the plot the dearer it is to all. "Joseph and His Brethren" is a familiar story. It is perhaps the most interesting from a narrative standpoint of those contained in the Old Testament. Both stage and screen have offered it before and with its dramatic possibilities we are well familiar.

The version here offered is clear, concise and interesting because of its faithfulness to biblical tradition and the entertainment presented by the pictured struggle of Joseph pressing his way to success through sheer honesty, silent obedience and good will.

Mayhap the casual observer will become a little restless toward the close, when Joseph's Brethren travel back and forth from Canaan to Egypt at their brother's bidding. This calls for a repetition of practically the same scenes. But the scenario writer has in this instance, as he has throughout, adhered strictly to his text. It is the bible story over again all the way through the picture.

However, this is a small point. In general the story has been arranged entirely satisfactorily. Joseph is an appealing character, from the time he is stripped of his coat of many colors and cast into the pit until he brings his entire family of brothers, their wives, their children and his father into prosperous Egypt.

The story disposed of, there remains the setting, a matter hardly of less importance. Briefly, it is convincing to the lay mind. The interiors are laid with care. The exteriors show almost the same good choice. Modern harness on the horses is about the only really noticeable slip in detail.

In many of the interiors painted back drops have been brought into use, but they are very well arranged. They are not too obvious and blend well with the erected portion of the settings. In fact the only fault with the scenic arrangement is Pharoah's dream of the seven fat and the seven lean kine. The kine are not real—they are painted.

In the print exhibited for review, the photography was only fair, although good enough not to interfere with the enjoyment.

The acting is of an uniformly good order in every instance. A few of the extras are a little self conscious, but Joseph, Jacob, Pharoah, Benjamin, Simeon, Zelikah, Reuben, Asenath, the jailor, the baker and divers other servants are carried by sincere players, the ultimate effect of whose acting is convincing.

"CURLY"

(Clipper—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

HAVING completed "The Diamond from the Sky," the cast has turned its attention to vehicles of less pretension. This picture should be especially well received in houses where the "Diamond" has already been shown, and where Lottie Pickford, William Russell, George Periolat, and other players of the long, continued photoplay already have a following.

The plot is in many ways reminiscent of the "Diamond." There are the same kind of mistaken identities, plotting by adventurers, and involved complications. The work of the principals and subordinate characters is fully equal to their past performances.

Arthur Brewster, a wealthy young man, and founder of the Good Hope Mission, is loved by Curly (Lottie Pickford) a girl



ISABEL SNUBS CURLY

of the slums. Isabel Morrisey, an adventuress, is trying to marry Brewster for his money, and succeeds in making him propose.

Seeing his interest in Curly, she decides to rid herself of her rival. This she does by stealing some rings, and directing suspicion toward the little waif.

Isabel's brother Roland is the executor of the Peters' estate, but not being able to locate the heir, he begins to spend the fortune himself.

Finally the innocence of Curly is established, as well as the fact that she is the heir of the Peters' money. Brewster breaks his engagement with Isabel, and puts the solitarie on Curly's finger.



VIEWS FROM "GRAFT," "CHRISTMAS MEMORIES," AND "FATHER AND THE BOYS," UNIVERSAL OFFERINGS

"FATHER AND THE BOYS"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

GEORGE ADE'S comedy that is here presented via five thousand feet of film is pleasant, genuine and funny. The dialogue being absent it is not such a sidesplitting affair as it was several years ago on the stage, but it is a lively comedy, funny because of several cleverly drawn characters and a wealth of comical situations. "Father and the Boys" never waxes boisterous, but it amuses every minute and has the happy faculty of ever retaining the interest.

Digby Bell wears the character of Lemuel Morewood, the father, as if it were tailored specially to meet his individual requirements. Although George Ade's character is in a large sense responsible for much of the story's humor, Bell is by no means the least of the picture's merits. He is a good type for Father, and though making his initial appearance before the camea, is a capable picture actor.

Ida May Parke scenarioized the comedy and has done thoroughly efficient work. Despite a large number of characters, the story is always clear and smooth. To keep up the interest in a comedy that relies on character portrayal and development of situations is not a simple task, but Miss Parke has accomplished it in a manner that warrants no serious criticism.

Joseph DeGrasse produced the comedy in a meritorious manner. The office of Morewood is a realistic set, owing to the fact that people may be seen from the windows moving along the street. Save for the fact that the appearance of these people is rather affected in its air of nonchalance, this bit of realism is commendable. In fact, the production is set admirably well throughout and the movements of the players have been directed carefully.

Photographically the picture presents a satisfactory appearance save in regard to a few scenes, most of them closeups, which are not as well defined as the majority.

The supporting cast includes Yona Landowska as Emily, Morewood's ward, and Louise Carbasse as Bessie Brayton, the gay young lady who succeeds in waking Father up, two pretty and accomplished actresses. Harry Ham and Colin Chase are the irresponsible boys who finally awake to their sense of duty when their father decides to enjoy life, and Hayward Mack in the one heavy part of Major Didsworth is as polished as usual. Others are Mae Gaston, H. Davenport, Doc Crane, Tom Chatterton, Jean Hathway and Lon Chaney.

To recommend "Father and the Boys" to any exhibitor who wants refined comedy that *is* comedy is perhaps the best statement of the picture's merits.

"GRAFT"

(Universal Special Feature—Second Episode)

(REVIEWED BY PETER MILNE)

LOUIS JOSEPH VANCE is given credit for suggesting "The Tenement House Evil," the second instalment of Universal's "eighteen author" serial.

It is constructed along lines of equal power as was the opening number. It is melodrama, pure and simple. The action travels at a marvelous rate, and is frilled with a plentiful amount of thrills, the largest of which is a series of tenement fire scenes. These last are convincingly realistic, as is indeed anything that Director Richard Stanton sets his hand to.

As implied in the title, these two reels concern Bruce's battle with the head of the Tenement House Trust, a powerful member of The Fifteen. The young attorney strives hard to bring his enemy to bay and at last succeeds in trapping him.

It so happens that his children have visited a tenement with Bruce's fiancee and are caught in the fire. Bruce rescues them, and by so doing wins the tenement magnate over to his side.

The next morning the former member of the Graft Trust intends to reveal the secrets of the organization to the attorney, but the rest of the Grafters, whose numbers have now been reduced from fifteen to thirteen, plan his removal, and so he is killed by a bomb.

Hobart Henley, Jane Novak and Glen White continue in the principal roles, doing the same good work which marked their appearances at the outset. Henley is given a number of heavy emotional scenes which he handles well, while the rest of the cast lends him most consistent support.

"CHRISTMAS MEMORIES"

(Gold Seal-Universal—Three Reels)

(REVIEWED BY PETER MILNE)

ROBERT Z. LEONARD has written and produced in "Christmas Memories" a picture quite worthy of its title, and while drawing heavily upon the sympathies, it is void of the usual mawkish sentiment that Christmas pictures are so often called upon to bear.

Leonard has constructed his story with an eye to the requirements of his leading lady, Ella Hall, as well as his own. The first stages of the picture introduced light romanc, considerably well tinged with delightful comedy, and in these scenes both Leonard and Miss Hall appear to the most attractive advantage. Later on the story takes a serious turn and here, as well, the two leads handle their respective roles with a skill that is appealing.

Leonard has handled the entire picture tastefully. His love scenes, though a little drawn out, are well arranged, beautifully set, and possessed of a pleasing atmosphere. His allegorical bit of the birth of the Savior is done well, and blended in with the proper story in an easy and unconventional way. In striking contrast to this religious spectacle, he has staged a typical Broadway cabaret, celebrating Christmas Eve in a typically boisterous way.

Leonard has also used closeups of Miss Hall time and again with results that are very effective. Then again the snow scenes are excellent, while good photography prevails at all times.

The story opens with the romance of a city man and a country girl. They are married, but the young wife finds it hard to become accustomed to her new environment. On a Christmas Eve she accompanies her husband to a cabaret where he disgraces himself. She returns to her country home.

On another Christmas Eve the husband tears loose again, but awakes the morning after to hear in the church across the way the choir singing of the Savior's birth. In a vision he sees the familiar spectacle laid in the lowly stable. Realization dawns upon him and he rushes back to his wife, arriving on the first birthday of his own child.

Marc Robbins as the girl's guardian, and Kingsley Benedict as a street musician, her ardent admirer, have the other main roles, which they handle nicely.

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Her Stepchildren." (Biograph. Two reels. Wed., Dec. 14.)—This is an intense story of unusual happenings and situations. Two children of Dr. Lambert, Rose and Ray, receive their new stepmother with cold courtesy, and she tries in vain to win their affection. She finds that Rose has become infatuated with a young man of bad reputation and morals, and one day learns that the girl has agreed to visit him in his apartments that evening.

The stepmother follows the girl, and when she bursts into the apartment, Rose is helpless in the man's clutches The stepmother attempts to save her but Rose scorns her interference, and during the scene Dr. Lambert himself is seen approaching the building. The stepmother hides Rose behind the curtains, and when the husband enters, takes all blame on herself. Without listening to explanations, Dr. Lambert casts off his wife.

Months later, when her baby is suffering from lack of medical care, Mrs. Lambert leaves it on the doctor's doorstep. She hears the doctor say the child will live, and faints. She is found under the window, and is reconciled to her husband after Rose has confessed. Vera Sisson, Charles Perley, Jack Mulhall, Gretchen Hartman, G. Raymond Nye, W. C. Robinson, Robert Nolan and Helen Bray compose the cast.

"Divorcons." (Biograph. Four reels. Wed., Dec. 15.)—Reviewed at length elsewhere in this issue.

"Cupid Entangled." (Biograph. Thurs., Dec 16.)—The story of a kind heart which got itself into trouble. An actress, resting in the country, unwittingly captures the heart of a country boy. When she learns that he is neglecting his little local sweetheart, she gives him the cold shoulder, but this does not send him back to his first love. Then she sends to the city for her own sweetheart, and when he arrives she orders him to pretend to make love with the country girl, in order to arouse the jealousy of the "rube." He does it, under protest, but falls in love with the country maid and elopes with her. Claire McDowell, Alan Hale, Vola Smith and Victor Rottman head the cast.

"Fate." (Biograph. Fri., Dec. 17.)—A reissue of one of the most successful Griffith pictures, in which Mae Marsh, Lionel Barrymore, Robert Harron and Charles H. Mailes appear. In revenge for a fancied wrong, Sim Sloane lays a trail of shavings to the can of powder in the back room of an old man's cabin, then lights the shavings and flees.

As the fire is creeping along, the intended victim's little granddaughter comes home, and unconscious of the impending disaster, sets about getting supper. She is interrupted by the brutal son of Sloane, who is hungry, and who throws her out of the house.

During the struggle a wind has blown an opening in the trail of shavings, and holds back the fire, but the draught caused when the door is slammed on the girl, blows the chain together again; the fire reaches the powder and blows up the house, killing the invader.

"History of a Big Tree." (Edison. Split Reel. Wed., Dec. 15.)—This is a carefully arranged and photographed description of the logging industry. The selection and cutting of a giant tree are shown, the hauling to the river, the formation of the log raft, and the various processes in the saw-mill. "The Animated Grouch Chaser" on the same reel, presents two of Raoul Barre's most laughable cartoons, "The Black's Mysterious Box," and "Hicks in Nightmareland."

"The Hand of the Law." (Edison. Three reels. Fri., Dec. 17.)—Reviewed at length elsewhere in this issue.

"Santa Claus Versus Cupid." (Edison. Sat., Dec. 18.)—Here is a pretty Christmas story, ready on time for the holiday season. Two youths are rivals for the affections of Helen, and when they learn she is to give a Christmas eve party for children in whom she is interested, they vie with each other for the job of Santa Claus.

Edward gets it, but Jack through a misunderstanding, thinks he is elected, so both get on their make-up; Edward is at the house first, and encounters a poor cabman, who, seeing the cheer within, resolves that his children shall have a Christmas also. He locks Edward in a closet and takes his bag of toys. Jack meets him, learns the situation, gives the cabman a roll of bills, and takes the bag. When Edward is released he finds he has lost both the Santa Claus job and the girl.

Grace Morrissey, Raymond McKee, William Casey, Mrs. Wallace Erskine, Mabel Dwight, Gladys Gane, Guido Colucci and Edith Wright compose the cast.

"Reckoning Day." Essanay. Tues., Dec. 14.)—Not shown for review; the story follows: Gideon Winfield, a bank employee, steals money to pay his gambling debts. He marries Clara Worthington, the daughter of a financier, and asks his father-in-law to pay the remainder of his losses. The theft of the bank's funds is discovered, and Winfield leaves town. Clara's father, to escape notoriety, pays the defalcation.

Some time later Clara hears that her husband has been killed, and she remarries. He is really alive, but is killed by a burglar as he is entering Clara's home to blackmail her. Clara is accused of the crime, but at the last minute is saved by the burglar, who confesses.

The cast is composed of E. H. Calvert, Elizabeth Burbridge, Ernest Maupain and Sydney Ainsworth.

"The Fable of Sister Mae Who Did as Well as Could Be Expected." (Essanay. Wed., Dec. 15.)—The scenario and sub-titles written by George Ade are far better than the acting in this comedy.

Luella was Plain, but she had taken Prizes in the Mission Sunday School. Her sister Mary lacked Industry and Application, but she had to keep her Date Book on the Double Entry System. Luella found employment in a Hat factory, while Mae (nee Mary) grabbed off a Bucket Shop Man and lived in a Mansion. Luella is now her sister's assistant cook. MORAL: Industry and Perseverance bring a Sure Reward.

In the cast are Betty Scott, June Keith, Charles Stine and Sydney Ainsworth.

"Snakeville's Champion." (Essanay. Thurs., Dec. 16.)—This comedy, based on a burlesque wrestling match, does not differ in any material way from the numerous similar pictures already on the market. Ben Turpin, Lloyd Bacon and Margaret Joslin maintain their good comedy character work.

Hotch, the world's greatest wrestler, arrives in Snakeville and offers to meet anybody in a match. Bloggie starts training, and challenges the champion. He wins the first fall, but Hotch scores the second. Bloggie wins the third and deciding fall by tickling the sole of his opponent's foot.

"Broncho Billy's Marriage." (Essanay, Fri., Dec. 17.)—A typical Broncho Billy drama that will please audiences that admire G. M. Anderson. Neither the plot nor settings are in any way remarkable. The picture was taken before Marguerite Clayton transferred her activities to the Chicago studios, and she plays opposite Anderson.

Broncho Billy, while in a dance hall, goes to the assistance of the girl who is playing the piano, when a patron tries to force her to drink. As a result the girl is discharged, and a few days later Billy finds her wandering about the streets. She tells him the story of her life, and how, through her innocence, she was led into a life of shame. Billy falls deeply in love with her, and shortly after, proposes to her and is accepted.

"A Christmas Revenge." (Essanay. Two reels. Sat., Dec. 18.)—Not shown for review; the story follows: A stranger comes to town and wins the affection of Broncho Billy's sweetheart. When the girl and this man are being married, Billy shoots up the church, and wounds the bridegroom. He threatens to kill the man if he ever tries to have the interrupted ceremony finished. The wounded man decides that Christmas would be a good time to get married, and announces this date.

Billy, disguised as a Santa Claus, creeps into the church, but suddenly relents, and decides to let his rival go unharmed as a Christmas present to his old-time sweetheart.

Marguerite Clayton and Lloyd Bacon are in G. M. Anderson's support.

"The Glory of Youth." (Kalem. Fur reels. Mon., Dec. 13.)—Reviewed at length elsewhere in this issue.

"Almost a King." (Kalem. Tues., Dec. 14.)—Yes, this is a good comedy in which Bud Duncan and Ethel Teare are at their best. The King is threatened by a creditor, and being advised to abdicate temporarily, he hires Bud's partner in idleness as a substitute. This rouses Bud's envy, and he makes his way into the palace with a bomb which a band of conspirators has given him.

The bomb finds the temporary King busily chatting with the favorite dancer, but does no harm. The real King is enraged when he finds the favorite, Nicotina has developed a fondness for the substitute, and throws the sub and Bud into the torture chamber, whither he is thrown himself when the Queen finds him and Nicotina together.

"To the Vile Dust." (Kalem. Two reels. Wed., Dec. 15.)—This episode of the Hornung "Stingaree" series, is a strong subject, but has everything but a happy ending. Stingaree and his partner discover a man in the last stages of starvation and thirst on the desert, and rescue him. As he regains strength, he discovers the identity of his rescuer, and attempts to betray him.

He is foiled, but his treachery is repeated, and so persistent is he in attempting to betray Stingaree, that it is finally decided to put the ingrate out of the world. Stingaree and his partner are about to do this, when by chance, Ethel, the bushranger's former sweetheart, passes and interceded for his life.

Stingaree agrees to spare him, but takes him back to the desert where he was found, and there he wanders helpless until he falls prey to the vultures. True Boardman, Paul C. Hurst, Marin Sais and Frank Jonasson compose the cast.

"The Secret Message." (Kalem. Fri., Dec. 17.)—This is another venture of Marguerite, in which invisible ink figures as the solid matter of the plot. Marguerite is captured by a band of blackmailers, and held until she draws a check for $50,000, in the name of their leader. In the meantime, her sweetheart, seeking her, is enticed into the same house and made prisoner. Marguerite bethinks her of a fountain pen filled with invisible ink, which her sweetheart has given her, and after drawing the check, she writes instructions in this ink on the back.

A woman member of the band accompanies her

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to the bank, to make sure she does not try to notify anyone of her predicament. As an indorsement, Marguerite writes "heat this check" on the back, and when the mystified teller does so, he finds the address of the gang. Marguerite and her sweetheart are saved. Marguerite Courtot, Bradley Barker, Richard Purdon, H. E. Barrows, Stella Jenno and Freeman Barnes are in the cast

"The Wrong Train Order." (Kalem. Sat., Dec. 18.)—An unusually thrilling episode in the Hazards of Helen. The girl operator returns from her vacation, but missing the limited, is accommodated on a freight. In the meantime, an operator worried over the illness of his son, mixes the train orders, and there is danger of collision between the limited and freight.

Air brake trouble develops on the freight, and in attempting to repair it, the engineer and fireman are thrown from the cab, and the train runs wild. Helen, realizing the situation, crawls across the tops of the swaying cars, along the side of the engine, and reaches the air-brake release on the pilot, throwing on the brakes just in time to avoid disaster. Helen Gibson, Robyn Adair, Clarence Burton, Franklin Hall and Billie Boy are in the cast.

"The Other Sister." (Lubin. Mon., Dec. 6.)—A strong and appealing drama written by Harry Chandlee and produced by Joseph Smiley in very good fashion. For the love of her sister Jane presses her marriage with the man she herself loves, that the younger girl may be safe from harm.

And afterwards she makes her sister realize by endangering her own reputation, the worth of her husband and the worthlessness of her lover. Joe Smiley, Lilie Leslie, Flora Lea and William Cohill are the leads.

"Playing the Same Game." (Lubin. Tues., Dec. 7.)—David L. Don, sans grotesque makeup, appears here in a comedy that will heartily amuse patrons of the program theatre. The story by Cornelia Bleakney is clever and well worked out while Director Edwin McKim has not allowed the players to overwork themselves as Don and his associates sometimes do. Florence Williams, Carrie Reynolds and Bartley McCullun are in other major roles.

"The Web of Hate." (Lubin. Two reels. Wed., Dec. 8.)—Not shown for review. The story follows: Louisa, an Italian girl nurses a secret hate against Antonio, because his father causes her father's death. She incriminates him before the eyes of the law but later her hate turning into love, she hides him.

When he discovers who she is and what she has done, he too, is possessed of a wild hate toward the girl, but in time his feelings change and love unites the two at last. L. C. Shumway and Helen Eddy are the leads.

"The Ogre and the Girl." (Lubin. Three reels. Thurs., Dec. 9.)—Three lovers and one girl create a quandrangle of difficult proportions. Clay M. Greene, usually a dependable author, has not been able to master his plot of "The Ogre and the Girl" which concerns four such people. The characters are not well defined. Their change of mood is confusing.

Besides, the story is quite drawn out. The scenes and photography are very good, while the cast is capable enough to please the most exacting, but the story is the weak point. Bernard Siegel and Geraldine O'Brien in the title parts, Kempton Greene and Clarence Elmer are the principals.

"The Stool Pigeon." (Lubin. Fri., Dec. 10.)—The title implies all that is in this rapidly moving and interesting picture. There is the innocent man, the victim of a frameup and the usual thrilling events resulting from his trial, conviction, escape and exoneration. It was written and produced by Paul Powell while the cast includes L. C. Shumway, George Routh, Velma Whitman and Robert Gray.

"Bashful Billie." (Lubin. Sat., Dec. 11.)—A comedy with Billie Reeves and Carrie Reynolds, that has not been shown for review.

"The Coquette's Awakening." (Selig. Two reels. Mon., Dec. 13.)—Will be reviewed in the issue of December 25.

"On the Eagle Trail." (Selig. Tues., Dec. 14.)—Not shown for review; the story follows: Tom Merry, a stagecoach driver, is in love with Vicky, daughter of the superintendent of a mining company. She returns his love, thereby causing the enmity of another suitor named Jordan. This unsuccessful lover plans to rob the stagecoach when Tom is bringing money for the payroll.

Vicky discovers this plot, and rides to warn her fiance. He gives her the money, and drives on. When he reaches the mining buildings, he finds that Jordan has incited the men to riot. He settles the dispute, and the father blesses the lovers.

Tom Mix directed the picture and plays the lead. In his support are Victoria Forde, Joe Simkins and Sid Jordan.

"The Golden Spurs." (Selig. Two reels. Thurs., Dec. 16.)—Bessie Eyton and Wheeler Oakman play the leads in this African story. The plot is an old one, but the addition of the animal scenes puts a big punch in the play. The acting is of good quality, the sets are fair, and with a few exceptions, the photography is good.

When Dick Belmont announces his engagement to Helen Ryder, daughter of Col. Ryder, commandant of an African garrison, his fellow officer, George Favre, plans to ruin him and to marry Helen himself. To bring about Dick's downfall, Favre steals some gold spurs, a treasured heirloom belonging to the colonel, and puts them in his rival's room. When they are discovered there, Dick is disgraced and dismissed from the service. He wanders out into the jungle, where he builds a cabin. One day he finds Helen in this cabin, where she had taken refuge from the attentions of Favre. Favre is attacked by a lion, and in his dying statement absolves Dick of all blame.

Others in the cast are Edward Piel, Richard Morris and Edwin Wallock.

"Jungle Justice." (Selig. Sat., Dec. 18)—A Jungle-Zoo picture not shown for review; the story follows: Nell Clinton, daughter of an African game hunter, is engaged to Captain Trent. When her cousin, Laura, comes to visit her, Trent is infatuated with the newcomer.

While Laura flirts with him, Nell silently suffers. But Laura also flirts with Kahale, a native chief, and when he realizes that she is making sport of him, he ties her to a tree, where she is later found dead.

The story was produced from the story of Wm. R. Daly from the story of Louise Borganza.

"A Man's Sacrifice." (Vitagraph Broadway Star Feature. Three reels. Sat., Dec. 18.)—A plot of average interest well acted by Edith Storey and associates. A defeated lover, in the role of benefactor to his successful rival who is addicted to drink, secretly sends money to the girl six months after her husband is dead.

Finally, she goes West in search of her husband, is saved from violence at the hands of a designing Westerner by the benefactor, and all ends happily. A realistic fight scene, in which the girl, the benefactor, and the villain share, is well done. George D. Baker directed.

MUTUAL PROGRAM

"His Vocation." (Thanhouser. Tues., Dec. 7.)—This is a pretty story built around a circus clown, who became ashamed of his profession when he fell in love. He met the girl by rescuing her from the sea, but when a young doctor appeared in the case, he sorrowfully went away, feeling that his vocation barred him.

Some time later the girl's baby sister fell dangerously ill, just as she was planning to go to the circus. She wept so because she missed seeing the clown that the doctor said to deny her the pleasure might prove fatal. So the girl went to the circus manager and pleaded until he sent a clown to the house. Of course it was the hopeless lover, and his antics so pleased the baby that her life was saved.

Then the clown learned that his vocation made no difference to the girl. Grace De Carlton, Bert Delaney, Helen Badgley, Ethyle Cook and Eugene Moore, Jr., compose the cast.

"Her Mother's Daughter." (Reliance. Three reels. Wed., Dec. 8.)—Russell Smith is the author of an appealing drama of modern life, in which Dorothy Gish is the star. The girl's mother dies when the daughter is an infant, and the grandfather, a religious fanatic, resolves that the girl shall enter a convent.

When she reaches the proper age he induces her to give up her sweetheart and become a nun by telling her her mother was never married, and she must expiate the sin. The girl takes the veil, and the sweetheart, a rising artist, marries a wealthy woman.

Through the death of her grandfather, the mother's possessions come into the keeping of the girl, and among them she finds a marriage certificate and a wedding ring. She is sent as a nurse to the bedside of a dying woman, and discovers that it is the wife of her old sweetheart. Heart-heavy at the knowledge that he had married in spite of his love for her, the girl goes back to spend the remainder of her days in the convent.

"Stanley in Darkest Africa." (Centaur. Two reels. Thurs., Dec. 9.)—This is the last of the series of Stanley adventures, featuring the Bostock animals. In attempting to rescue Ada and Jack from the clutches of Andrea, the White King, Stanley is captured himself. Andrea ties the explorer to a tree, and sends word to Ada that Stanley will die at sunrise unless she comes to save him.

Ada sends her maid, disguised in her own clothes, but Andrea discovers the deception, and is about to put Stanley to death, when Ada, who has been watching nearby, rushes in. There is a desperate fight, which is going against the whites, when the long-sought Livingstone and his party arrive. Stanley is rescued, and the historic greeting: "Dr. Livingstone, I presume," is passed.

"Doctor Jerry." (Cub. Fri., Dec. 10.)—George Ovey has plenty to do in this comedy. In order to be near his sweetheart, despite her father's orders, the girl pretends to be sick, and Jerry poses as a doctor. Suspicious, father gives the girl a sleeping powder, and decorates her face with red ink spots.

When he sees her, Jerry takes fright and flees but is captured and decorated in the same way. In terror he runs through the streets, shunned by the populace and pursued by the police. In this flight he is obliged to swim a stream, and the ink washes off, leaving him whole and well—but captured. George George, Jefferson Osborne, Gordon MacGregor, Belle Bennett, Janet Sully, Louis Fitzroy and Arthur Jackson are also in the cast.

"A Broken Cloud." (American. Fri., Dec. 10.)—While not possessing a revolutionary plot, the story of this drama has an ingenious twist that makes it unusually interesting. Vivian Rich and Alfred Vosburgh are the principals, and their work is gile-edged.

Colonel Armstrong, a man of strong feelings, desires his daughter to marry Joffrey, an unprincipled lawyer. Nellie, however, is in love with Jo Bradley. Joffrey conspires with a disreputable woman to ensnare Nellie in a plot in which he plans to rescue her from a threatened scandal on the condition that she marry him.

Jo comes to the rescue, and takes her home. The colonel relents, and being attacked with heart disease, writes a note: "Marry Jo—It is my dying wish."

Joffrey comes in, and seeing the colonel's dead body, changes the word "Jo" to "Joffrey." Nellie finds the note, and decides to accede to her father's wishes. Jo looks at the blotter on the dead man's table, and finds proof of Joffrey's perfidy. He forces the lawyer to confess his crime.

Others in the cast are Perry Banks, Roy Stewart and Lizette Thorne.

"Nobody's Home." (Beauty. Sat., Dec. 11.)—The thinnest possible plot is transferred into a delightful little sketch by the good work of Neva Gerber and Frank Borzage.

Dick receives a message from his father, stating that the parent will do something handsome for him as soon as he is married and settled down. Dick persuades his fiancee, Mabel, to elope with him, and to put up a front, they lease a comfortable house for one day.

Their father arrives, and wishing to present his daughter-in-law with a house, asks a real estate agent to show him a nice place. Mabel's parents think of the same thing, and the whole crowd meets before the house leased by the young couple.

Seeing that the pair already are comfortably housed, they decide not to buy them a home. When the real conditions are exposed, however, the parental bankrolls are pooled to make the young folks comfortable.

Others in the cast are William Carroll, Mollie Shafer, Lucille Ward, Rae Berger, and Dick Rosson. James Douglass was the director.

"Her Confession." (Thanhouser. Sun., Dec. 12.)—This is an old story, told in a novel way—in the form of a confession by a murderess who has taken poison in her cell, to a priest. The girl tells of meeting a famous artist, when she was living alone with her mother in a rural locality; he made love to her, then left for the city promising to come back and wed her.

But he didn't come and she found herself facing disgrace, so went in search of him. When she found him, he scorned her and turned to the wealthy society girl to whom he was engaged. Enraged and despairing, the little model seized a knife and plunged it into his heart. The cast includes Florence La Badie, Carey Hastings, Thomas A. Curran, Kathryn Adams, and Ernest C. Warde.

"Curing Cissy." (Casino. Sun., Dec. 12.)—Again Cissy Fitzgerald is featured in a busy comedy under her right name. In this case she is an athletic "fan" and her father, to cure her, hires Oswald Boomer, a retired actor, to pose as the head of a back-to-nature cult. Cissy is hoodwinked, and follows the leader through a series of "stunts" which are a clever satire on the modern efforts to gain health and strength through the "latest" methods. After several pounds of flesh are run off her, Cissy is cured. Charles Craig, Bud Ross and Phin Nares are also in the cast.

"The Solution of the Mystery." (American. Two reels. Mon., Dec. 13.)—This essentially melodramatic play at times is almost laughable in its wild improbability. Audiences that enjoy the work of Vivian Rich and Alfred Vosburgh will appreciate this picture, because these principals are very much in evidence throughout.

The action centres around the attempt of the heavy to marry Bessie Mitchell, the daughter of a vice investigator. This villain, Willard by name.

captures Bessie's fiance, and holds him captive while he woos the girl.

When Bessie does not respond to his advances he has some thugs attempt to murder Mitchell, while he himself abducts the girl, intending to force her to marry him. Davis, the fiancee, manages to attract attention to his plight by reflecting a light out of his window by means of a mirror.

When he is freed, he rescues his sweetheart. All the crooks are arrested, and peace is restored.

Others in the cast are Charles Newton and Roy Stewart. Reeves Eason directed the production.

"The Conductor's Classy Champion." (Falstaff. Mon., Dec. 13.)—An unusual comedy, in which Riley Chamberlain again appears as the aged car conductor. Con's rival plans to make trouble for him, and hires a couple of husky men to create a disturbance on Con's car, thereby getting him in trouble with the company.

Con recalls the Champion Woman Hammer Thrower, who is under obligations to him for having saved her dog, and he has her on the car when the trouble starts. She seizes the villains and with ease throws them to the street. Con is promoted by his employers. Louise Emerald Bates and Frank McNish are also in the cast.

"An Innocent Traitor." (Thanhouser. Two reels. Tues., Dec. 14.)—This is a cleverly arranged and well staged story of twin girls, who became separated in their youth. One of them is stolen by a foreign spy, and brought up as the daughter of his wife and himself. The other is carefully reared by her parents, her father being an officer in the United States Army.

When both the girls are half grown, the spies dress the stolen daughter to resemble her sister, and while the latter is out, the innocent spy is introduced into the home, and being mistaken for the daughter of the house, easily gets the much coveted plans of the defenses.

Later, overhearing the spies talking of her real parentage, the stolen girl realizes her position, and seizing a pistol, forces the spies to accompany her to the army headquarters, where her father is being court-martialed for the loss of the plans. She saves him and is received into his arms. The Fairbanks Twins, Wayne Arey, Carrie Niblack, William P. Burt and Kathryn Adams compose the cast.

"A Girl, a Guard, and a Garret." (Beauty. Tues., Dec. 14.)—Different casts in different Beauty comedies have tried many ways to force stern parents to relent, and allow them to marry. Perhaps the most ingenious method uncovered so far is employed in this release.

John Sheehan and Carol Holloway are charming, as always, while John Steppling and Rae Berger furnish adequate support.

When Martin Fowler discovers that his daughter Jessie is in love with Billie, a cub reporter, he refuses to let them marry. The couple then decide to elope, but the vigilant father has hired a man to follow his love-lorn daughter, and the plan is foiled.

Jessie discovers some photographs of her father, taken in his younger days, some of which are of quite a compromising character. She gives these to Billie, and the reporter threatens to have them published if Fowler does not sanction his marriage. The pater finally decides to let true love take its course.

UNIVERSAL PROGRAM

"Slightly Mistaken." (Joker. Sat., Dec. 11.)—An excellent Joker written and produced by Allen Curtis, based on the mistaken identity theme. Max Asher, Gale Henry, William Franey, Lillian Peacock and Margaret Whistler are in the principal roles, the first three doing some fine eccentric comedy work.

"The Primrose Path." (Broadway Universal Feature. Five reels. Mon., Dec. 13.)—Reviewed at length in issue of Dec. 11.

"Her Speedy Affair." (Nestor. Mon., Dec. 13.)—One of Horace Davey's pleasant offerings with Billy Rhodes walking away with all the honors. The comedy is wont to drag in its opening phases but it has a clever idea that was well handled by all concerned in its production. Neal Burns, Ray Gallagher, Harry Rattenberry and Stella Adams furnish supprt.

"Lord John in New York." (Gold Seal Four reels. Tues., Dec. 14.)—This is Adventure No. 1 of the series entitled "Lord John's Journal," the first instalment of which was reviewed at length in the issue of Dec. 4, under the title of "The Journal of Lord John."

"Almost a Papa." (Imp. Tues., Dec. 14.)—A very good King Baggot comedy by Raymond Shrock, produced by Henry McCrae Webster. The husband hears that a "cute little stranger" is to arrive at his home and is all agog until he discovers it is a dog. The idea has been employed for comedy use before but Baggot and Edna Hunter carry the fun in a most pleasing style.

"The Widow's Secret." (Victor. Two reels. Wed., Dec. 15.)—Nell Shipman based her scenario for this on Tosti's "Goodbye" and as produced by Jack Kerrigan it makes a very delightful photoplay. Scenically it is excellent while the light and shadow effects are quite marvelous.

The female fortune seeker can stomach the presence of her lover's long-lost and lately found mother but when she discovers that he has lost his fortune she shows her true colors. There is much more entertaining action than this which makes the picture wholly desirable. It is one of the best of recent Universals.

"Blackmail in a Hospital." (L-Ko. Wed., Dec. 15.)—Once more has this company staged a knockabout reel in a hospital where the opportunities for the slapstick art are many. Peggy Pearce is in the cast, which proves itself capable of any task alloted to it. Of its kind it is a good picture with nothing vulgar and doubtless will be well received.

"The Bride of the Nancy Lee." (Laemmle. Two reels. Thurs., Dec. 16.)—A good strong story written and produced by Lynn Reynolds, that contains any amount of appealing heart-interest action and several good characterizations. Realism dominates throughout and there are some fine bits of startling action together with a wealth of excellent light effects that are introduced via the storm scenes. Myrtle Gonzalez, Frank Newberg, Val Paul and Alfred Allen are the leads.

"Colonel Steele—Master Gambler." (Big U. Thurs., Dec. 16.)—A character study with Murdock Mac Quarrie in the title role. The picture ends with an intended comedy touch that hardly registers.

"Where the Heather Blooms." (Nestor. Two reels. Fri., Dec. 17.)—A costume comedy in which the members of Al Christie's company play in the leads in a story laid in Scotland. The subject was written and produced by Christie and contains a wealth of pleasant humor that will be sure of registering with any sort of public. Betty Compson, the new Nestor leading lady appears to excellent advantage, while Eddie Lyons, Lee Moran, Stella Adams and Harry Rattenberry are in the other leading roles.

"The Vacuum Test." (Laemmle. Fri., Dec. 17.)—A version of the story of the busy inventor and his lonely wife, rather poorly produced and too artificial to cause any great interest. Jack Livingston, Constance Johnson, Ray Hanford and Malcom Blevins are the principals.

"His Real Character." (Bison. Two reels. Sat., Dec. 18.)—A Western, in which a man's contemplated vengeance on his father's enemy is overcome by love for his enemy's daughter. Its a good number, constructed along very pleasing lines and produced by Joe Franz with an eye to the power of closeups. The suspense is strong and a thrilling chase is introduced. Sherman Bainbridge, Rex de Rosselli, Edythe Sterling and Norbert Myles are the leads.

"The Water Clue." (Laemmle. Sat., Dec. 18.)—A fine mystery story that maintains a satisfying degree of suspense throughout owing to its manner of production and construction and the mystery surrounding several of the characters. The plot hinges on a novel chain of incidents that are only uncovered in the exciting climax.

The story is by Rupert Julian and Anthony Coldewey, the former also directing. Julian, Elsie Jane Wilson, Harry Southard, John Hope and Hal Cooley are prominent in the cast.

"The Opera Slingers' Romance." (Joker. Sat., Dec. 18.)—James Dayton wrote this ludicrous farce that is laid in a tank town and concerns the debut and rapid exit from the stage of a slavey. Gale Henry, Max Asher, and William Franey appear at their very best in this offering.

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By WID

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"A series of thrills. A sure fire winner. Star a marvel."

Motion Picture News:
"Something new in every scene. The big thing of the season up to this moment. It is the sort of thing that anyone will enjoy immensely. There is a directness and incision unusual in melodrama. It will amuse, entertain and satisfy because of its novelty and ingenuity."

The Dramatic Mirror:
"It is thrilling, exciting, intensely interesting and laughably amusing. The most startling claim it has for popular approval is its novelty and ingeniousness. We are free to admit that this offering was one of the most entertaining that it has been our pleasure to witness."

The Moving Picture World:
"Entirely new and highly ingenious. Will undoubtedly prove to be a big drawing card wherever shown. It grips the interest from the onset."

The Billboard:
"A welcome novelty. The most entertaining of all the exploits type of production seen to this day. Radiates with what is called personality. Never before has there been such a figure as Maciste who is always a comedian."

Variety:
"Maciste's strong work has never been equalled. He will surely appeal in this."

The Clipper:
"A pleasing entertainment. Countless thrilling situations."

The New York Morning Telegraph:
"Is entertaining and thrilling. Will amuse, entertain and satisfy because of its novelty and ingenuity."

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MARVELOUS MACISTE IN 6 PARTS

The Giant of Cabiria

IN AN AMAZING MODERN MELODRAMATIC COMEDY



A GASP and a GRIN in EVERY SCENE

A GIANT'S GAME of BRAIN and BRAWN

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Broadway at 47th Street **NEW YORK CITY**

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

Monday, December 13, 1915.

KALEM—The Glory of Youth, D., 4000..... 19685
LUBIN—The Moment Before Death, D., 1000..... 19693
SELIG—The Coquette's Awakening, D., 2000..... 19689
*SELIG—Hearst-Selig News Pictorial, No. 99, N., 1000.. 19692
VITAGRAPH—Benjamin Bunter, Book Agent, Com.-D., 1000 19691

Tuesday, December 14, 1915.

BIOGRAPH—Her Step-Children, D., 2000..... 19702
ESSANAY—Reckoning Day, D., 3000..... 19694
KALEM—Almost a King, C., 1000..... 19701
LUBIN—The Great Detective, C., 1000..... 19700
SELIG—On the Eagle Trail, D., 1000..... 19697
VITAGRAPH—A Question of Right or Wrong, D., 2000. 19698

Wednesday, December 15, 1915.

BIOGRAPH—Divorcons, Com.-D., 4000..... 19712
EDISON—History of the Big Tree, Ed.; The Black's Mysterious Box, and the Hicks in Nightmare Land, Cartoons, Split Reel..... 19704
ESSANAY—The Fable of Sister Mae Who Did as Well as Could Be Expected, C., 1000..... 19707
KALEM—To the Vile Dust (Fourth of the "Stingaree" Series) D., 2000..... 19705
LUBIN—The Inner Chamber, D., 3000..... 19709
VITAGRAPH—The Faith of Sonny Jim, Com-D., 1000. 19708

Thursday, December 16, 1915.

BIOGRAPH—Cupid Entangled, Com.-D., 1000..... 19716
ESSANAY—Snakeville's Champion, C., 1000..... 19717
LUBIN—A Thief in the Night, D., 2000..... 19718
MINA—When the Big Show Struck Watertown, C., 1000 19722
SELIG—The Golden Spurs, D., 2000..... 19723
*SELIG—Hearst-Selig News Pictorial, No. 100, N., 1000. 19721
VITAGRAPH—The Flower of the Hills, D., 1000..... 19720

Friday, December 17, 1915.

BIOGRAPH—Fate, D., 1000 (Re-issue)..... 19732
EDISON—The Hand of the Law, D., 3000..... 19725
ESSANAY—Broncho Billy's Marriage, D., 1000..... 19728
KALEM—The Secret Message (Eighth of the Ventures of Marguerite), D., 1000..... 19729
LUBIN—Sweeter Than Revenge, D., 1000..... 19731
VIM—Speed Kings, C., 1000..... 19733
VTAGRAPH—The Deceivers, C., 1000..... 19730

Saturday, December 18, 1915.

ESSANAY—A Christmas Revenge, West D., 2000..... 19735
EDISON—Santa Claus Versus Cupid, Com.-D., 1000... 19734
KALEM—The Wrong Train Order (An Episode of the H. of H. Series), D., 1000..... 19741
LUBIN—An Unwilling Burglar, C., 1000..... 19737
SELIG—Jungle Justice, D., 1000..... 19742
VITAGRAPH—A Man's Sacrifice, D., 3000..... 19738

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, December 20, 1915.

BIOGRAPH—The Failure, D., 1000 (Re-issue).....
SELIG—Perkin's Pep Producer (Sixth of the Chronicles of Bloom Center), C., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 101, N., 1000.
VITAGRAPH—Levy's Seven Daughters, C., 1000.....

Tuesday, December 21, 1915.

BIOGRAPH—Packer Jim's Guardianship, D., 2000....
ESSANAY—Title Not Reported.....
KALEM—The Bandits of Macaroni Mountains, C., 1000.
SELIG—Hartney Merwin's Adventure, D., 1000.....

Wednesday, December 22, 1915.

BIOGRAPH—The Tides of Retribution, D., 3000.....
ESSANAY—Title Not Reported.....
KALEM—A Bushranger at Bay (Fifth of the "Stingaree" Series), D., 2000.....

Thursday, December 23, 1915.

ESSANAY—Title Not Reported.....
LUBIN—Beyond All Is Love, D., 3,000.....
MINA—Title Not Reported.....
*SELIG—Hearst-Selig News Pictorial, No. 102, News, 1000 .....

Friday, December 24, 1915.

EDISON—Blade o' Grass, D., 3000.....
ESSANAY—Title Not Reported.....
KALEM—The Oriental's Plot (Ninth of the Ventures of Marguerite), D., 1000.....
VIM—Mixed and Fixed, C., 1000.....
VITAGRAPH—Is Christmas a Bore? C., 1000.....

Saturday, December 25, 1915.

ESSANAY—Title Not Reported.....
KALEM—A Boy at the Throttle (An Episode of the H. of H. Series), D., 1000.....
LUBIN—No Smoking, C., 1000.....
SELIG—The Sacred Tiger of Agra, D., 1000.....
VITAGRAPH—The Thirteenth Girl, D., 3000.....

UNIT PROGRAM

Week of December 20, 1915.

LUBIN—Heartaches, D., 4000.....
Otto's Cabaret, C., 1000.....
VITAGRAPH—On Her Wedding Night, D., 4000.....
The Patent Food Conveyor, C., 1000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

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in

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Because the producers spare no expense in making Vim comedies. They realize that a high-class comedy demands a big expenditure.

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Book them from the nearest exchange of the

General Film Company

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF CURRENT WEEK

Monday, December 13, 1915.

AMERICAN—The Solution of the Mystery, D., 2000... 04264
FALSTAFF—The Conductor's Classy Champion, C., 1000 04266
NOVELTY—The Book Agent, C., 1000..... 04267

Tuesday, December 14, 1915.

THANHOUSER—An Innocent Traitor, D., 2000..... 04268
GAUMONT—Seeing America First, No. 14 (Pittsburgh and the Steel Mills), Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 04270
BEAUTY—A Girl, a Guard and a Garret, Com.-D., 1000 04271

Wednesday, December 15, 1915.

RIALTO—The Ace of Death, D., 3000..... 04272
NOVELTY—A Musical Mix-Up, C., 1000..... 04275

Thursday, December 16, 1915.

CENTAUR—The Arab's Vengeance, D., 2000..... 04276
FALSTAFF—Bill Bunks the Bandit, C., 1000..... 04278
MUTUAL—Mutual Weekly, No. 50, News, 1000..... 04279

Friday, December 17, 1915.

MUSTANG—In the Sunset Country, D., 2000..... 04280
AMERICAN—Spider Barlow's Soft Spot, Com.-D., 1000 04282
CUB—The Knockout, C., 1000 04283

Saturday, December 18, 1915.

THANOPLAY—His Majesty the King, Com.-D., 3000.. 04284
BEAUTY—Two Hearts and a Thief, C., 1000..... 04287

Sunday, December 19, 1915.

RELIANCE—The Bankhurst Victory, D., 2000..... 04288
CASINO—Cissy's Innocent Wink, C., 1000..... 04290
THANHOUSER—The Necklace of Pearls, D., 1000.... 04291

RELEASES OF COMING WEEK

Monday, December 20, 1915.

AMERICAN—The Clean Up, D., 2000..... 04292
FALSTAFF—Toodles, Tom and Trouble, C., 1000..... 04294
NOVELTY—The Fiddler, 1000..... 04295

Tuesday, December 21, 1915.

THANHOUSER—Ambition, D., 3000..... 04296
GAUMONT—See America First, No. 15 Sc., Split Reel, and Keeping Up with the Joneses, Car..... 04299
BEAUTY—Making a Man of Johnnie, C., 1000..... 04300

Wednesday, December 22, 1915.

CENTAUR—The Mystery of Carter Breene, D., 3000.. 04301
NOVELTY—The Innocent Sandwich Man, C., and Between Lakes and Mountains, Sc., Split Reel..... 04304

Thursday, December 23, 1915.

CENTAUR—The Winning of Jess, D., 1000..... 04305
FALSTAFF—When Williams' Wiskers Worked, C., 1000 04307
MUTUAL—Mutual Weekly, No. 51, News, 1000..... 04308

Friday, December 24, 1915.

MUSTANG—The Pitch o' Chance, D., 2000..... 04309
AMERICAN—Yes or No, D., 1000..... 04311
CUB—Hearts and Clubs, C., 1000..... 04312

Saturday, December 25, 1915.

MUSTANG—Author! Author! Com.-D., 3000..... 04313
BEAUTY—That Country Girl, Com.-D., 1000..... 04316

Sunday, December 26, 1915.

RELIANCE—The Law of Success, 2000..... 04317
CASINO—Cissy's Christmas Turkey, C., 1000..... 04319

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—Liquor and the Law (First Episode of "Graft"), D., 2000..... 01054

Monday, December 13, 1915.

BROADWAY UNIVERSAL FEATURE—The Primrose Path, D., 5000..... 01038
NESTOR—Her Speedy Affair, C., 1000..... 01039

Tuesday, December 14, 1915.

GOLD SEAL—Lord John in New York (Adventure No. 1 of Lord John's Journal), D., 4000..... 01040
IMP—Almost a Papa, C., 1000..... 01041

Wednesday, December 15, 1915.

VICTOR—The Widow's Secret, D., 2000..... 01042
L-KO—Blackmail in a Hospital, C., 1000..... 01043
ANIMATED WEEKLY—Weekly No. 197, News, 1000.. 01044

Thursday, December 16, 1915.

LAEMMLE—The Bride of the Nancy Lee, D., 2000.... 01045
BIG U—Col. Steele, Master Gambler, Com.-D., 1000.... 01046

Friday, December 17, 1915.

IMP—The Vacuum Test, D., 1000..... 01047
NESTOR—Where the Heather Blooms, C., 2000..... 01048

Saturday, December 18, 1915.

BISON—His Real Character, W. D., 2000..... 01049
LAEMMLE—The Water Clue, D., 1000..... 01050
JOKER—The Opera Singer's Romance, C., 1000..... 01051

Sunday, December 19, 1915.

REX—The Bachelor's Christmas, D., 3000..... 01052
L-KO—The Doomed Groom, C., 1000..... 01053

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Tenement House Evil (Second Episode of "Graft"), D., 2000. 01071

Monday, December 20, 1915.

BROADWAY UNIVERSAL FEATURE—"Father and the Boys," Com., D., 5000..... 01055
NESTOR—Love and a Savage, C., 1000..... 01056

Tuesday, December 21, 1915.

GOLD SEAL—"Christmas Memories," D., 3000..... 01057
IMP—When Love Laughs, C., 1000..... 01058

Wednesday, December 22, 1915.

LAEMMLE—The Great Fear, D., 1000..... 01059
L-KO—From Beanery to Billions, C., 2000..... 01060
ANIMATED WEEKLY—Weekly No. 198, News, 1000. 01061

Thursday, December 23, 1915.

LAEMMLE—One Hundred Years Ago, D., 2000..... 01062
POWERS—Howard's Monarchs of the American Forest, Vaud., and Wild Bird Life, Ed., Split Reel... 01063

Friday, December 24, 1915.

REX—The Terrible Truth, D., 1000..... 01064
VICTOR—"The Tale of the C.," Com. D., 3000..... 01065

Saturday, December 25, 1915.

BISON—When Rogues Fall Out, D., 3000..... 01066
POWERS—Uncle Sam at Work, No. 1..... 01067
NESTOR—When Three Is a Crowd, C., 1000..... 01068

Sunday, December 26, 1915.

REX—Stronger Than Death, D., 2000..... 01069
L-KO—Greed and Gasoline, C., 1000..... 01070

IT STARTED MODESTLY AND HAS SUCCEEDED THROUGH MERIT

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These are a few letters selected from different parts of the country. I have hundreds of exhibitor subscribers who are just as enthusiastic.

S. L. ROTHAPEL, Mgr. New Rialto Theatre, N. Y. City, Original Mgr. Director of Strand, N. Y.
I have watched your criticisms with a great deal of interest, and have always found them to be thoroughly reliable and written with a great real of ability. Honest criticism of motion pictures is a very rare article, and I do not hesitate in saying that I think your criticisms are usually among those I seek first. I wish there were more in the film business like you.

THOMAS FURNISS, Brunswick Amusement Co., Duluth, Minn.
I have always found you sincere in giving "constructive" criticism. Any one can write that a film is fine, good, bad or rotten, but there has never before been any one to my knowledge in the film world who gave such "constructive" criticism as yours. You tell "why" the film is good, bad or indifferent and that makes all the difference in the world. I want to congratulate you on the grasp you seem to have of the exhibitor's problems. I know you were once "one of us," but you have not allowed your training in the other fields since to keep you from seeing things as the man behind the box office has to see them. You will find enclosed check, and I think I have a few friends in this part of the country who should have "Wid's." Send along 25 samples for me to send out. I shall immediately get in touch with these men and suggest that they write to you. You have done more for me than if I had a man paying him a hundred a week to look at films, because I think the training you have had is worth many hundred a week. But my point is that it is pretty fine to get the services of a high-priced man, when you wouldn't have as much confidence in the reports rendered by a man to whom you were paying personally many times the amount, because there are really few absolutely capable judges of films from the viewpoint of the exhibitor. Lots of luck to you, and I hope some one of these days to have the pleasure of seeing you in our own "Home of Fine Films."

W. L. HOLT, Managing Owner, National Theatre, Lynchburg, Va.
Take it from me, you are the "real thing." I devour your "Films and Film Folk," and every statement, remark, suggestion and criticism you make is TRUE. * * * * Thank you, you are "the goods." (This was 3-page letter.)

L. G. ROESNER, Colonial Amuse. Co., Winona, Minn.
We are pleased to hear that your subscription list is steadily growing. Your publication deserves a large following. Have boosted to all my friends in this locality.

EMPRESS THEATRE, Missoula, Montana.
I think your "Wid's Films and Film Folk" is one of the cleverest things of its kind ever gotten up and meets a long felt want of the higher type of exhibitor. I will take great pleasure in referring my friends to your magazine.

H. A. SIMS, Gen. Mgr., Liberty Theatre Co., Salt Lake City, Utah.
I consider your publication to be something which the exhibitors have been in need of for a long, long time. * * * I believe that what the picture industry needs today is a fearless publication along your line. Wishing you all the success in the world.

PROSPER F. SCHWIE, Calhoun Theatre, Minneapolis, Minn. (Telegram)
Wire me collect report on———. Am mailing subscription for Wid's today.

V. B. VALLEAU, Broadway Theatre, Albert Lea, Minn.
My first two-second glance yesterday at your Films and Film Folk convinced me that I could no longer do business without it. It is the best ever and I hasten to send you my check for $5.00, covering a year's subscription, same to begin with Issue No. 1. Kindly send all the back numbers at once and see that we do not miss a single week in the future. Otherwise it would "bust up the show." With advance compliments of the coming Holiday season and best wishes for your continued success, we are ———

S. H. FRIEDLANDER, Empire Theatre, Los Angeles, Calif.
You have struck the "keynote." No exhibitor should do without your clever journal of review. It is what I have been seeking for a long, long time. I am "with you" and wish you success and shall preserve every issue of "Wid's" for reference.

F. R. SMITH, Bijou Theatre, Fond Du Lac, Wisconsin.
We certainly want it and enclose check herewith. We subscribed to the New York Evening Mail in order to get your criticisms, and we were certainly disappointed when they disappeared from that paper.

F. J. McWILLIAMS, Casino Theatre, La Crosse, Wis.
Let's have 'em all from Sept. 9th. We might miss something good otherwise.

BROADWAY THEATRE CO., Salt Lake City, Utah.
We believe you have the right idea in your criticisms and trust you will keep up the good work.

G. H. FOSTER, Marion Photoplay Co., Marion, O.
After reading two sample copies of your "Films and Film Folk" I find myself "falling" for the most intelligent feature reviews I have ever read. Enclosed find check for $5.00, for which start me with No. 1.

RALPH R. RUFFNER, The Liberty, Spokane, Wash.
Your style is infectious and we hope we are not taking advantage of you by guranteeing a continuation of "Wid's Films and Film Folk" when we send five iron men along.

B. A. ROLFE, Mng. Director Strand Theatre, N. Y. City.
I want you to know that I voice the usual understanding that you are known everywhere through the excellence of your work and your competence as a critic.

Make all checks payable to Wid Gunning, Times Bldg., N. Y. City

P. S.—To any one who subscribed to the "New York Evening Mail" in the last six months that I was there, I will allow a rebate of $1.00 on their subscription to "Wid's" upon their forwarding their receipt from the "Mail."

DO IT TODAY!—TOMORROW YOU MIGHT FORGET!

A magazine's success is measured by its advertising. Look over the "News."

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of November 22, 1915.

The Fighting Minister, D., 2000....Santa Barbara
The Bitter Cup, D., 2000.....Ramona
A Friend in Need, D., 2000.....Alhambra
The Goat, D., 2000.....Empire
The Parson Slips a Cog, C., 1000.....Atlas
Ike Goes to the Front, C., 1000.....Federal
Sammy, the Cub Reporter, C., 1000.....Banner
The Courting of Miss Fortune, C., 1000.....Deer

Week of November 29, 1915.

The Yellow Streak, D., 2000.....Santa Babara
The Comeback, D., 2000.....Ramona
The Bitter Dregs, D., 2000.....Alhambra
The Rescue, D., 2000.....Empire
Ike With the German Army, C., 1000.....Atla
Elsie's Ambition, C., 1000.....Federal
Aunt Tillie's Elopment, C., 1000.....Banner
Rube's Delirium, C., 1000.....Deer

Week of December 6, 1915.

A Slave Mammon, D., 2000.....Santa Barbara
Cleansing Waters, D., 2000.....Ramona
When a Man Is Married, D., 2000....Alhambra
The Rider of the Plains, D., 2000.....Empire
The Mishap, C., 1000.....Atla
Ike Captures a Fort, C., 1000.....Federal
His Middle Name Was Trouble, C., 1000.Banner
Silk Stocking Romance, C., 1000.....Deer

GENERAL FILM PROGRAM

BIOGRAPH

11—25. The Man from Town, D.....1000
11—26. The Daughters of Eve (Reissue), D..1000
11—30. Count Twenty, D.....2000
12— 1. The Hungarian Nabob, D.....4000
12— 2. His Emergency Wife, C.....1000
12— 3. My Hero, D. (Reissue).....1000
12— 7. A Woman Without a Soul, D.....2000
12— 8. A Poor Relation, D.....3000
12— 9. The Masterful Hireling, D.....1000
12—10. The Painted Lady, D. (Reissue).....1000
12—14. Her Step Children, D.....2000
12—15. Divorcons, Com.-D. 4000
12—16. Cupid Entangled, Com.-D.....1000
12—17. Fate, D. 1000

EDISON

12— 1. The Magistrate's Story, D.....1000
12— 3. Life's Pitfalls, D.....3000
12— 4. The Sufferin' Baby, C., and Microscope Pond Life, Ed.....Split reel
12— 8. Mary, D. 1000
12—10. Her Inspiration, D.....3000
12—11. The Lone Game, D.....1000
12—15. History of the Big Tree, Ed., The Black's Mysterious Box, and the Hicks in Nightmare Land, Cartoons .....Split reel
12—17. The Hand of the Law, D.....3000
12—18. Santa Claus Versus Cupid, Com.-D..1000

ESSANAY

11—24. Vernon Howe Bailey's Sketch Book, Cart. 1000
11—25. It Happened in Snakeville, C.....1000
11—26. Broncho Billy's Love Affair, D.....1000
11—27. The Edge of Things, D.....3000
11—29. The Night of Souls, D.....3000
11—30. The Losing Game, D.....3000
12— 1. The Fable of the Low Down Expert on the Subject of Babies, C.....1000
12— 2. Jack Spratt and the Scales of Love, C.1000
12— 3. The Burglar Godfather, D.....1000
12— 4. On the Private Wire, D.....2000
12— 7. The Power of Publicity, D.....2000
12— 8. Dreamy Dud in Love, C., Cartoon...1000
12— 9. The Merry Models, West. C.....1000
12—10. The Escape of Broncho Billy, D.....1000
12—11. Blind Justice, D.....3000
12—14. Reckoning Day, D.....3000
12—15. The Fable of Sister Mae Who Did as Well as Could Be Expected, C..1000
12—16. Snakeville's Champion, C.....1000
12—17. Broncho Billy's Marriage, D.....1000
12—18. A Christmas Revenge, West D....2000

KALEM

11—29. The Luring Lights, D.....4000
11—30. Only a Country Girl, C.....1000
12— 1. A Voice in the Wilderness (Second of the "Stingaree" Series), D.....2000
12— 3. The Key to a Fortune (Sixth of the "Ventures of Marguerite"), D.....1000
12— 4. The Tramp Telegrapher (An Episode of the H. of H. Series), D.....1000
12— 6. The Money Gulf, D.....3000
12— 7. Minnie, the Tiger, C.....1000
12— 8. The Black Hole of Glenranald (Third of the "Stingaree" Series), D.....2000
12—10. The Ancient Coin (Seventh of the Adventures of Marguerite), D.....1000
12—11. Crossed Wires (An Episode of the H. of H. Series), D.....1000
12—13. The Glory of Youth, D.....4000
12—14. Almost a King, C.....1000
12—15. To the Vile Dust (Fourth of the "Stingaree" Series), D.....2000
12—17. The Secret Message (Eighth of the Ventures of Marguerite), D.....1000
12—18. The Wrong Train Order (An Episode of the H. of H. Series), D.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vim, Vitagraph.
Saturday—Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Club.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

LUBIN

11—24. The Meddlesome Darling, D.....2000
11—25. As the Twig Is Bent, D.....3000
11—26. Meg of the Cliffs, D.....1000
11—27. Blaming the Duck or Ducking the Blame, C. 1000
11—29. The Legend of the Poisoned Pool, D.1000
11—30. Which Is Which? C.....1000
12— 1. The Taint, D.....3000
12— 2. The Silent Man, D.....2000
12— 3. With Stolen Money, D.....1000
12— 4. And the Parrot Said: "? ? ? ?" C....1000
12— 6. The Other Sister, D.....1000
12— 7. Playing the Same Game, C.....1000
12— 8. The Web of Hate, D.....2000
12— 9. The Ogre and the Girl, D.....3000
12—10. The Stool Pigeon, D.....1000
12—11. Bashful Billie, C.....1000
12—13. The Moment Before Death, D.....1000
12—14. The Great Detective, C.....1000
12—15. The Inner Chamber, D.....3000
12—16. A Thief in the Night, D.....2000
12—17. Sweeter Than Revenge, D.....1000
12—18. An Unwilling Burglar, C.....1000

MINA

11—25. Florence Turner Impersonates Film Favorites, C. 1000
12— 2. The $50,000 Policy, C.....1000
12— 6. 45 Minutes from Nowhere, C., and Why Hubby Grows Bald, Cart..Split reel
12— 9. 45 Minutes from Nowhere, C., and Why Hubby Grows Bald, Cart..Split reel
12—16. When the Big Show Struck Squeedunck, C. 1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

11—23. The Impersonation of Tom, West.-D.1000
11—27. Young Love, D.....1000
11—29. Just As I Am, D.....2000
11—30. Bad Man Bobbs, West.-D.....1000
12— 2. The Love of Loti San, D.....3000
12— 4. A Jungle Revenge, D.....1000
12— 6. The Run on Percy (Fifth of the Chronicles of Bloom Center), C....2000
12— 7. Orders, D. 1000
12—11. The Baby and the Leopard, D.....1000
12—13. The Coquette's Awakening, D.....2000
12—14. On the Eagle Trail, D.....1000
12—16. The Golden Spurs, D.....2000
12—18. Jungle Justice, D.....1000

VITAGRAPH

11—20. Heredity, D. 3000
11—22. Love and Law, C.....1000
11—23. Saints and Sinners, D.....3000
11—24. Sonny Jim and the Family Party, C..1000
11—25. Ghosts and Fly-Paper, C.....1000
11—26. All for the Love of a Girl, C.....1000
11—27. A Model Wife, Com.-D.....2000
11—29. One Plus One Equals One, Com.-D...1000
11—30. The Mystery of the Empty Room, D..2000
12— 1. A Scandal in Hickville, C.....1000
12— 2. The Conquest of Constantia, Com.-D.1000
12— 3. The Home Cure, C.....1000
12— 4. Cal Marvin's Wife, D.....3000
12— 6. Her Last Flirtation, C.....1000
12— 7. Wasted Lives, D.....3000
12— 8. Sonny Jim's First Love Affair, Com.-D. 1000
12— 9. Sam's Sweetheart, D.....1000
12—10. Roony's Pipe Dream, C.....1000
12—11. Hughey of the Circus, C.....2000
12—13. Benjamin Bunter, Book Agent, Com.-D. 1000
12—14. A Question of Right or Wrong, D..2000
12—15. The Faith of Sonny Jim, Com.-D....1000
12—16. The Flower of the Hills, D.....1000
12—17. The Deceivers, C.....1000
12—18. A Man's Sacrifice, D.....3000

KRITERION PROGRAM

Re-Releases Week of November 22, 1915.

The Adventurer, D., 2000.....Paragon
Billy Now a Medico, C., 1000.....Santa Barbara
Environment, D., 2000.....Alhambra
A Disappointed Suitor, C., 1000.....Thistle
The Bigot, D., 2000.....Santa Barbara
Oh, Those Kids! C., 1000.....C. K.
Struck Oil, D., 2000.....Monty
Poor Little Rich Man, C., 1000.....Punch
None So Blind, D., 2000.....Trump
Krit Komic Kartoon, Cart., and Making a Great Newspaper, Ed., Split reel.....Pyramid
His Pardner's Sacrifice, D., 2000.....Navajo
The Painted Anarchist, C., 1000.....Alhambra

Re-Releases Week of November 29, 1915.

The Witness, D., 2000.....Paragon
Billy Puts One Over, C., 1000....Santa Babara
Big Hearted John, D., 2000.....Alhambra
Sherlock Boob Detective, C., 1000..Santa Babara
The Keeper of the Flock, D., 2000..Santa Babara
The Unloaded 45, C., 1000.....C. K.
The Western Border, D., 2000.....Monty
Catching a Speeder, C., 1000.....Punch
Father and Son, D., 2000.....Trump
Such a War, C., 1000.....Pyramid
A Mask, a Ring and a Pair of Handcuffs, D. 2000 .....Navajo
Syd, the Bum Detective, C., 1000.....Alhambra

MUTUAL FILM PROGRAM

AMERICAN

11— 8. Alice of Hudson Bay, D.....2000
11—12. To Rent Unfurnished, D.....1000
11—15. The Substituted Minister, D.....2000
11—19. Drifting, D. 1000
11—22. The Key to the Past, D.....2000
11—26. The Bluffers, D.....1000
11—29. The Silver Lining.....2000
12— 3. Spider Barlow Cuts In, C.-D.....1000
12— 6. The Water Carrier of San Juan, D..2000
12—10. A Broken Cloud, D.....1000
12—13. The Solution of the Mystery, D....2000
12—17. In the Sunset Country, D.....2000

Making "Movie Fans"

Most progressive newspapers are now conducting motion picture departments wherein are printed reviews of the various plays, together with comments about studios and stars. But there is only one paper in the United States (so far as can be learned) that is making extensive use of its advertising columns to create "movie fans."

The Chicago Daily News is publishing a series of advertisements ranging in size from 200 agate lines to one-half page, telling its hundreds of thousands of readers why they should attend motion pictures and read The Daily News directory of motion picture theaters.*

Naturally this is not only increasing The Daily News' productivity for Chicago motion picture theaters, but for film manufacturers. Even without this stimulation of interest in motion pictures, The Daily News is the logical medium in Chicago for the film manufacturers. For The Daily News has a circulation of over 400,000, of which more than 92% is concentrated in Chicago and suburbs. As there are approximately 450,000 families in Chicago, it can readily be seen that, disregarding the non-English speaking and the illiterate, The Daily News is read by very nearly *every worth-while* family in the city.

The Daily News sells more papers *in Chicago and suburbs* by over 100,000 than any other daily newspaper, and over 80,000 more than any Sunday newspaper. Therefore it is the *only* newspaper through which you can reach *all* these worth-while families.

Moreover, The Daily News sells its space at a less cost per line per thousand readers than any other Chicago newspaper.

So that with the added stimulation of the motion picture news in the news columns, and the extensive motion picture campaign in the advertising columns, The Chicago Daily News is an advertising medium that commends itself in a very special way to the maker of motion pictures.

THE CHICAGO DAILY NEWS

Over 400,000 Daily

*We will be pleased to send reprints of a few of these advertisements if you are interested.

RELEASE DATES FOR READY REFERENCE

BEAUTY

11—16. Johnny the Barber, C.....1000
11—20. Anito's Butterfly, C.....1000
11—23. The Drummer's Trunk, C.....1000
11—27. Cupid Beats Father, C.....1000
11—30. Billy Van Deusen and the Merry Widow, C. 1000
12— 4. Making Over Father, C.....1000
12— 7. Pretenses, C. D.....1000
12—11. Nobody's Home, C.....1000
12—14. A Girl, a Guard and a Garret, Com.-D. 1000
12—18. Two Hearts and a Thief, C.....1000

CASINO

11—21. The House Party, C.....1000
11—28. The Widow Wins, C.....1000
12— 5. A Tangle in Hearts, C.....1000
12—12. Curing Cissy, C.....1000
12—19. Cissy's Innocent Wink, C.....1000

CENTAUR

12— 2. Stanley Among the Voodoo Worshippers, D. 2000
12— 9. Stanley in Darkest Africa (Animal D.) .....2 reels
12—16. The Arab's Vengeance (Animal D.).2 reels
12—23. The Winning of Jess (Animal D.)..2 reels
12—30. The Terror of the Fold (Animal D.).2 reels
12—16. The Arab's Vengeance, D.....2000

CENTAUR STAR FEATURES

11—24. Could a Man Do More? D.....3 reels
12—22. The Mystery of Carter Breene, D..3 reels

CLIPPER

11—20. The Winning Hand, D.....3000
12—11. Curly, D. 3000

CUB

11—19. The Fighting Four, C.....1000
11—26. A Deal in Indians, C.....1000
12— 3. A Shot Gun Romance, C.....1000
12—10. Doctor Jerry, C.....1000
12—17. The Knockout, C.....1000

FALSTAFF

11—11. The Film Favorite's Finish, C.....1000
11—15. Hannah's Henpecked Husband, C....1000
11—18. A Cunning Canal-Boat Cupid, C.....1000
11—22. The Postmaster of Pineapple Plains, C. 1000
11—25. The Villainous Vegetable Vender, C..1000
12— 9. Clarence Cheats at Croquet, C.....1000
12—13. The Conductor's Classy Champion, C.1000
12—16. Bill Bunks the Bandit, C.....1000

GAUMONT

11—23. See America First, No. 11, and Keeping Up with the Joneses, Sc. and Cart. .....Split reel
11—30. See America First, No. 12, and Keeping Up with theJoneses, Sc. and Cart. .....Split reel
12— 7. See America First, No. 13, and Keeping Up with the Joneses, Sc. and Cart. .....Split reel
12—14. Seeing America First, No. 14 (Pittsburgh and the Steel Mills), Sc., and Keeping Up with the Joneses, Cart. .....Split reel

MUSTANG

11—19. The Warning, D.....2000
11—26. The Valley Feud, D.....2000
12— 3. Broadcloth and Buckskin, C.-D.....2000
12— 4. Film Tempo, C.-D.....3000
12—10. There's Good in the Worst of Us, D..2000
12—17. In the Sunset Country, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

11—29. Charlie's Twin Sister, C.....1000
12— 1. Betty Burton, M.D., C.....1000
12— 6. A Janitor's Joyful Job, C.....1000
12— 8. The Army and Navy Football Game, 1915 1000
12—13. The Book Agent, C.....1000
12—15. A Musical Mix-Up, C.....1000

RELIANCE

11—21. A Romance of the Alps, D.....2000
11—28. The Friends of the Sea, D.....2000
12— 5. The Stab, D.....2000
12— 8. Her Mother's Daughter, D.....3000
12—12. The Wayward Son, D.....2000
12—19. The Bankhurst Victory, D.....2000

RIALTO

11— 3. The Devil's Darling, D.....3000
11—17. The New Adam and Eve, D.....3000
12— 1. Lessons in Love, C.....3000
12—15. The Ace of Death, D.....3000

THANHOUSER

11—16. In the Hands of the Enemy, D.....2000
11—21. Beneath the Coat of a Butler, D.....1000
11—23. The Baby and the Boss, C.-D.....2000
11—28. All Aboard, C.....1000
11—30. The Crimson Sabre, D.....2000
12— 5. The House Party at Carson Manor, D. 1000
12— 7. His Vocation, Circus D.....1000
12—12. Her Confession, D.....1000
12—14. An Innocent Traitor, D.....2000
12—19. The Necklace of Pearls, D.....1000

THANOPLAY

11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000
12—18. His Majesty the King, Com.-D.....3000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of December 6, 1915.

New Adventures of Wallingford, No. 10, C., 2000 .....Pathé
Picturesque Hanoi (Fr. Indo-China), Col. Sc., and Sugar Cane Growing, Ed., Split reel .....Photocolor-Globe
A Fozzle at a Tea Party, C., 1000.....Phunphilms
Max Hits the High Spots, C., 2000.....Punch
A Rose Among the Briars, D. (Col.), 3000 .....Pathécolor
The Greater Will, D., 5000.....G. R. Plays
Deep Dyed Dubs, C., 1000.....Starlight

Week of December 13, 1915.

New Adventures of Wallingford, No. 11, C., 2000 .....Pathe
Climbing Mt. Blanc, Scenic, 1000.....Globe
Ruses, Rhymes, Roughnecks, C., 1000..Phunphilms
Beloved Vagabond, D., 6000.....G. R. Plays
More Deadly Than the Male, C., 1000..Starlight
The Red Circle, No. 1, D., 2000.....Balboa

Week of December 20, 1915.

New Adventures of Wallingford, No. 12, C., 2000 .....Pathe
Animal Movements Analyzed, Col. Ed., and a Tea Plantation (Java), Ed. Split reel .....Photocolor-Globe
Peculiar Patient's Pranks, C., 1000.Phunphilms
The War God's Decree, D., 3000.....Victory
The Board-Bill Dodgers, C., 1000.....Starlight
The Red Circle No. 2, "Pity the Poor," D., 2000 .....Balboa

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

10—21. The Greater Courage, W. D.....2000
10—28. The Flag of Fortune, D.....2000
11— 4. The Markswoman, D.....1000
11—11. Hearts That Are Human, D.....3000
11—24. The Trap that Failed, D.....1000
12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com. D..1000

BISON

10—30. The Superior Claim, W. D.....3000
11— 6. The Mettle of Jerry, D.....2000
11—13. What the River Foretold, D.....3000
11—20. The Heart of a Tigress, D.....3000
11—27. A Desperate Leap, D.....2000
12— 4. The Connecting Link, West.-D.....2000
12—11. The Lion's Ward, Animal D.....3000
12—18. His Real Character, W. D.....2000

BROADWAY UNIVERSAL FEATURES

11— 8. The Frame-Up, D. 5000
11—15. Colorado, D. 5000
11—22. My Old Dutch, D.....5000
11—29. The Supreme Test, D.....1000
12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000

GOLD SEAL

11— 9. On the Level, D.....2000
11—16. Manna, D. 2000
11—23. In Search of a Wife, D.....2000
11—30. The Phantom Fortune, D.....3000
12— 7. Idols of Clay, D.....3000
12—14. Lord John in New York (Adventure No. 1 of Lord John's Journal), D.4000

IMP

11— 5. The Reward, D.....3000
11— 9. Getting His Goat, C.....1000
11—16. Bill's Plumber and Plumber's Bill, C..1000
11—19. Blood Heritage, D. 3000
11—23. When Willie Went Wild, C.....1000
11—26. Man or Money? D.....3000
11—30. Safety First and Last, C.....1000
12— 7. Slim, Fat or Medium, C.....1000
12—10. The Little Lady Across the Way, Com. D. 2000
12—14. Almost a Pa[illegible] C. .....
12—17. The Vacuum Test, D.....1000

JOKER

10—16. A Millionaire for a Minute, C.....1000
10—23. Pete's Awful Crime, C.....1000
10—30. A Day at Midland Beach, C.....1000
11— 6. His 20th Century Susie, C.....1000
11—20. Chills and Chicken, C.....1000
11—27. Dad's Awful Crime, C.....1000
12— 4. Title Not Yet Decided.
12—11. Slightly Mistaken, C.....1000
12—18. Title Not Reported.....

LAEMMLE

10—14. The Girl of the Dance Hall, W. D...3000
11— 4. A White Feather Volunteer, D.....2000
11—14. The Masked Substitute, D.....2000
11—25. The Mayor's Decision, D.....3000
11—28. Inside Facts, D.....1000
12— 2. Gilded Youth, D.....3000
12— 3. The Devil and Idle Hands, D.....1000
12— 5. Does It End Right? D.....1000
12—16. The Bride of Nancy Lee, D.....2000
12—18. The Water Clue, D.....1000

L-KO

11— 7. Cupid and the Scrub Lady, C.....1000
11—10. Silk Hose and High Pressure, C....3000
11—17. Disguised but Discovered, C.....1000
11—21. Ready for Reno, C.....1000
11—24. Stolen Hearts and Nickels, C.....2000
12— 1. Lizzie's Watery Grave, C.....1000
12— 5. A Saphead's Revenge, C.....1000
12— 8. Sin on the Sabbath, C.....2000
12—12. Lizzie's Shattered Dreams, C.....1000
12—15. Blackmail in a Hospital, C.....1000
12—19. The Doomed Groom, C.....1000

NESTOR

11— 8. Those Kids and Cupid, C.....1000
11—12. Father's Lucky Escape, C.....1000
11—15. A Looney Love Affair, C.....1000
11—19. Wanted, A Leading Lady, C.....1000
11—22. When Father Was the Goat, C.....1000
11—26. Saved by a Skirt, C.....1000
11—29. Operating on Cupid, C.....1000
12— 6. Their Quiet Honeymoon, C.....1000
12—10. Keeping It Dark, C.....1000
12—13. Her Speedy Affair, C.....1000
12—17. Where the Heather Blooms, C.....2000

POWERS

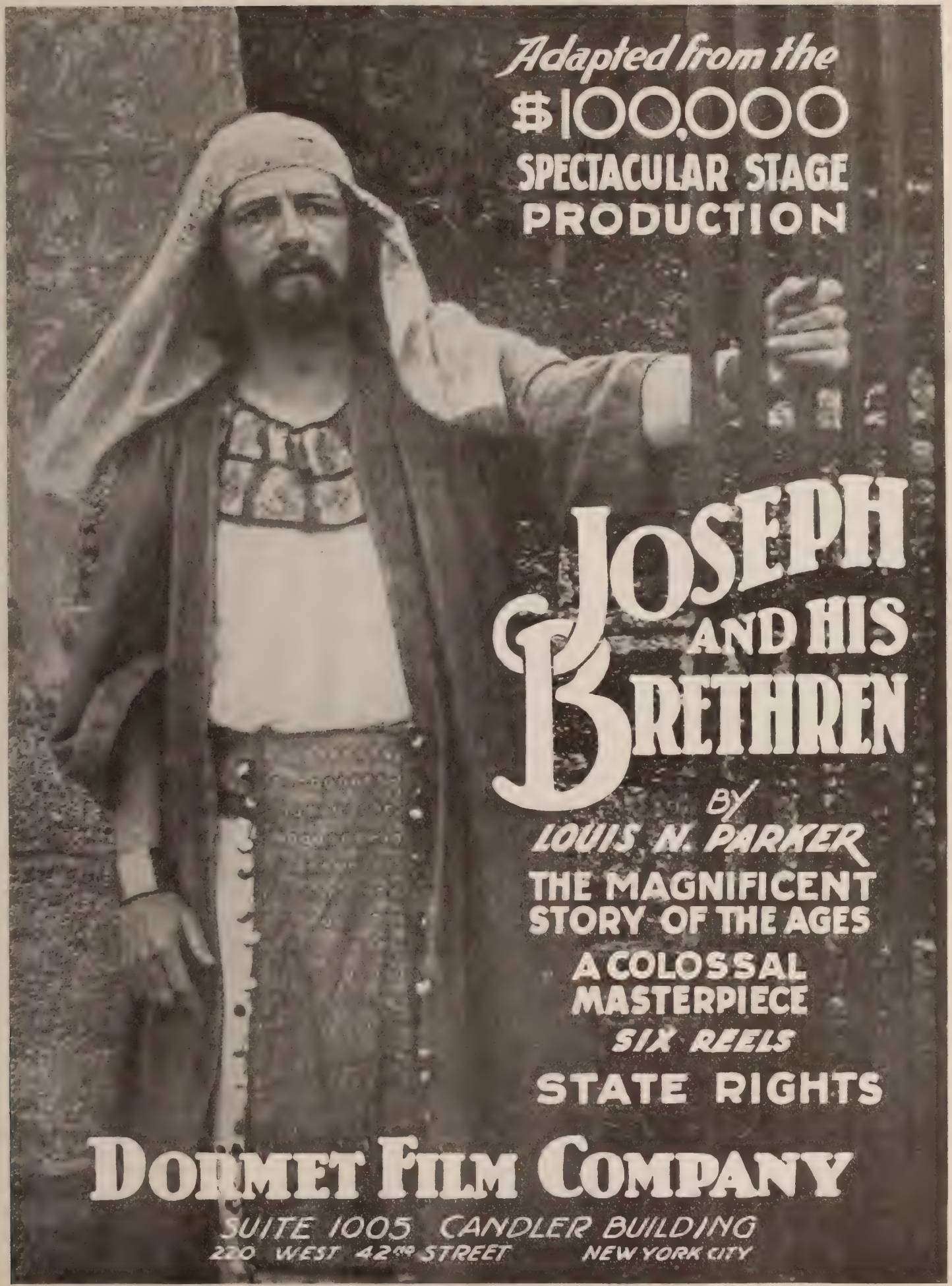
11—11. Actors from the Jungle, Animal D...1000
11—12. Honor Thy Husband, D.....2000
11—18. Muscles and Merriment (Vaud.), and Ditmar's Educational .....Split Reel
11—25. Kidnapping the King's Kids, C.....1000
11—27. The Mirror of Justice, D.....1000
12— 2. The Three Jeanettes, Vaud., and The Life of the Salamander, Ed..Split reel
12— 3. His Good Name, D.....2000
12— 9. The Frolic of the Marionettes, and Nature's Monstrosities, Vaud. and Ed. .....Split reel

REX

10—24. The Springtime of the Spirit, D.....3000
10—26. The Millionaire Paupers, D.....3000
11— 7. Such a Princess, Juv. D.....3000
11— 9. The Parson of Pine Mountain, D.....1000
11—13. The Circus, C.....1000
11—14. Liquid Dynamite, D.....1000
11—18. The Ring of Destiny, West.-D.....2000
11—21. The Mystery of the Locked Room, D.3000
11—28. The Kingdom of Nosey Land, D.....3000
12— 5. Under a Shadow, D.....2000
12—10. The Power of Fascination, D.....1000
12—12. Juror Number Seven, D.....2000
12—19. The Bachelor's Christmas, D.....3000

VICTOR

10—22. The Magic Bon-Bon, C.....1000
10—27. A Life at Stake, W. D.....2000
11—12. Promissory Notes, D (A Story of Real Life, No. 1).....1000
11—17. Lil' Nor' Wester, Sea Coast, D.....3000
12— 1. He Was Only a Bathing Suit Salesman, C. 3000
12— 8. The Awakening of Patsy, D.....1000
12—15. The Widow's Secret, D.....2000


Adapted from the
$100,000
SPECTACULAR STAGE
PRODUCTION
JOSEPH
AND HIS
BRETHREN
BY
LOUIS N. PARKER
THE MAGNIFICENT
STORY OF THE AGES
A COLOSSAL
MASTERPIECE
SIX REELS
STATE RIGHTS
DOLMET FILM COMPANY
SUITE 1005 CANDLER BUILDING
220 WEST 42nd STREET NEW YORK CITY

FEATURE RELEASES—CURRENT AND COMING

FOX FILM CORPORATION

10— 4. Sin .....5 reels
10—11. The Little Gipsy.....5 reels
10—18. The Soul of Broadway.....5 reels
10—25. The Family Stain.....5 reels
11— 1. Carmen .....6 reels
11— 8. The Blindness of Devotion.....5 reels
11—15. A Woman's Past.....5 reels
11—22. Her Mother's Secret.....5 reels
11—29. The Galley Slave.....5 reels
12— 5. The Unfaithful Wife.....5 reels
12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath.....5 reels
12—26. Destruction .....5 reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE

11— 3. The Sentimental Lady.....5 reels
11—17. The Politicians .....5 reels
12— 1. Canavan .....5 reels
12—15. Bondwomen .....5 reels

EDISON

10— 6. Vanity Fair .....7 reels
10—13. The Magic Skin.....5 reels
11—10. Children of Eve.....5 reels
12—8. The Destroying Angel.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

10—11. Emmy of Stork's Nest (Mary Miles Minter) .....5 reels
11—15. The Woman Pays (Valli Valli).....5 reels
12— 6. A Yellow Streak (Lionel Barrymore and Irene Howley).....5 reels

POPULAR PLAYS & PLAYERS

10— 4. The Song of the Wage Slave (Edmund Breese) .....5 reels
10—25. My Madonna (Mme. Petrova).....5 reels
11—29. Barbara Frietchie (Mary Miles Minter) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

10—18. The Final Judgment (Ethel Barrymore) .....5 reels
11— 1. Her Reckoning, or Tables Turned (Emmy Wehlen) .....5 reels
11—22. One Million Dollars (William Faversham) .....5 reels
12—13. The House of Tears (Emily Stevens) .....5 reels
12—27. Black Fear (Grace Elliston).....5 reels

QUALITY PICTURES

11— 8. Pennington's Choice (Francis X. Bushman and Marguerite Snow).5 reels
12—20. Rosemary (Marguerite Snow).....5 reels

MUTUAL MASTERPICTURES

41. Bred in the Bone (*Reliance*).....4 reels
42. The Brink (*N. Y. Motion*).....4 reels
43. The Miracle of Life (*American*).....4 reels
44. His Wife (*Thanhouser*).....4 reels
45. The Seventh Noon (*Mutual*).....4 reels
46. The End of the Road (*American*).....5 reels
47. Inspiration (*Thanhouser*).....5 reels
48. The Strife Eternal (*Mutual*).....5 reels
49. The Forbidden Adventure (*Mutual*)...5 reels
50. The Buzzard's Shadow (*American*).....5 reels
51. The Mill on the Floss (*Thanhouser*)...5 reels
52. The Painted Soul (*Mutual*).....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

10—28. The Masqueraders .....5 reels
11— 4. Still Waters, C.-D.....5 reels
11— 8. Madame Butterfly, D.....5 reels
11—11. The Mummy and the Humming Bird, D.....5 reels
11—15. Bella Donna, D.....5 reels
11—29. The Prince and the Pauper.....5 reels
12—23. Denman Thompson's Old Homestead .....5 reels
12—27. The Foundling .....5 reels
12—30. Nearly a King.....5 reels

BOSWORTH

9—23. 'Twas Ever Thus.....5 reels

JESSE LASKY COMPANY

11— 1. Carmen, D.....5 reels
11—18. Armstrong's Wife .....5 reels
11—22. Chimmie Fadden Out West, C.....4 reels
12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown .....5 reels
12—13. The Cheat .....5 reels
12—20. The Immigrant .....5 reels

MOROSCO PHOTOPLAY COMPANY

10—25. The Yankee Girl.....5 reels
12— 6. "Jane" .....5 reels

PALLAS

11—25. A Gentleman from Indiana, D.....5 reels
12—16. The Reform Candidate.....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

11—21. The Disciple (Wm. S. Hart).....5 reels
11—28. Matrimony (Julia Dean).....5 reels
12— 5. The Golden Claw (Bessie Barriscale) .....5 reels
12—12. Aloha Joe (Willard Mack).....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

11—21. Martyrs of the Alamo.....5 reels
11—28. The Sable Lorcha (Tully Marshall and Thomas Jefferson).....5 reels
12— 5. Double Trouble (Douglas Fairbanks).5 reels
12—12. The Lily and the Rose (Lillian Gish) .....5 reels

KEYSTONE-SENNETT PRODUCTIONS

11—21. Her Painted Hero (Hale Hamilton).2 reels
11—21. Saved by Wireless.....2 reels
11—28. Stolen Magic (Raymond Hitchcock).2 reels
11—28. His Father's Footsteps (Ford Sterling) .....5 reels
12— 5. The Best of Enemies (Weber & Fields) .....2 reels
12— 5. A Janitor's Wife's Temptation....2 reels
12—12. The Village Scandal (Raymond Hitchock and Roscoe Arbuckle..2 reels
12—12. The Great Vacuum Robbery.....2 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH

11— 1. The Turn of the Road.....5 parts
11—15. Heights of Hazard.....5 parts
11—29. The Caveman .....5 parts
12—13. The Price for Folly.....5 parts
12—27. What Happened to Father.....5 parts

LUBIN

10—25. The Rights of Man.....5 parts
11—22. The Nation's Peril.....5 parts
12— 6. The Man's Making.....5 parts
12—20. The Great Divide.....5 parts

SELIG

10—18. A Black Sheep.....5 parts
11—15. Sweet Alyssum .....5 parts
12—13. I'm Glad My Boy Grew Up to Be a Soldier .....5 parts

ESSANAY

10—11. In the Palace of the King.....6 parts
11— 1. The Crimson Wing.....6 parts
11— 8. The Raven .....5 parts
12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts

WORLD FILM CORPORATION

BRADY

11—29. The Sins of Society.....5 reels
12—27. Over Night .....5 reels

CALIFORNIA

10—25. Salvation Nell .....5 reels

EQUITABLE

11— 1. The Better Woman.....5 reels
11— 8. Should a Wife Forgive.....5 reels
11—15. The Cowardly Way.....5 reels
11—22. A Daughter of the Sea.....5 reels
11—29. Not Guilty .....5 reels
12— 6. The Warning .....5 reels
12—13. The Labyrinth .....5 reels

FROHMAN

11—12. Body and Soul.....5 reels

HARRIS

11— 8. Hearts of Men.....5 reels

SHUBERT

11— 1. Bought .....5 reels
11—15. A Butterfly on the Wheel.....5 reels
12— 6. The Gray Mask.....5 reels
12—13. The Siren's Song.....5 reels
12—20. Camille .....5 reels

FEATURES FOR STATE RIGHTS

ALL FEATURES BOOKING AGENCY

Right Off the Bat.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION

Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

The Melting Pot.....5 reels
The Whirl of Life (The Castles)...6 parts

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
The Black Spot.....4 reels
Victoria Cross .....4 reels
O-18 .....4 reels

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks.....5 reels

GREAT NORTHERN FILM COMPANY

Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels
A Woman's Honor.....4 reels

HANOVER FILMS

Dec.—Marvellous Maciste .....5 parts

ITALA FILM COMPANY

Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession.....5 reels
Nov.—The Concealed Truth .....5 reels

K. & R. COMPANY

July—Silver Threads Among the Gold.....5 reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

LINICK AND MELCHIOR

Was She to Blame? (*Elm Features*) 5 parts

F. O. NIELSEN

Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Thorns of Passion.....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl.....5 reels

OCEAN FILM CORPORATION

Nov.—Life Without a Soul.....5 parts

PHOTODRAMA COMPANY

How Molly Made Good.....6 reels

PHOTOPLAY RELEASING COMPANY

Aug.—Sarah Bernhardt at Home.....2 parts

PROHIBITION FILM CORPORATION

Prohibition .....5 parts

REELPLAYS CORPORATION

The Cowpuncher .....8 reels

STANDARD NEWSFILM, INC.

Are We Ready? .....4 reels

STERLING CAMERA & FILM CO.

Land o' the Lost.....5 reels
The Game of Three.....5 reels

SUN PHOTOPLAY CO., Inc.

The Princess of India.....5 reels

WORLD SERIES FILM CO.

1915 World's Championship Series. (Boston Am. vs. Phila. N.)....3 or 5 reels

Life Without Soul

In Five Parts

Adapted from the marvel-book "Frankenstein," by
Mrs. Mary W. Shelley

We will not presume to give you our opinion of this masterpiece!

We are willing to stand by the criticism of any trade publication!

We are disposing of this production on a state right basis, preliminary to

Awarding Franchises on Two Five-Part Features a Month

Adaptations from stage plays and popular novels, with stage or screen celebrities in the lead!

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She plucked—she ate. He, too, should share the shame.

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One of the bloodiest fought battles of the year!!
Charge after charge of maddened, blood-thirsty armies!!
Heroes falling like chaff before the withering fire of the enemy!!
The blasting cannon leveling one of the most modern strongholds!!
The wicked spitting Howitzers ripping the ranks of on-coming men!!
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THAT'S THE REASON

NOTE! Heretofore the only war pictures allowed to reach this country have merely shown soldiers maneuvering—cannons firing—trench digging, and other interesting details of the soldier's life—*but no actual battle.*

State Rights

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N. Y. Office Times Bldg.

These pictures taken on the battlefield for
THE AMERICAN CORRESPONDENT FILM CO.
220 W. 42nd St. New York

What Triangle Offers for Week of December 12th

The production of consistently successful picture plays demands the highest resources of the human mind. You know what TRIANGLE PLAYS have done toward setting a high standard. It is time to tell you what some particular TRIANGLE products will do toward elevating it still further.

"The Lily and the Rose" with Lillian Gish, Roszika Dolly and Wilfred Lucas. This play, we believe, strikes an entirely new note in motion picture history. Everyone who has seen it comments on its wonderful charm and atmosphere. There are features of photoplay artistry in this production that make it of extraordinary attraction, and ultra novel appeal.

Then comes a distinctly new type of drama—one that makes full use of natural resources, "Aloha Oe," a powerful Hawaiian tale, with Willard Mack and Enid Markey in the principal roles. The storm at sea is acknowledged to be a triumph of motion picture artistry. In fact, the play has that extraordinary quality that makes a theatre patron talk about it afterwards.

And then there are two Keystones. Any exhibitor knows what results follow the announcement of a Keystone Comedy. "The Great Vacuum Robbery" and "Fatty and the Broadway Stars." The first with Charles Murray and Louise Fazenda outdoes anything Mack Sennett has attempted for swift action. It is filled with real "Keystone Stuff." The second brings in Weber and Fields, William Collier, Sam Bernard, Joe Jackson, and the inexpressible Roscoe Arbuckle. That's one week's bill. Your patrons have a right to such service.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

New York Reviewers and Critics Assume Role of Enthusiasts

"The principal play in the Triangle program was 'Aloha Oe,' a romantic drama of San Francisco and the South Seas, which had Willard Mack as the star. Enid Markey is also featured in the romance, which is perhaps the finest example of artistic staging by Thomas H. Ince. Nothing more realistic has been produced on the screens than the ship laboring in the 'white squall'—a storm to fill the spectators with terror."—*Philadelphia Press.*

"No fault can be found with the way in which this production ('The Lily and the Rose') has been put on the screen, the casting is above reproach, the settings are charming and the photography is excellent. As for Lillian Gish, who has the leading role, she is truthfully described in a subtitle as being 'most adorable.' "—*N. Y. Morning Telegraph.*

"In 'Aloha Oe,' an Hawaiian film-drama produced by Thomas H. Ince, with Willard Mack and Enid Markey, the Triangle Film Corporation presents this week at the Knickerbocker Theatre the most beautiful and artistic picture-play which has yet appeared upon its program."—*N. Y. Evening Post.*

" 'The Lily and the Rose,' produced by Paul Powell, featuring Lillian Gish, is a most unusual and charming production built upon the story of the love of two men for one woman. 'Aloha Oe' is a Thomas H. Ince production—a story of the South Seas—with extraordinary scenic effects, featuring Willard Mack."—*Chicago American.*

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

E for Edison Excellence E

Leonie Flugrath

The Charming Child Star

and

Pat O'Malley

in the 3-Act Feature

"BLADE O' GRASS"

A love idyl of a wood nymph child



A father embittered of man and woman and the world which has treated him cruelly, takes his beautiful daughter to secluded woods and there the wood nymph grows up pure, innocent, and as sweetly refreshing as its own pine breezes. Then comes to her, life and love.

Leonie Flugrath, favored by nature with a charming sweetness and talented to a pre-eminent degree, draws hearts to her in this appealing well-fitting role. This little girl is causing the sensational heart landslide that she made when she swung from Broadway to coast in featured roles on the stage. Friday, December 24. Direction Burton George. Scenario by William Addison Lathrop.

Release name changed. "Her Inspiration," released Friday, December 10, has been changed to "Faith and Fortune."

Thomas A Edison
INCORPORATED ORANGE, N. J.

General Film Company's
Regular Service

E for Edison Excellence E

Accessory News

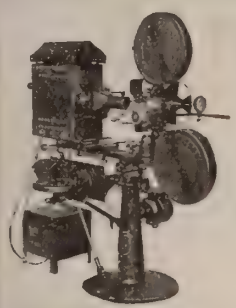
SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

MOTIOGRAPH

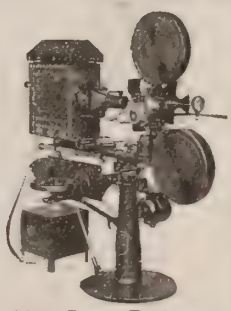
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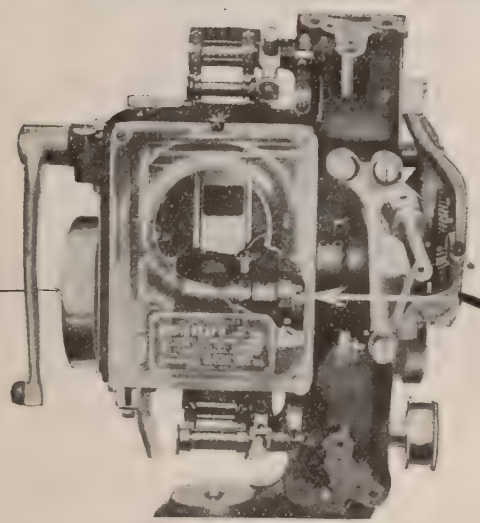
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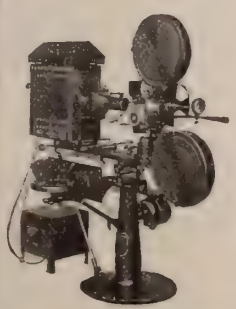
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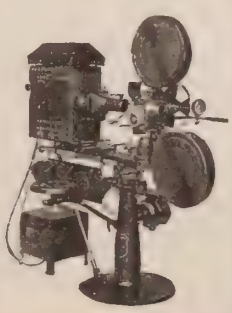


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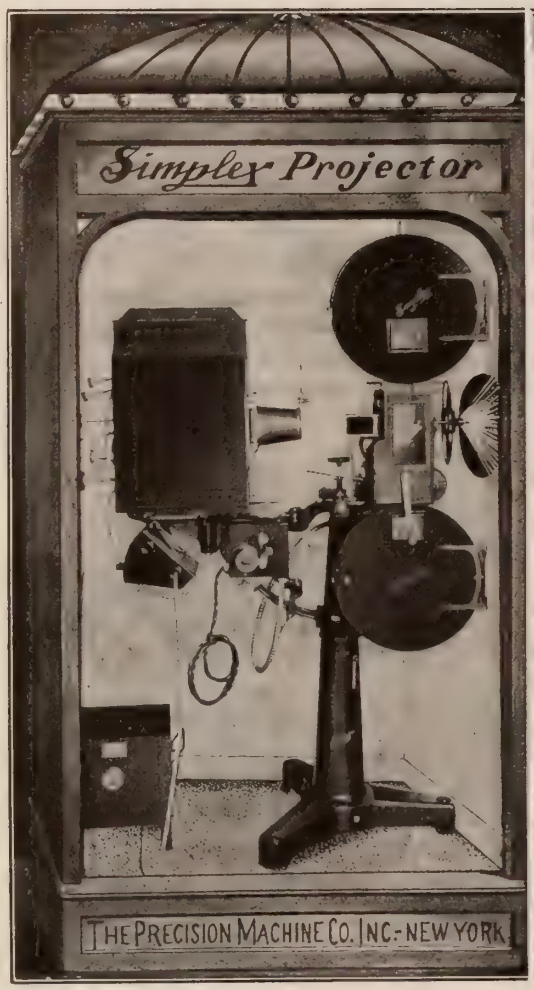
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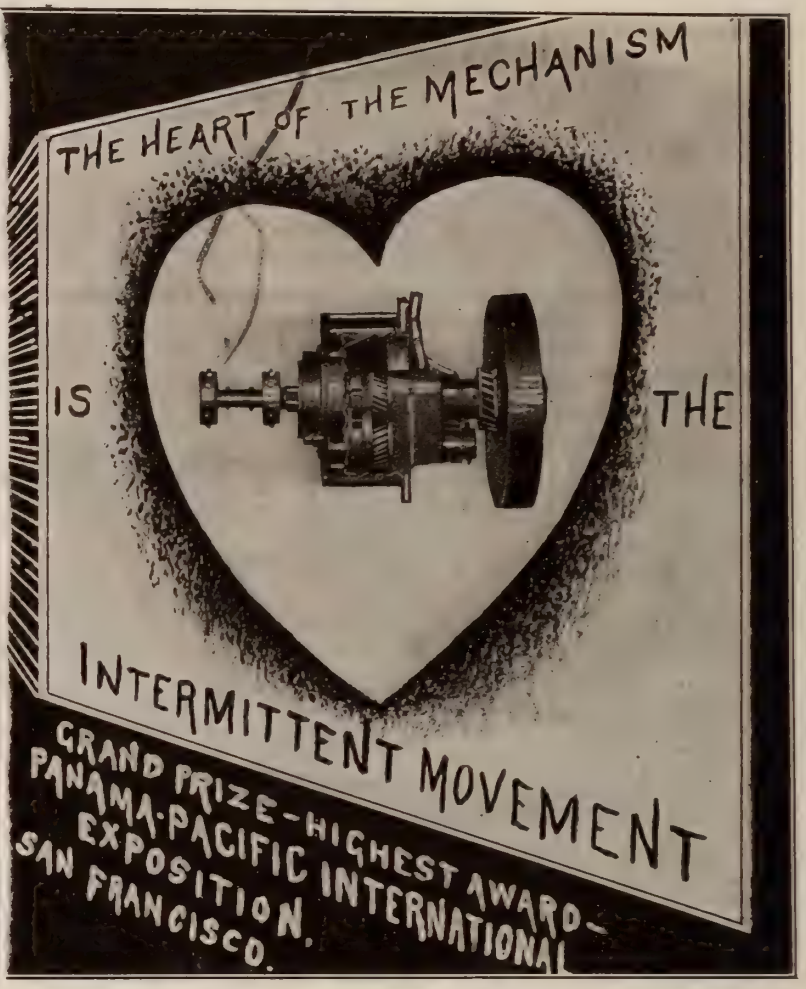
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Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

40—How would you demonstrate by comparison the generation and distribution of Alternating Current?

Ans.—It has been stated that Alternating Current surges back and forth over the entire electric distribution system and through the electric generator. In answer to question 36, there appears Fig. 26 which illustrates in a simple manner the generation and distribution of direct current, as compared with a water operated system. In Fig. 26, the entire system including all the moving parts operate continuously in one direction and the potential or water pressure is in consequence thereof, constant and uniform in one direction. The resultant power at the motor or other translating device is also continuous and constant.

The accompanying Fig. 29 illustrates a system of power distribution wherein "A" is an engine or motor of any suitable kind, driving continuously the oscillating pump "B." A study of the illustration will clearly show that for the direction given by the arrow on the belt from "A" to "B," the piston in "B" will force the water in the system through pipe "C," through the motor or engine cylinder "D," exerting a pressure on its piston which will turn the wheel "F" in the direction indicated by the arrow. At the same time it is evident that the water on the left-hand side of the piston in cylinder "D," will be forced back to the pump cylinder "B" through pipe "E." The continued action of the engine "A" will in the next cycle exert a pressure on the left-hand side of the piston in pump "B" and the water will then be forced through the system through pipe "E," exerting a pressure on the left-hand side of motor or engine piston "D," which will then move in the opposite direction, forcing the water back again to the pump cylinder "B" through pipe "C." You will from this illustration, see that by proper arrangement of piston rods, crank rods, cranks and proper flywheels mounted on the shaft of the motor or engine "D" continuous motion will be obtained at the point "F," but in reality the actuating movement or the power is oscillating or alternating, surging back and forth through the system.

Suppose you imagine the piston in "B" moving back and forth once every second that would give you 60 revolutions per minute at the crank "F" and proper results would be obtained with this method of operation, transmitting the power over a distance of 500 feet. Suppose now, that for some particular reason or due to not originally wishing to use this water power to drive a motor, the power plant "A" and "B" had been designed to operate with 10 reversals per second or 600 reversals per minute, and later on it was desired to install the engine or motor "D" at the 500-foot distance. Under that condition, if the system was operated, the piston "D" would give a speed of 600 revolutions per minute to the fly-wheel "F." You can imagine that the friction in the pipes and the spring effect of the water in the system, the water not being a solid,

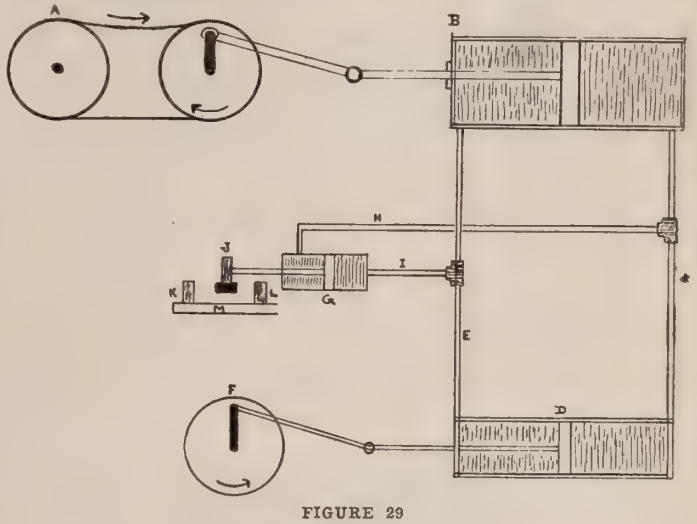


FIGURE 29

is considerable which would make the engine "D" inoperative at the higher speed. Here you have a physical demonstration of one of the reasons for the lower cycle A. C. system being more desirable for the operation of motors or electric generators. The impedance which represents spring effect in any transmission system of the kind referred to, increases with the increased reversals or alternations. Therefore, for power transmission for motors the lower number of reversals or cycles have been found desirable and are applied.

The student will find much food for thought in Fig. 29. You can imagine that with a high speed of reversal of the piston "B" the result at "D" will be much impaired even to such an extent that "D" would not move a sufficient distance to accomplish the full stroke required to revolve the fly-wheel "F."

New Edison Super Kinetoscope Marks a Great Advance

This "Superdreadnaught" Among Motion Picture Projectors, Now Completed and Ready for the Market, Produces an Absolutely Flickerless Picture, Utilizing in Its Construction a Secret Discovered by the Inventor—Advantages Over Any Machine of the Sort Previously Made, and Details of Operation, Fully Explained.

By J. H. HALLBERG.

THE rapid development in the character of the modern photoplay and the production of perfect motion picture films has created a demand for a motion picture projector different from the ordinary machines used during the past. Thomas A. Edison, the great inventor, has in consequence thereof devoted a great deal of time during the past few years to the development of a motion picture projector which will fill the most exacting conditions and requirements.

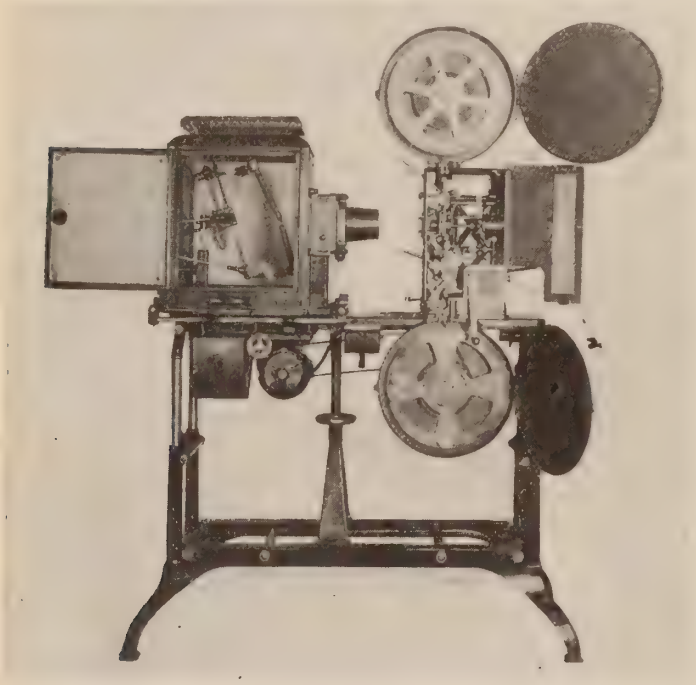


FIG. 1

The development of this machine was put into the hands of Adolph F. Gall, technical director of the Motion Picture Division of the laboratories of Thomas A. Edison, Orange, N. J. Under the direction of Mr. Edison, Mr. Call has produced a projector which is novel in many respects and which has advantages not possessed by any other projector on the market at the present time.

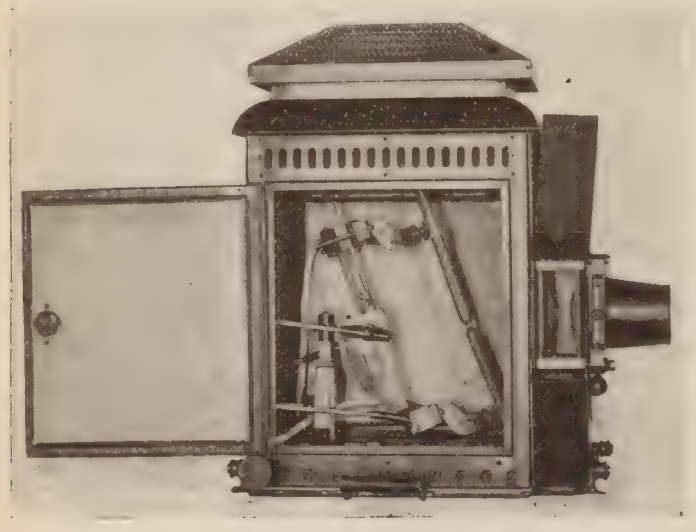


FIG. 2

In designing this machine the instructions were to produce the best at any price, and judging by the exhibition which the writer saw at Orange, Thomas A. Edison has certainly produced what he has set out to do.

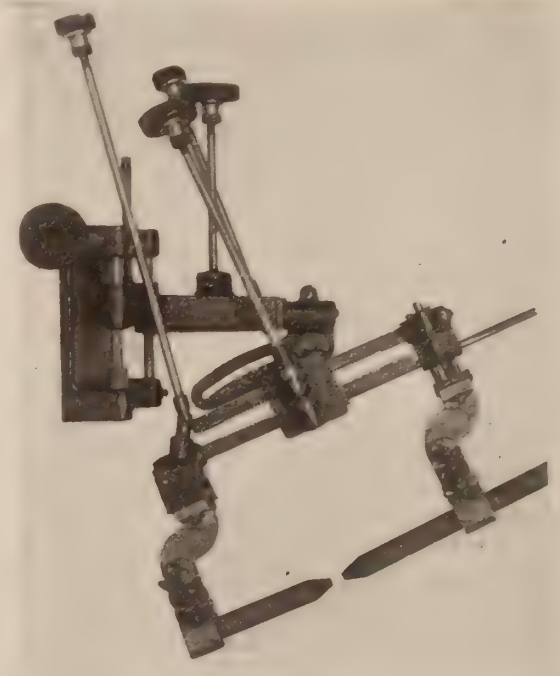


FIG. 3

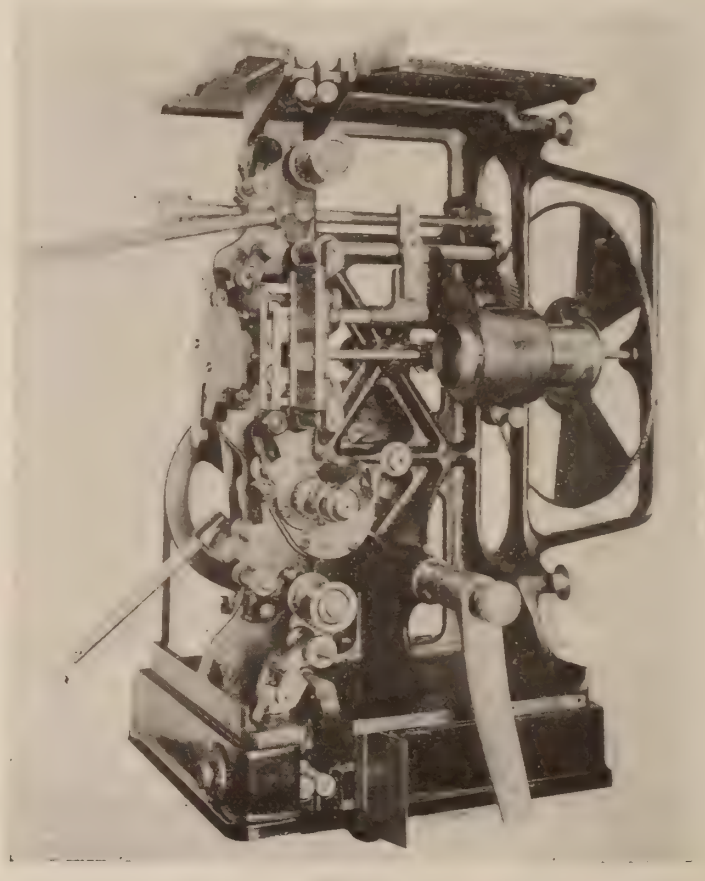


FIG. 4

The name "Super," as taken from the term "Superdreadnaught," as used in connection with the largest and most modern battleships, is well chosen, because the new Edison Super Kinetoscope

(*Continued on page* 124.)

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Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult.

New Edison Super Kinetoscope Marks Great Advance

(*Continued from page* 122.)

certainly is a superdreadnaught among motion picture projectors.

Fig. 1 illustrates the solidity, simplicity and beauty of its design. The lamphouse as illustrated in Figure 1, has, however, been modified since the photograph was taken, and now appears as illustration Figure 2. The change consists of a new perforated top fitting of such design that it is impossible through carelessness to put anything on top of the lamphouse which might be injured or ignited from the heat dissipated by the arc.

I offer the above explanation in view of the fact that Figure 1 is not an exact representation of the machine with the latest lamphouse.

The Table or Stand

The stand itself in Figure 1 is not of the pedestal type. That type would not be in keeping with the massiveness and rigidity —staunch dependability—found in every other part of the Super Kinetoscope. The stand of the Super Kinetoscope is of the design used in machinery where rigidity and stability are of vital importance, and is a distinct advance over other makes, and a radical departure.

The table or stand may be elevated or lowered to any required height or position, and may be instantly tilted to any desired angle. The legs of this machine are located so that they help rather than hinder all movements of the operator.

Simply loosening two nuts and operating a hand wheel adjusts the table quickly and surely to an almost micrometer nicety or accuracy. Although provision is made for it, it is not necessary to bolt the Super Kintescope to the floor, because of its own weight and rigidity.

The drive from the motor to the machine is accomplished through a countershaft provided with an adjustment to take care of varying lengths of drive belts. It is also provided with a roller clutch which disengages the motor drive from the machine should the machine at any time be hand driven. This is an excellent feature, as on all other machines the operator has to drag the motor when he is hand cranking. This is only another indication of the superdreadnaught nature of the Super Kinetoscope—adaptable, immediately and efficiently, to all conditions, ready, responsive and trouble proof.

Also, while the machine is motor driven, the hand crank is pendant, and cannot be run backwards as it automatically disengages itself. But unlike many machines which must take off the handle when it is electrically driven, the hand crank on the Super Kinetoscope may always be left on without being in the way of the operator and making it a friend, indeed, in its instant availability should anything go amiss with the current or motor.

The Lamphouse

The lamphouse (Fig. 2) is unusually large, substantial and built on scientific principles for the radiation of heat from the arc. The lower part—that part nearest the operator—never becomes uncomfortably warm, as the inside of the lamphouse is lined with transite board. Transite board is especially adapted to this use, as while it radiates heat, it is a non-conductor of electricity. Between the heat-radiating board—which is on three sides—and the outside of the lamp house there is ample air space.

This causes a current of air, when in operation, to pass steadily up along the sides of the lamp house and out of the well ventilated top.

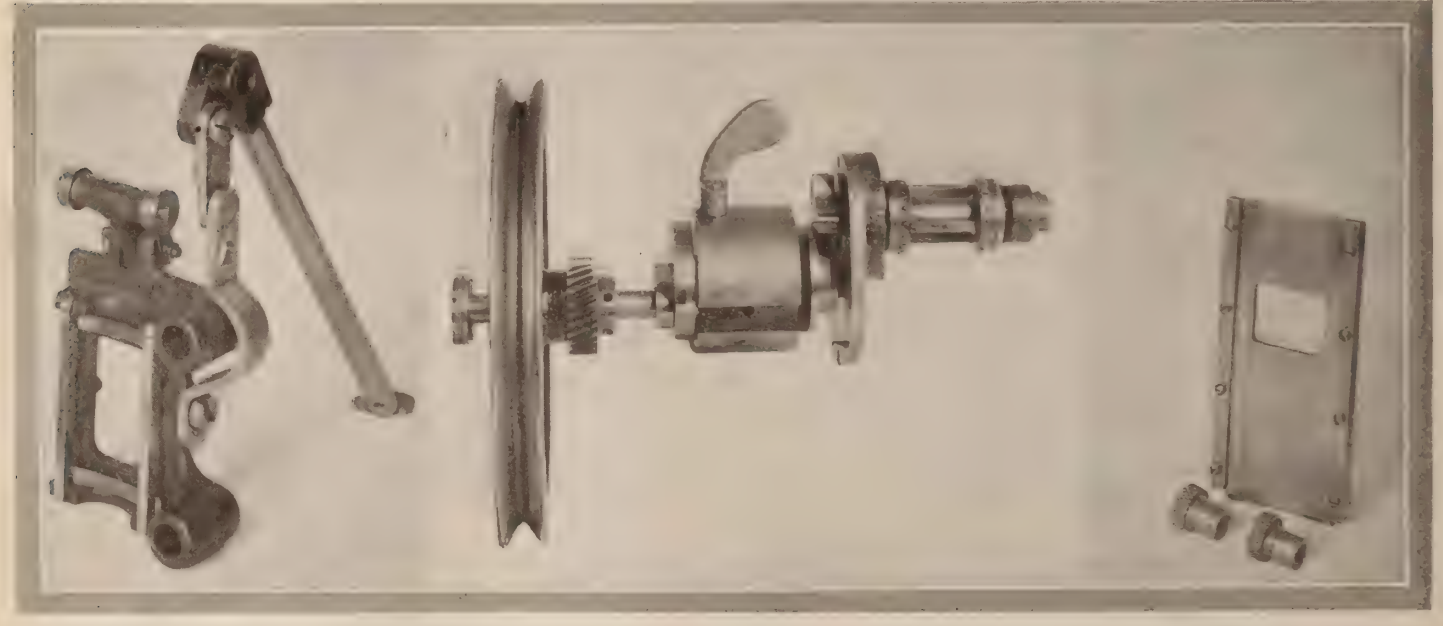


FIG. 5 FIG. 7 FIG. 6

The entire lamp house is in a sheet iron casing which serves to minimize the condenser breakage when heavy currents are used—a thing quite likely to happen on most other machines.

The lamp house top is perforated and gabled to obviate any possibility of there being accidentally placed on top of the lamp house any reel of film. This is in accordance with the most exacting boards of fire underwriters, not to speak of the protection it affords the exhibitor.

The lamp house is mounted on rollers so that with a very slight effort it can be shifted from the motion picture objective to the stereopticon lens.

The New Lamp

In the lamp of the Super Kinetoscope (Fig. 3) are found a number of efficient and convenient improvements and innovations. The lamp may be adjusted to any desired position from the vertical to an angular position of 30 degrees.

The carbon jaws are unique in design and are made of phosphor bronze and accurately machined to make absolutely sure perfect alignment and contact with the carbon. The jaws design is somewhat similar to the claws of a lobster. They will accommodate any size of carbon from one-half inch to one inch. Extended, the lower jaw will take an 8-inch long carbon and a 12-inch carbon in the upper jaw.

The jaws are also provided with extra long conductors which eliminate the possibility of the lead wires burning off at the terminals.

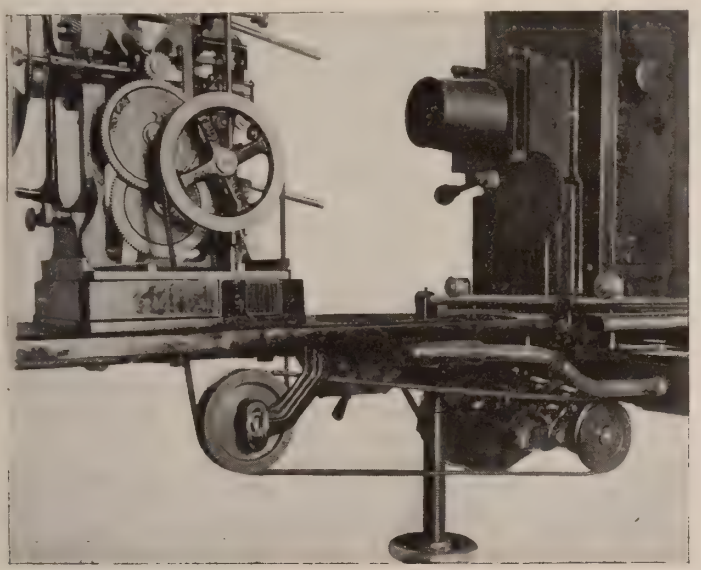


FIG. 8

The arc, which is of unusually sturdy construction, is of the rack and pinion type, and has a maximum current carrying capacity of 125 amperes.

The carbon gripping features of the Super Kinetoscope will appeal to every operator in its time and trouble saving features. While the jaws will grip the carbon with a tight and permanent grip, they will practically never break the carbon through this pressure, as the contact with the carbon is distributed over a large area instead of having the contact pressure all at one point, as in screw clamping devices on other machines.

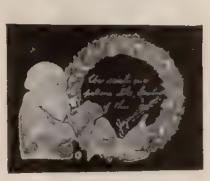
The jaws are independently adjustable so that the carbons may be "jack knifed" if such an arrangement appeals to the operator. The lower carbon jaw has a "right and left" adjustment and the upper carbon jaw a backward and forward adjustment. The convenience of the Super Kinetoscope here is again shown in the fact that all of these adjustments are made from the outside of the lamp house at the rear, and may be made while the arc is burning.

The forward and backward adjustments of the entire lamp can be accurately and quickly done by the rack and pinion adjustment.

The simplicity of good machine design is again evidenced in the fact that in the changing from or to any position, the position of the arc, with respect to the centre of the condenser, remains unchanged.

In the condenser mechanical provision is also made for that perfect and permanent alignment which makes for perfect pro-

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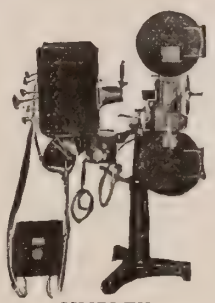
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Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core

We have received so many requests for samples that we have decided for the next week to send samples of **Reflex** carbons to everyone enclosing **twenty-five cents in stamps or coins.**

Be sure to let us know your amperage and whether you use D.C. or A.C.

To give **Reflex** carbons a thorough test, Mr. Manager, you should use at least fifty, to become thoroughly acquainted with their construction and burning. Carbons bear an important part in making your profits. It will pay you to try **Reflex** carbons. **Send us your order now.**

¾ x 12 plain cored, $10.00 per 100 carbons.
⅝ x 12 plain cored, $7.50 per 100 carbons.
⅝ x 6 copper coated cored, $3.75 per 100 carbons.
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If your dealer cannot supply you with **Reflex** carbons send cash with your order or instruct us to ship C. O. D., and we will fill sample orders in lots of fifty each in all the above sizes.

Watch our weekly advertisements. We want to help you get a better light.

JONES & CAMMACK
SOLE IMPORTERS
12 Bridge Street **New York City**

jection in the Super Kinetoscope. The lens mount is part of the casting which supports the lamp house and is in no way fastened to the lamp house itself. Quite the contrary, the lamp house is supported by this lens mount. Therefore, as is plainly seen, the optical axis or centre of the lens mount can never be disturbed or thrown out, through the warping of the lamp house from heat.

The lens mount will accommodate different lens systems—a combination of meniscus and bi-convex lens; a combination of meniscus and two plano-convex; or the conventional double plano-convex systems. Either may be as readily used in the adaptable and highly efficient Super Kinetoscope. In no other machine are these features embodied. Other makes require the use of auxiliary devices—more parts and more trouble—to meet these conditions.

The lens mount on the Super Kinetoscope is also provided with a simple but effective arrangement to accommodate and facilitate the spacing between the convex surfaces of lenses of different focal lengths. The lamp house is also adjustable to meet any optical system.

The Mechanism

The secret of the flickerless picture which the Edison Super Kinetoscope projects is due mainly to the one big truth which Mr. Edison's genius discovered—the *machine must be "built around" the flickerless shutter.* All previous designers of machines had gone at it the other way—the illogical way—of building the shutter into the machine, of making the shutter fit, or be adapted to the rest of the machine instead of, as in the Super Kinetoscope, adapting or designing the entire machine to the requirements of a theoretically and optically perfect shutter.

The Kinetoscope (mechanism in Fig. 4) is so designed that the picture is shifted in one-sixth of a revolution instead of the longer one-fourth of a revolution. As in other makes, this means fifty per cent faster and with a 3-bladed shutter three periods of darkness which are exactly equal to the three periods of light, and the movement so rapid that the shift takes place in one of the periods of darkness. This is the reason why, even with the mechanism running at sixty a minute and without any film, there is absolutely not a trace of quiver in the light.

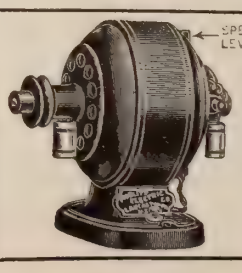
New Method of Threading

One of the most marked features of the Super Kinetoscope is its "straight line" threading. In it, threading is no more the slow, inaccurate job it has been. The film follows no tortuous, roundabout path in the Super Kinetoscope, to exhaust the patience of the operator—and the audience—when he "loses his loop," jams up the mechanism with crumpled film and ruins the films. The film in the Super Kinetoscope follows one straight line, direct from the upper magazine to the lower magazine. You do not have to fuss and guess, as with other machines, in making allowance for when threading the loops the hands are not used to form the loops.

The upper and lower sprockets on the mechanism (Fig. 4) are provided with a device to rotate them in either direction. Thus the loops may be quickly and accurately adjusted to any desired length without removing the film from the mechanism. These sprockets, too, are reversible; that is, when the sprocket teeth, from long use, wear perhaps more on one side than another, by simply removing one screw the sprocket may be turned end for end, thereby utilizing the other—the unworn—side. This means double life for the sprocket.

In threading the film is pulled straight down from upper to lower magazine and all sprocket rollers closed. Simply a half turn of a knob on the upper or lower sprocket sets the loop to the exact length required. The operation is most simple. By pulling outward on the knob the sprocket is released from its shaft and it turns backward or forward, increasing or decreasing the

(*Continued on page* 129.)



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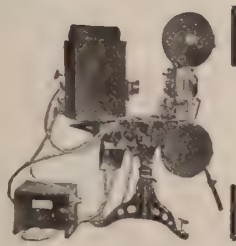
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MOTION PICTURE DIRECTORY COMPANY

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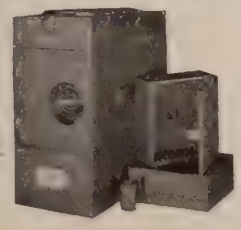
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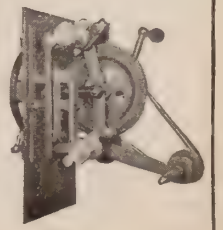


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Building and Furnishings

Edited by Nathan Myers

PROPER ELEVATION OF FLOOR AN IMPORTANT POINT IN THEATRE BUILDING

By A. F. Powers, Designer for the Decorators Supply Co.

IN a previous article the writer called attention to the many problems confronting the exhibitor in the erection of a modern theatre, and will in this and future articles attempt to take up different points which should be given careful consideration in order that he may avoid mistakes, which are too frequently made in the general arrangement of the theatre.

One of the most important points of consideration is the proper elevation of the floor so that the patrons in all parts of the auditorium equally well can see the whole picture without craning the neck to see around instead of over the people in front, which is disagreeable and interferes greatly in the comfortable enjoyment of the picture. While the principle involved is exceedingly simple, it is astonishing how many theatres are laid out without more than a haphazard guess as to the proper elevation necessary.

The bottom of the picture screen is seldom less than five feet from the floor, and the first row of seats seldom less than eight feet from the screen, therefore the first six rows (which are generally two feet eight inches back to back) should set on a level floor which brings you back twenty-four feet from the screen; the next six rows (measuring on this basis sixteen feet) should have an elevation of nine inches; the next sixteen feet an elevation of fifteen inches; the next sixteen feet an elevation of eighteen inches and so on, increasing the slope by three inches to each sixteen feet, which would, in an auditorium of one hundred feet, give an elevation of six feet and nine inches. The increase of the slope is necessary on account of the relative position of the screen, which is lower in relation to the rear seats than it is to the front seats.



INTERIOR OF THE STRAND

The opposite diagram showing the sectional view of the Saxe Strand theatre at Minneapolis presents an interesting study of floor elevation entirely different from the ordinary way of laying out the floor, in that the floor at the rear of the auditorium is only sixteen inches above the floor at the opposite or picture end, still the floor is dipped in the center so that the sight line from any part of the house is perfect, giving a clearance of twelve inches in every fifteen feet, which is sufficient.

The first row of chairs is ten feet six inches from the screen, and as the line of sight is below the level of the picture screen, making it necessary to look up somewhat at the picture, the floor slopes down the first thirty feet of seating space, gradually lessening the incline to a level floor line which extends the next fifteen feet and from there back sloping upward, gradually increasing the angle of elevation every six rows to the rear auditorium wall.

The benefit derived from this layout is the lack of a steep incline either at the front entrance or the rear exits, as nowhere is the slope more than three-quarters of an inch to the foot, thereby increasing not only the comfort but also the safety of the patrons, as the exits at both the front and rear ends are without steps or even a steep incline.

This principle is applicable only to theatres which have no stage, as the sightline of the patrons is mostly below the level of the stage and therefore they would be unable to see the stage floor at the rear.

MINUSA CINE PRODUCTS COMPANY FEELS FORCE OF GOOD TIMES

JUDGING from the many orders pouring into the offices of the Minusa Cine Products Company, of St. Louis, the picture industry is preparing for big business for this fall and winter. E. R. Anderson, one of the high officials of the company, says that the orders have been unusually large, and come from all parts of the United States and Canada for Minusa Gold Fibre screens.

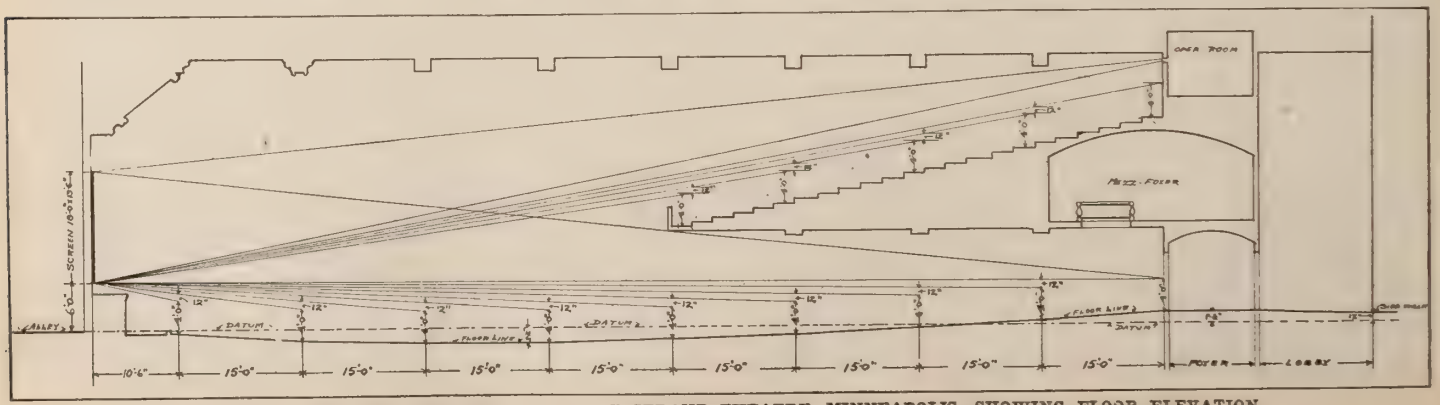
Some of the screens shipped recently went to Marshalton, Iowa; Boston, Mass.; Colorado Springs, Colo.; Jonesboro, Ark.; Cleveland, Ohio; Seattle, Wash.; Hamilton, Ont.; Farrel, Pa.; and Rosebud, Tex. New office and factory forces have been added to the Minusa Cine Products Company, and Nat. I. Brown, the sales manager, is nearly always away somewhere looking after rush orders and estimates.

BLOOMFIELD ON EXTENSIVE TOUR FOR SATIN GOLD FIBRE COMPANY

E. P. BLOOMFIELD, formerly a supply man among the picture companies in Pittsburgh is now connected with the Satin Gold Fibre Screen Company of Detroit, Mich.

He arrived in Pittsburgh recently and visited a number of his friends there.

He will visit many of the Eastern cities before returning to Detroit. He also plans a long trip through the South and Southwest.



SECTIONAL ELEVATION THROUGH THE SAXE STRAND THEATRE, MINNEAPOLIS, SHOWING FLOOR ELEVATION

EDISON SUPER KINETOSCOPE MARKS GREAT ADVANCE

(*Continued from page* 126.)

loop. Let it go and the sprocket instantly re-engages with the shaft.

The Magazine

The winding hubs in their greater diameter mean a distinct advantage to all exhibitors in that they will save the film much wear and thereby make better pictures for all. The hubs of the Super Kinetoscope are three times the diameter of the regular hub in general use. They are 4 1-2 inches in diameter. To get the proper initial speed on the smaller—the regular—hub, the film must travel around the hub three times as fast and be subjected to three times as much abrasion as on the Super Kinetoscope, the regular hubs being but one-third as large as those on the Super Kinetoscope. This, of course, scratches the film badly, particularly the first and last of the film. These larger hubs, too, means less wear on the mechanism as well as less wear on the film.

The upper and lower magazines are uncommonly substantial and enduring. Made of heavy pressed steel and seamless, the magazines and doors cannot possibly become bent or warped. They measure full sixteen inches in diameter and will accomodate 2,000 feet of film. The magazines' hinges are richly nickeled and to be had with or without springs, complying with the requirements of the various boards.

Absolute Permanent Focus

Another striking feature of the Super Kinetoscope is the positively permanent focus which it maintains, once adjusted. The focusing device is part of the mechanism, the lens tube being mounted in the mechanism casting. There is an adapter ring so that the lens may be adjusted to any position and then clamped rigidly in place by a tightening thumb screw. The lens is focused by a thumb screw which moves the casting forward and backward. The lens is therefore left in absolute, unchanging alignment with the aperture. No amount of vibration—if there was such vibration in the Super Kinetoscope—can jar loose the lens and throw it out of focus. This remarkably simple arrangement eliminates the necessity of the rack and pinion jacket, as only the lens tubes are used. Whatever wear there might be in the lens focusing is automatically taken up on both screws, assuring always that same rigidity and permanency of alignment.

Here, as everywhere else in the machine, the design is also more convenient to the operator. He can, with this arrangement, focus from the rear instead of the common and awkward front focusing. This feature is especially convenient when the operator cranks with the right hand. His left hand is free to focus readily and quickly.

A New Kind of Film Gate

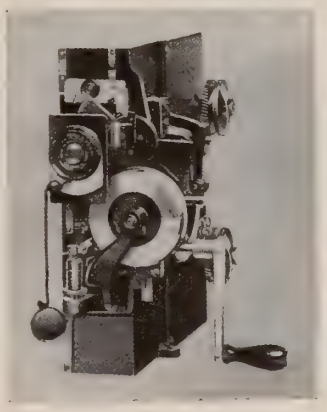
The film "gate" (Fig. 5) on the Super Kinetoscope is really not a gate at all, as it is not hinged. It is ingeniously devised to slide along on two rods and is quickly opened or closed by the single downward or upward movement, respectively, of a lever or handle. The "gate" has two hardened, highly polished solid steel runners which are pressed against the edges of the film by two equalizing springs. These instantly grip the film and insure, at all times, a perfect equal tension on both sides of the film which gates on other machines, because of their mechanical principles, cannot have. The tension on the Super Kinetoscope steel runners or shoes is controlled by convenient thumb screws. The eliminating of hinges, with their consequent wear and lack of constant perfect adjustment, substituting for them the positive action of this new Super Kinetoscope film "gate" is in keeping with the admirable mechanical perfection attained in this superdreadnaught model.

The aperture plate (Fig. 6) is easily removable and readily cleanable. It is so designed that it will practically never wear out, as it is protected on either side of the plate by two thin strips of highly tempered steel which, however, are replaceable in less than five minutes and at a trifling cost, insuring practically a new plate each time. Four small screws on each side hold this strip of steel in place, under which is clamped a very thin wide strip of spring steel which furnishes the actual track for the film. This type of plate does away with the commonly seen stretching of film from passing the aperture plate. The lens, aperture plate and revolving shutter are always in a fixed relative position.

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Just the Thing for Chaplin Nights

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One of the most radical departures in the Super Kinetoscope is its method of framing the picture. Where in other makes the mechanism is moved up and down to effect the framing, on the Super Kinetoscope it is remarkably simplified by moving the film instead. Any such method of framing that involves this shifting of the mechanism itself is bound, as has been proved so often in daily experience, to be a constant source of trouble in, for instance, throwing the shutter out of synchronism or the correct relative position. With the Super Kinetoscope innovation in framing, the shutter and the framing device always remain in a permanent correct position, and there is never any need of a device for resetting the shutter. This insures perfect alignment, absolute and unchanged, for the lens, the aperture plate and revolving shutter.

The gears are not concerned or do not enter into the framing movement, with the result that the shutter, once adjusted, is always adjusted.

Framing is effected by simply raising a lever or handle which connects with a roller. This roller presses the film against another roller—just below the aperture plate (see Fig. 4). and against the intermittent sprocket, thus forming the loop. This looping action pulls the film further down over the aperture plate and frames the pictures, quickly and accurately.

The Flickerless Feature

The very heart of the secret of the flickerless picture which the Super Kinetoscope projects is found in a most ingenious adaptation of the Star and Geneva movement. The innovation is this: The movement of the cam is accelerated by an "accelerator" (Fig. 7) during its engagement with the star wheel accelerating the cam so that the picture is shifted in one-sixth of a revolution instead of in the one-fourth of a revolution found in other machines. The result is the long-sought movement of a true 6 to 1 —the ideal in projection. This 6 to 1 movement gives the ideal 3-wing shutter possibility of fifty per cent light and fifty per cent darkness—the scientific and optical reason and secret of an absolutely flickerless picture—a picture without "travel ghosts" or even a trace of projection imperfections. The star wheel and cam are of the enclosed type and run in oil, and are hardened and ground.

The cooling arrangement is as much improved as other parts of the mechanism. The fire shutter (see Fig. 4) is so devised that it never fails to work. It is over two inches removed from the film. In front of the fire shutter is also an auxiliary cooling plate and in front of that is another radiating plate. These ingenious precautions allow plenty of air to pass through, cooling quickly and steadily, so that fire could not possibly start at this source while the fire shutter is down, even if the light were long standing.

The Rest of the Mechanism

The bearings are all made of finely tempered tool steel, accurately ground and lapped to a fine finish. All bearings are provided with oil cups.

The gears are large and substantial, and are of the helical type —the type erroneously called "spiral"—are accurately generated, not cast.

The take-up is all gear driven, thus eliminating trouble making belts and chains. The tension of the take-up is adjustable. There are but two parts in the entire machine which require pins. This feature makes the disassembling of the machine an astonishingly simple task, as each part is held in place by a screw in the end of its shaft.

This is just typical of the simplicity attained in this super-dreadnaught machine.

The projecting mechanism, which is cast as one solid piece insuring the greatest rigidity and permanent alignment of all parts, is entirely enclosed in a fire proof casing. The front or right hand door has a long window of wired glass, the full length of the door, which on account of the straight line threading feature of the Super Kinetoscope, makes the entire film track visible all the time the machine is in operation. The right and left doors can be opened without interfering in the least with the crank handle, making all parts of the mechanism immediately accessible for oiling or for any other purpose.

(*Continued on page* 136.)



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CHICAGO, ILL.



Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

ARIZONA

W. E. TAYLOR opened a new theatre in Oatman on November 3. Oatman is the latest gold mining camp, is "dry" and has a population of more than 5,000.

Fire which originated presumably in defective electric wiring of a motion picture theatre at Lowell, a suburb of Bisbee, destroyed a block of buildings including the theatre. The damage totals $65,000.

CALIFORNIA

The Poppy theatre on Sixteenth street, near Valencia, San Francisco, has been opened again after extensive alterations with the price of admission raised to 10 cents. A fine foto player is one of the leading improvements.

The Electric theatre on Church street, San Francisco, formerly conducted by Davis Brothers, is being remodeled and will be practically a new house when the work is completed.

A permit has been granted to Marot & Webber to conduct a moving picture theatre in the T. A. Work Building on Lighthouse avenue, Pacific Grove.

Work is under way on the new moving picture theatre for Adolph Kutner at Fresno. The house has already been leased to an exhibitor of that city.

The old Helm theatre at Richmond, is now being conducted as the Regent theatre by Mrs. Dobyns.

V. Preston has disposed of the Ocean View theatre at San Francisco to F. Kuitzig, who plans to make a number of improvements.

Vernon A. Palmer, manager of the Empress theatre at Sacramento, has announced his intention of opening a moving picture theatre in a small town near there.

The Princess theatre on Thirty-fifth street, Oak Park, has changed hands, and is now being conducted under the direction of Mrs. C. Siebert.

The Idle Hour theatre, a new house at Woodlake, has been opened by O. Snyder.

The Novelty theatre at Napa, which has been closed for some time, has been taken over and reopened by F. Hater, who for a long time conducted the Opera House at Hanford.

Matthews and Chambers have taken over the Alcatraz theatre at Oakland.

CANADA

The Empire motion picture theatre, erected by Berhold Hopp at Peace River Crossing, Alberta, British Columbia, is unusually comfortable for so small a town, and has a seating capacity of 300. The floor has a slight pitch, and the equipment includes a stage 24 by 24 feet, so that theatrical performances may be given if desired. The house opened December 1.

CONNECTICUT

Samuel J. Kantor has taken a lease on the motion picture theatre in the proposed $20,000 store building to be erected in Westport by Epstein and Joseloff of Norwalk.

The Auditorium picture theatre of Devon, was recently reopened.

Windsor Locks is to have three motion picture theatres in the future, as the New Idea Society has started to build a picture house in Grove street, which will probably be ready for business by January 1.

ILLINOIS

George D. Greenough and C. A. Flinn have purchased the Grand motion picture theatre at Sterling, from Robert LaGrille. The house will be enlarged, redecorated, a modern system of ventilation will be put in and a pipe organ installed, according to plans now under way.

Messrs. Nelson, Schwindler and Sohm have opened their new Belasco motion picture theatre at Quincy. A feature of the new theatre is that it has twelve boxes arranged in the most desirable places before the screen.

According to Charles T. Smith, former manager of the Star motion picture theatre at Elgin, Bodkin & Kein, of Chicago, are planning to erect a new motion picture play house in Elgin.

The new Spencer Square moving picture theatre was opened to the public for the first time Wednesday, November 24. The theatre has a seating capacity of 1,000, the seats being very roomy and the rows being placed far enough apart that there is no crowding.

Emil Wykofska, of Springfield, has been granted the right to open a motion picture theatre at 1836 South Fifteenth street.

KANSAS

A motion picture theatre is to be erected in the rear of the Central Office Building, Salina. It is already leased by Herbert Thatcher.

KENTUCKY

Both the Rex theatre and Roman's Opera House at Lancaster, have been leased for a term of years to Green C. Walker. The Rex theatre will be closed while the Opera House under the management of Mr. Walker will remain open with a picture program.

The management of the Walnut theatre, Louisville, which has been putting on Triangle films for the past few weeks at prices ranging from 15 to 50 cents, have reduced the admission to 10 and 20 cents. Instead of only one afternoon and one night show as heretofore, continuous shows will be given from 11 o'clock in the morning to 11 at night.

Roy D. Stamler, proprietor of the Royal theatre at Walton, and the Duncan theatre at Falmouth, has opened a new picture house at Crittenden.

Algin Daniel has taken over the Opera House at Irvine, and will continue the former policy of the house, giving a picture show daily.

M. G. Weiseger, proprietor of the Colonial theatre, Danville, has closed his house for a few weeks during the period of a religious revival which is being held in that town. Improvements will be made in the theatre during the time it is closed.

LOUISIANA

Sid S. Levy, who until recently was connected with the General Field Company's exchange in New Orleans, is again an exhibitor. He has constructed a 1,000 seat house at Ursuline and Dorgenois street, which he has christened the Eugie theatre. Mr. Levy formerly was owner of the Roseland theatre, 606 Frenchmen street, and is well known to exhibitors in the Crescent City.

It is rumored that St. Charles street, New Orleans, is to have a new house that will cost $35,000. The location probably will be in the 400 block, four blocks off Canal street. A Mr. Billet, a business man of New Orleans, is said to be back of the project. details of which are lacking.

The Dreamland theatre, Shreveport, which is owned by the Hippodrome Theatre Company, has been overhauled and repaired, and is now open again.

MAINE

The Leeman block on Water street, Lubec, is being moved to accommodate a motion picture theatre.

MASSACHUSETTS

The motion picture theatre in Medway, formerly owned by

Fred B. Joyce, is now in possession of Sheldon and Poole, of Rockland.

The $30,000 Strand in Haverhill, operated by Goldstein Brothers Amusement Company, was recently destroyed by fire.

The Inman Square theatre, Cambridge, owned by Michael O'Leary, chairman of the Democratic State Committee, and his brother Dennis D., opened last month before a large gathering of notables, including Governor Walsh.

MICHIGAN

Walter Jacobsen, manager of the Strand theatre in Lansing, is soon to open a new theatre in that city.

Bursma and Gannon, of Grand Rapids, are erecting a two-story motion picture theatre building in Holland. It adjoins Meyer's music store.

C. H. McLaurin has sold the Princess picture theatre, Manistique, to Edward Garden and Laurence Boudin.

MISSISSIPPI

A. D. Treloar, formerly of Moss Point, will soon take charge of the old Fredericks Brothers' theatre in Pascagoula.

MISSOURI

The American theatre, at 12th and Barton streets, St. Louis, was sold by John Michael, who is retiring from the picture business, to John F. Brinkmeyer, who will make some repairs before reopening the house. Mr. Brinkmeyer also leased an airdome adjoining the theatre, which seats 1,200 persons, the house seating 700. The American has a complete electricity generating plant in the rear of the building, and an auditorium 45 feet wide, with no posts to obstruct the view.

The Delmar theatre, at Delmar and Kingshighway, St. Louis, has opened again after being closed for repairs, after Benjamin P. Stromberg bought the property from the Crawford interests. C. A. Maberry, who managed the house when it first opened two years ago, is again in charge of the Delmar, which will show a feature program, changed four times a week, with a continuous performance on Sunday from 2 to 11 p. m., at ten cents admission.

The Dixie theatre, 13 North Broadway, St. Louis, formerly known as the Sun, which has been closed for a long time, opened on Thanksgiving Day with J. H. Kientzle as manager. Five reels of pictures for five cents is the policy of the Dixie, and a continuous run from 9 a. m. to 11 p. m.

The Garrick theatre, Sixth and Chestnut streets, St. Louis, has become an all picture house under the management of the Cincinnati Amusement Co., who have taken an eight year lease on the property, and will be under the personal management of W. E. Jackson, of Cincinnati. The Garrick has just closed the engagement of the "Birth of a Nation," which had the longest run St. Louis has ever known.

The Ritz theatre, on Sixth street near Olive, St. Louis, formerly a famous restaurant, will open early in December with features. More than $25,000 has been spent in transforming the restaurant into a beautiful theatre, which will seat 1,000 persons. The building has been made fireproof, and will be one of the de luxe down town theatres.

NEBRASKA

Hugh McCaffrey is building a motion picture theatre at 3307 Leavenworth street, Omaha, to cost $10,000.

NEVADA

P. W. Hull and C. O. Fleming, of the Consolidated Amusement Company, have taken over the Liberty theatre at Ely.

NEW YORK

Manager Clarence E. Daley will have extensive alterations made to the interior of his Auditorium theatre, Castile, in order to properly handle a higher class of pictures than has ever been shown there. Roller skating will also be discontinued at this house.

An interest in the World in Motion theatre, Glens Falls, has been purchased by Ira F. Spencer, of Sydney, and with Mrs. Spencer he has taken up his residence in that city. Mr. Spencer is experienced in conducting motion picture houses.

Floyd C. Vickers, of Newfane, has leased the Town Hall, La Salle, for Wednesday and Saturday evenings, the balance of the fall and winter season to inaugurate a motion picture entertainment on those nights.

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OHIO

George Haller, Port Clinton, is having plans drawn for an $8,000 motion picture theatre.

The Liberty theatre, better known as the "Little Liberty," to distinguish it from the big house of that name, has been sold by Paul Ulesker to a Cleveland company formed by Frank I. Hogan. This house is located on Fulton road. Mr. Ulesker retains his interest in the Addison theatre, Cleveland.

A $12,000 addition will be built by the management of the Alhambra theatre, Canton, by Ney & Bermower.

M. Greenwald has taken a partnership interest in the Market Square theatre, Cleveland.

The Savoy, 103rd street and St. Clair avenue, Cleveland, is the newest theatre to open. The house seats 1,200. Herman J. Garfield is manager.

The Wind-A-Meer is another new theatre just opened in Cleveland.

OREGON

R. A. Redfider has bought the Star theatre at Heppner, from J. B. Sparks.

PENNSYLVANIA

The United Theatre Company, Wilkesbarre, is soon to erect a picture theatre in Luzerne avenue, W. Pittston. The United, of which C. K. Trumbower is president, is capitalized at $250,000.

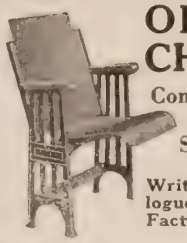
C. A. Wagner and John Wishart, proprietors of the Globe theatre, Connellsville, are altering the building at Main street and Mountain alley for use as a 700 seat picture theatre. The estimated cost of altering and equipping is $10,000.

The Regent theatre, Shamokin, under the management of Bingham, Crose and Cohen, opened on Thanksgiving Day.

The Royal Palace picture theatre, 2716-18 Girard avenue, Philadelphia, has been sold by Spiers Brothers to Benjamin Shindler for a nominal consideration subject to a $15,000 mortgage.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

WANTS MORE HELPFUL SUGGESTIONS FOR MUSIC WITH HIS PICTURE

M. J. S., Pottsville, Pa.—*As a subscriber of* MOTION PICTURE NEWS, *which I esteem highly, I have availed myself of the privilege of asking your assistance in helping me to build up the efficiency of my little orchestra. I am running nothing but productions each day made by the V-L-S-E, the Equitable, the Mutual Film Corporation (Mutual Masterpicture, Pathé's Gold Rooster productions, George Kleine's, and the Fox).*

I am getting some musical suggestions in cues from these different exchanges, but all my subjects are not being supplied with suggestions.

I also wish to ask you to give me some idea of what class of music to play for Kleine's Mrs. Fiske in "Vanity Fair." We have four pieces of music consisting of the piano, violin, flute, cello, and I would deem it a great favor to be favored by a prompt reply.

You are in the same quandary that hundreds of exhibitors before you have been. You have one advantage over the many that have tried to do what you are doing; viz.: you will not have to wait long to realize your desires. You are evidently getting the Music Plots for your Pathé and Equitable pictures. If not, ask for them at your exchange or write directly to the manufacturers. For the others I have memorandum plots, which are similar to the ones appearing in the NEWS.

They would be of little use to you unless notes would be added, which it is impossible for me to do as it requires too much time. To be done correctly it must be done at the time of seeing the picture, when the picture is still fresh in your mind. My directors are all taught to the meaning of my work and I am in daily contact with them, consequently much of the detail can be omitted.

Unfortunately I have not seen "Vanity Fair" and can therefore not answer your question. You have an excellent combination for playing pictures and I want you to succeed. As I have so often said, every interested exhibitor should write and then write again to the producers of film that they need the music plots for the pictures, for this is the only means whereby you can hope to get relief.

Some of them will answer that they have tried it and their suggestions have been criticized, but this is a lame excuse. The same producers of film have had directors and camera men making pictures that were worse than poor and they changed their directors until they made pictures that were not critized.

Most producers are seriously thinking of the music and the picture and it only requires the united efforts of the exhibitors to get plots that can be used by the exhibitor to good advantage.

OMAHA CENTER OF NEW CIRCUIT OF PICTURE THEATRES

OMAHA is the center of a new photoplay circuit of houses, operated by the recently formed Empress Theatre Co. The company has taken over the Empress at Omaha and opened a new Empress at Kansas City immediately afterward. An Empress theatre will be opened in Denver early in December. Other cities are to be added to the circuit until a chain of fifteen or twenty houses will look to Omaha's booking agency.

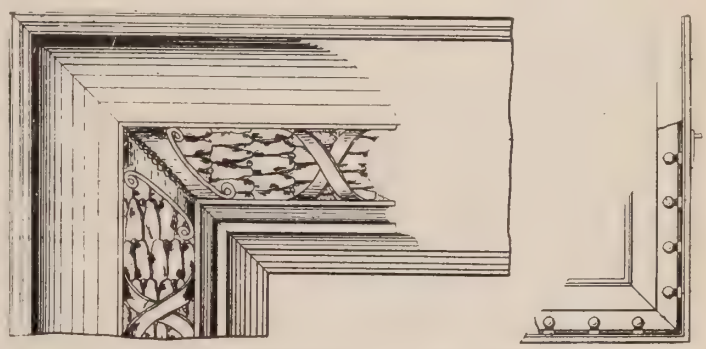
W. Ledoux, heretofore of Winnipeg, Canada, but now of Omaha, is president and manager. A. Lemarquand, a successful exhibitor in Nebraska and Iowa, is vice-president, and Paul Lemarquand, of Minneapolis, is secretary-treasurer. The new company has been organized as a Nebraska corporation.

FEATURESCOPE, FRAME AROUND THE SCREEN, LATEST INNOVATION FOR PICTURE THEATRE

IN the steady progress of improving the presentation of motion pictures by perfecting the projection, screen, etc., a new wrinkle has made its appearance. This latest innovation consists of a frame around the screen. This frame is made of plate glass and is shaded and stenciled, so that the invisible low candle power lamps behind it give a most realistic picture-frame effect.

A representative of MOTION PICTURE NEWS inspected a Featurescope, as this frame is called, in the Majesctic theatre in Streator, Ill. The added effect given to the picture by this invention is really impressive. At a distance of a few feet it is impossible to realize that the frame is a flat surface of glass, and not a carved moulding. It seems like a beautiful, hand-carved border, diffusing a ruddy, ruby glow.

The light is indirect, consequently no sharp rays shoot forward and conflict with the light on the screen. This subdued glow not only seems to add a finished touch to the picture, but livens and gives warmth to the front of the house. The Featurescope has the effect of adding depth to the picture, an effect which is



DETAILS OF THE FEATURESCOPE: Left, THE MOULDING FRAME IN PLACE AROUND THE SCREEN; Right, ARRANGEMENT OF THE LIGHTS

obtained by dividing the frame and the screen by a wide black moulding border. The background is thrown backward and the foreground forward, which results in a much better perspective. The cold, metallic effect so noticeable in pictures ordinarily projected is practically eliminated, and the disagreeable flicker is minimized—apparently absorbed in the contrasting colors.

Mr. Day, manager of the Majestic theatre, expressed his satisfaction with the Featurescope in very strong terms. He said that patrons had been attracted at first by the novelty of the device, but they now come because the pictures are more restful to the eyes. He has sometimes left the screen unlighted, but the audience has complained when he has done this, claiming that their enjoyment had been marred.

Mr. Davis, the inventor of the Featurescope, is a technical expert who has been connected with the Barley Manufacturing Co., of Streator, Ill., and has devoted several months to perfecting this device.

CLEVELAND BRANCH FOR MANHATTAN SLIDE

THE Manhattan Slide & Film Company has opened a branch studio in the Advance Building, 1514 Prospect Ave., Cleveland, Ohio

PLAN FOR YOUR ORGAN

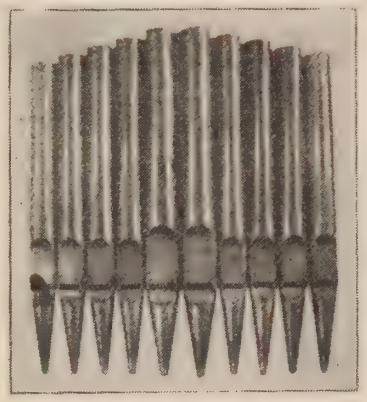
A certain theatre owner who built what has been called "the handsomest picture theatre in America," signed the contract for his Kimball Organ on the day the company operating that particular house was incorporated.

This man wanted the architect and the organ builder to consult together and make proper provision for the organ in the original plans, without costly and time-wasting alterations. He wanted—and got—the utmost in musical quality and architectural beauty.

The modern divided electric theatre organ is more intricate than the building which contains it. To wait until the house is nearly ready for occupancy and then to stick in a "stock" instrument of some sort is an unintelligent procedure, unworthy of the men who in so short a time have built up the second greatest industry in America, and is unprofitable.

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EDISON SUPER KINETOSCOPE MARKS GREAT ADVANCE

(*Continued from page* 130.)

The crank is of the clutch type, and when not in use disengages itself automatically, hanging straight down and never being in the way when opening or closing doors.

The Motor

The motor drive (Fig. 8) is entirely closed and is provided with a mechanical speed-changing device which is simple, efficient and "fool proof."

The operation of the motor is not affected in the least no matter at what angle the machine is set.

The torque of the motor is greatly in excess of the power required to drive the machine. This generous provision insures certain steady running and freedom from heat in the motor which so often results in many machines where there is not abundance of power provided for.

The speed-changing device (see handwheel next to switch, Fig. 1) is one that has stood the test of time—the best and only test of mechanical design. It never wears out and there is nothing about it to get out of order. As would be expected from this, it is also simple in adjustment.

The finish of the Super Kinetoscope is in accord with its substantial design. The entire machine is black enameled and highly polished nickel trimmed, giving it a beautiful appearance. The magazines and mechanism head for projection and optical reasons are finished with optical black.

Editor's Special Comment

During the test in the laboratories at Orange, the Edison Super Kinetoscope produced an absolutely flickerless, steady picture at normal speed. The construction of the machine permits it being installed in almost any existing booth, without special foundations.

Outside of the points referred to above concerning the design and construction of this machine the application of an automatic device which will instantly stop the machine in case the film should break, is herewith for the first time applied by a manufacturer of motion picture projectors. The Edison Super has a roller bearing against the film just below the lower sprocket. When the film is slack, as might be the case with a defective take-up or broken film, the roller of its own tension and weight automatically opens an electric circuit which controls the driving motor which then becomes inoperative, putting the machine at rest. If the film is in proper position the roller with its jointed support and contact arrangement as illustrated in the lower left hand corner of Fig 4, is supported by the film, causing contact to be made for the motor circuit which then operates and drives the machine in the regular way. The contact, which is enclosed in the base, can also be operated by the small hand button illustrated on the base of Fig. 4. The contacts within the base do not make and break the main motor current. The make and break is what you might call an auxiliary arrangement which carries a very small amount of current and is therefore thoroughly practical and not likely to get out of order as has been the case with many inferior devices put on the market as auxiliary attachments to various makes of machines which have proven unreliable.

The editor considers this new automatic stop, which may be operated by hand as well as by the film in case of failure, of great importance in that it protects the film from injury and also protects it against fire, due to the accumulation of a broken film within the machine which would ultimately clog the mechanism and become ignited.

The straight threading of the film and the disengagement of the upper and lower sprocket in making the loop at top and bottom after the machine has been threaded are important features. They contribute to the longer life of the film and obviate guess work as to the length of the loop. As a matter of fact, the loop can be increased or decreased in length almost instantly, as it is unnecessary to disengage the idlers and to actually lift the film off the sprockets.

The machine looks and operates right. The price is between $600 and $650.

The sales organization is under the able direction of L. C. McChesney and J. W. Farrel, and Motion Picture News extends its best wishes for the prosperity of this welcome improvement tending to better projection.

Music Plot For "A Woman's Past," Fox Feature, Five Reels

By Ernst Luz. Projection Time One Hour, Ten Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

PART 1.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Andte Intro & Polka	"Lucky Day" (Hawkes & Son)	"The Answer."
2.	Short Intro & Waltz	"Sweet Repose" (Jos. W. Stern & Co.)	"The Price."
3.	Desc. (Path)	"Tale of Two Hearts" (M. Witmark)	Connects 1 & 2.

PART 2.

			After "Yes, old friend, come right up."
4.	Desc. (Hy-path)	"Legende" by Triml (G. Schirmer, Inc.)	"A few years later, etc."
5.	Waltz (Leg)	"Le Poeme" (Jos. W. Stern & Co.)	Husband receives letter to report for military duty.
6.	Desc. (Path)	"Dawn of Hope" (C. Fischer)	"Passing years."
7.	Inter (Light Desc)	"Tropico" (Cundy & Co.)	Connects 2 & 3.

PART 3.

			Mother and child exit from house.
8.	Desc. (Hy-Dr-Path)	"Cavatina" by Raff	"Again the shadow moveth, etc."
9.	Waltz (Hy-Oriental)	"Valse Slave" (Jos. W. Stern & Co.)	Tent camp scene.
10.	Hurry	"A. B. C. Dramatic Set No. 3"—A1 (Jos. W. Stern & Co.)	Native recaptured.
11.	Desc. (Hy)	"Three Songs of Eliland" (G. Schirmer, Inc.)	"After years of quarantine, etc."
12.	Desc. (Hy-Path)	"Amo" (M. Witmark)	Connects 3 & 4.

PART 4.

			"Captain Stanley arrives in New York."
13.	Inter (Minor)	"Mona" (M. Witmark)	Stanley at gates to grounds of his home.
14.	Desc. (Hy)	"Boreas" (M. Witmark)	"I have just seen our son."
15.	Mysterioso	"A. B. C. Dramatic Set No. 10"—A1 (Jos. W. Stern & Co.)	"Do you suppose I am going to let him live, etc."
16.	Agitato-Mysterious	"A. B. C. Dramatic Set No. 10"—B2 (Jos. W. Stern & Co.)	Woman lying on bed.
17.	Plaintive	"A. B. C. Dramatic Set No. 10"—C3 (Jos. W. Stern & Co.)	After woman from bed at dead body.
18.	Neutral (Hy)	"Puccinianna" (Ricordi & Co.)	Connects 4 and 5.

PART 5.

19.	Desc. (Long Hy-Dr)	"Romance" by Tschaikowski (G. Schirmer, Inc.)	After "Courage, my dear woman."
20.	Agitato	"A. B. C. Dramatic Set No. 10"—B2 (Jos. W. Stern & Co.)	Not Guilty.
21.	Dr. Plaintive	"A. B. C. Dramatic Set No. 10"—C3 (Jos. W. Stern & Co.)	To End.

Music Notes.—From the end of the first reel to the end of the picture the plot is very heavy and dramatic. The dramatic tone should be held throughout. Care should be taken in selecting suitable numbers at the points where (Path.) pathetic appeal is suggested.

No. 1 can be any light descriptive number having a slow introduction. Avoid the waltz so as not to repeat on No. 2. Nos. 3, 4, 6, 8 and 12 should be slow legato numbers having a pathetic appeal and a positive dramatic effect. Nos. 11, 14 and 19 must be slow numbers with a positive dramatic effect. No. 18 and 19 should be long numbers. I know of no better number than "Puccinianna," lately published by Ricordi & Co., No. 12 East 43d street, New York City, for No. 18. The number comprises the better melodies of the different Puccini Operas. No. 5 should be a slow waltz played legato.

No. 7 can be a 4/4 intermezzo. This is the only point where a light musical relief can be properly obtained. No. 9 should be a minor waltz lento movement. No. 13 can be a 2/4 movement, not slow, but should be in minor key. No. 10, 15, 16, 17, 20 and 21 are melodramatic numbers necessary for accentuating the important dramatic climaxes.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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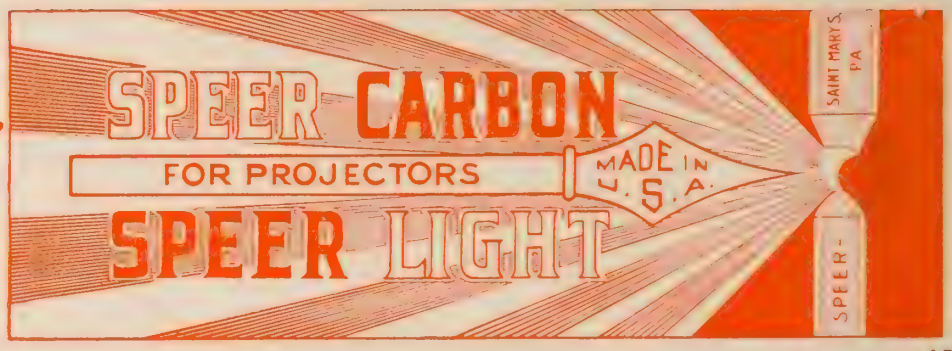
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DECEMBER 25, 1915

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

CHRISTMAS



VOL. XII. NO. 25

PRICE 10 CENTS

UNIVERSAL PICTURES

Present

J. Warren

Kerrigan

IN

Direction of
Otis Turner

"Landon's Legacy"

A Charming Drama by the Popular Author, Meredith Nicholson



Story to Be Published Simultaneously by

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Comedy.....Friday, Dec. 24

Paul is disgusted with holidays in general and Christmas in particular, but his dream and that dear little lady, his mother, transform him into a rollicking Santa Claus. Featuring MR. and MRS. SIDNEY DREW and MARY MAURICE.

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wrapped up in a box.
Why buy film in a can?
The manufacturers who
preach
buying film without screen
inspection
are like the jewelry man
who refuses to show you
the watch
you are going to buy.
A reputable firm
is not afraid
to come out in the open
and show its goods—
In fact,
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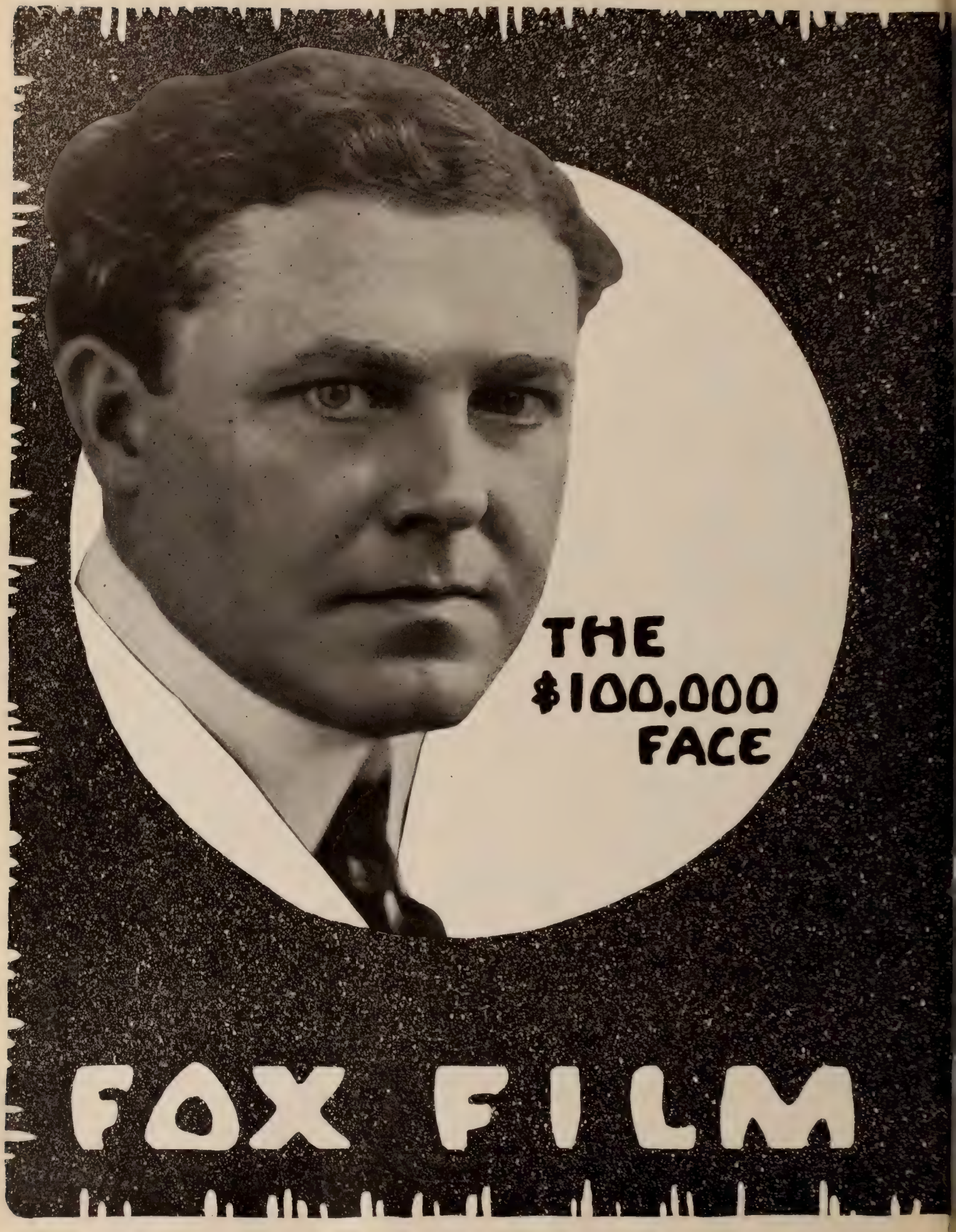
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in 5 acts and a hundred thrills

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America's Greatest Play

Ethel Clayton
as Ruth Jordan
and
House Peters
as Steve Ghent
in
William Vaughan Moody's

The Great Divi

The Human Story in
Five Wondrous Acts
Produced in
Grand Canyon
Under the Direction of
Edgar Lewis
Scenario by
Anthony P. Kelly

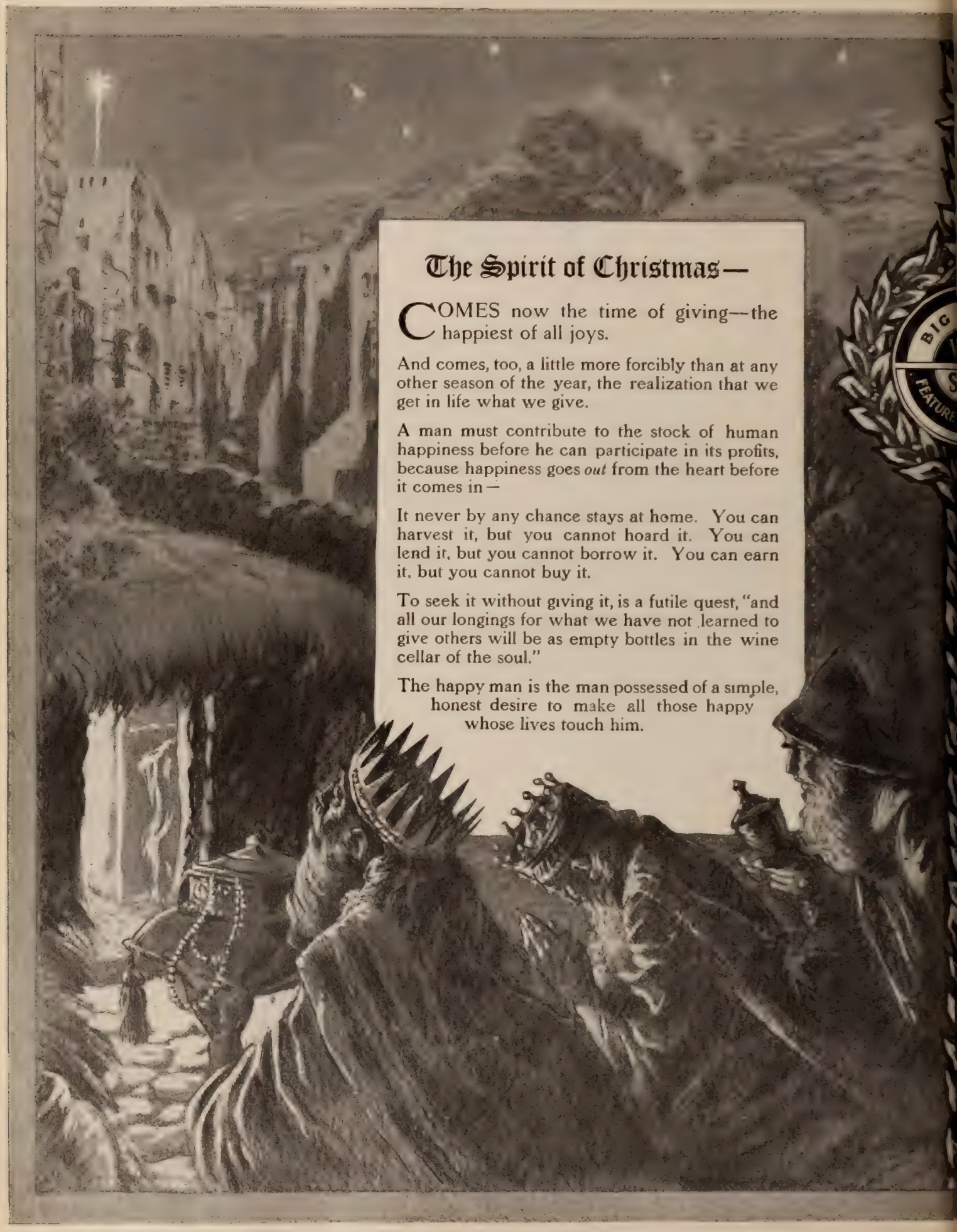
BIG FOUR FEATURE PLAY V L S E

LUBIN



de

Released Dec 20th.
Book through V.L.S.E inc.


The Spirit of Christmas—
COMES now the time of giving—the happiest of all joys.
And comes, too, a little more forcibly than at any other season of the year, the realization that we get in life what we give.
A man must contribute to the stock of human happiness before he can participate in its profits, because happiness goes *out* from the heart before it comes in—
It never by any chance stays at home. You can harvest it, but you cannot hoard it. You can lend it, but you cannot borrow it. You can earn it, but you cannot buy it.
To seek it without giving it, is a futile quest, "and all our longings for what we have not learned to give others will be as empty bottles in the wine cellar of the soul."
The happy man is the man possessed of a simple, honest desire to make all those happy whose lives touch him.


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THIS company was organized with the definite belief that to *gain* the most was to *serve* the most. It has never lost sight of this basic principle.
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110 West 40th Street **NEW YORK CITY**



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The irresistible and irrepressible

supported by

Carlton King
Margaret Prussing
William Wadsworth

in

A genuine feast of fun, in three acts of comedy drama

"THE MATCHMAKERS"

'Tis that theme always rich for good laughs when done well—two who would be married by designing money seekers, but two who would, instead, love their own way.

Sally Crute is given a real chance to "let out" all of her characteristic fun-making ability, not to speak of her seizure, in her own speaking way, of the dramatic in this cleverly plotted drama, by William Addison Lathrop. Then, for the fun of it, too, there are the comedians, William Wadsworth and Carlton King, doing their best. Others cast are Margaret Prussing, Paul Bliss, Robert Brower, Mrs. Erskine, and Leonora von Ottinger.

Director George Ridgwell makes this comedy-drama funnier still. "The Matchmakers" is the kind of a feature that will be heartily welcomed by a play-going public already wearied of too many serious and heavy dramas. Friday, December 31. 3000 feet.

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"VIM"
COMEDY FILMS

Chickens

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If "Chickens" doesn't make your audience roar with laughter, you had better stop booking comedies, because an audience that doesn't laugh at "Chickens" won't laugh at any comedy!



Pokes and Ethel in "Chickens"

Vim Releases are the Cream of Comedy Output

The proof of this lies in the fact that, although not yet two months old, Vim has risen to the very top of popularity and has been receiving the highest of compliments from exhibitors in all parts of the country. They realize that Vim productions mean: Comedies by comedy specialists; slapsticks with plot, clean and refreshing; the best of talent; the guiding hand of experienced producers.

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IN SIX SENSATIONAL ACTS

Including The

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Produced by the Reelplays Corporation at Idaho Falls

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Scenery and Settings which startle with Their Beauty
Photography and Camera Work without Parallel
Cowboys, Indians and Soldiers that are real
A story full of thrill, pep and punch

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The Most Daring
In its SECOND YEAR getting records while

Years of specialization, unlimited expenditures, novel, authoritative stories, masterly direction and skilled support of the intrepid star have enabled Kalem to make "THE HAZARDS OF HELEN" famous for

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At the Risk of Her Life, — *Jan. 1*
When Seconds Count, — *Jan. 8*
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New York N Y

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Charlie!
i'm in The Movies
Zis. Hopkinz.

Pa Zays

"a good Laff
is worth a Fortune
zo i Got them
to put me in the
movie2 so i
could Make You
ALL RICH."
WATCH FER me



SI2. HOPKINZ
(MYSELF)

LUBIN



Monday December 20th 1915
Beginning
The
LUBIN-UNIT PROGRAM

THIS
FIVE
REEL
UNIT

The
Dainty Lubin Star
JUNE DAYE
in
Daniel Carson Goodman's
original photo-drama of the
shadows and sunshines of life
HEARTACHES
in four acts
Produced by Joseph Kaufman

and
THE D. L. DON COMEDY
OTTO'S CABARET
in one act
Produced by Edwin McKim

FULL FEATURE QUALITY IN
REGULAR SERVICE---BOOK THROUGH
GENERAL FILM EXCHANGES

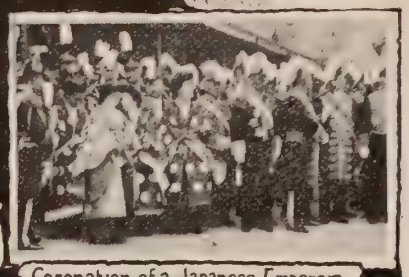
GENERAL FILM
LUBIN
RELEASES

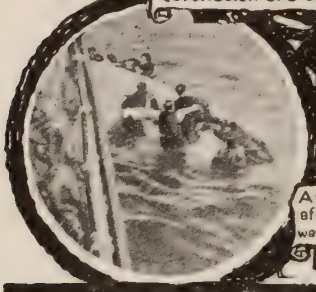


Birds-eye Hearst — NEWS

Here is a graphic representation of the news gathering plant of Hearst-Vitagraph News Pictorial.

These successors to Hearst-Selig ought to be the supreme news reel because it has at its disposal the tremendous Hearst photographic camera staff.


Coronation of a Japanese Emperor


A few minutes after "Falaba" was torpedoed


Fire & Explosion at a Paint Factory


Siberian Comitages charging Austrian trench


U.S.S. Missouri Panama Canal


Captain Scott and party arriving at Amundsen's tent.


N.Y. Central Wreck at Yosts N.Y.

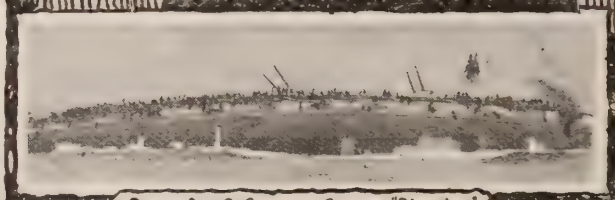
Grouped about this panel are a handful of "scoops" selected from the hundreds achieved during 1915 by the International Film Service.

This assortment gives you an idea of the variety of exclusive pictures made by Hearst's International Film Service.

Realize, if you can, what it means now that this same organization turns its best into the Hearst-Vitagraph.


S.S. Eastland disaster in Chicago River


Arrest of Assassin of Archduke Fernand Austria


Sinking of German Cruiser "Bluecher"

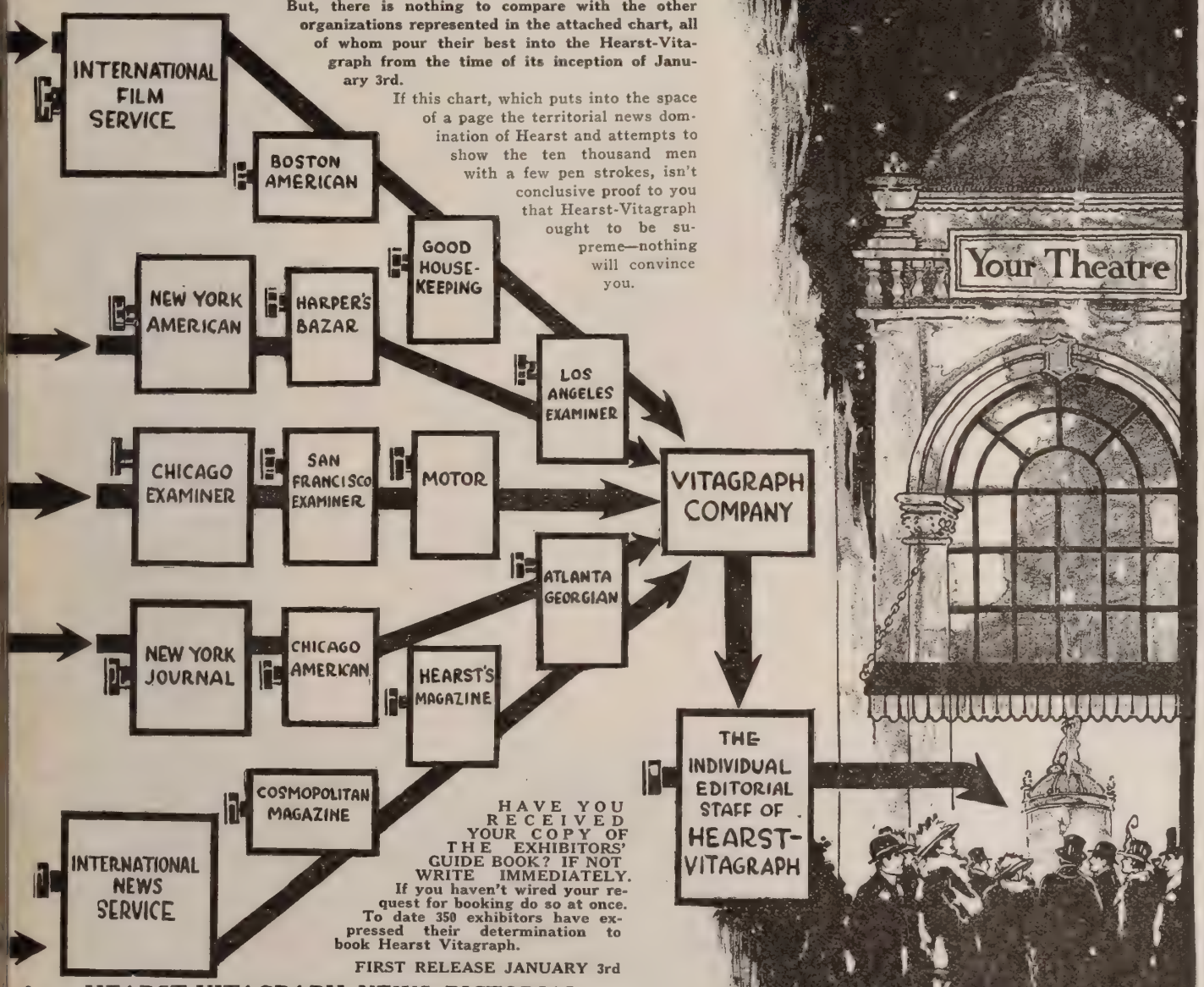

Dayton Flood

View of Vitagraph PICTORIAL

In order to compare Hearst-Vitagraph with any other news reel, it is necessary for you to examine the attached chart. Cast your eye down into the lower right-hand corner of this page, which you will note "The individual editorial staff of Hearst-Vitagraph." This square represents those individuals whose time is devoted exclusively to Hearst-Vitagraph. Other news reels may be able to point to a staff the equal of this, although that is a question.

But, there is nothing to compare with the other organizations represented in the attached chart, all of whom pour their best into the Hearst-Vitagraph from the time of its inception of January 3rd.

If this chart, which puts into the space of a page the territorial news domination of Hearst and attempts to show the ten thousand men with a few pen strokes, isn't conclusive proof to you that Hearst-Vitagraph ought to be supreme—nothing will convince you.



HAVE YOU RECEIVED YOUR COPY OF THE EXHIBITORS' GUIDE BOOK? IF NOT WRITE IMMEDIATELY. If you haven't wired your request for booking do so at once. To date 350 exhibitors have expressed their determination to book Hearst Vitagraph.

FIRST RELEASE JANUARY 3rd

HEARST-VITAGRAPH NEWS PICTORIAL

Executive Offices 226-238 William St., New York City

Triangle Ideas and Box Office Returns

Ideas lie at the root of every plan. Valuable Ideas result in valuable product. When the value is proved the public buys, and pays a profit to the vendor. If the Ideas are very big the returns are correspondingly large.

TRIANGLE PLAYS are based upon the biggest, most imaginative ideas that are to be found in the motion picture world; Ideas in the possession of men who have proved their right to pre-eminence—Right Ideas, in brief. To be of value an Idea must be made effective and this requires money. Coupled together, Big Ideas and Big Money produced a Big Valuable Product—a product the Public will buy.

That last test is the final test. The Public has proved that it likes Triangle Plays, and what is more important, is willing to back that liking with its cash—pushed through a box office window. It may like this particular TRIANGLE PLAY, or it may like that, perhaps one better than another, but above all it likes Triangle Quality—that Quality born of those Great, Comprehensive Ideas.

Every exhibitor knows that the steady customer is worth two or three or a dozen occasional patrons. TRIANGLE PLAYS make habitual patrons; and habitual patrons pay rentals, overhead charges, and furnish habitual profits. On the right-hand page will be found confirmation.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Midnight Show to Handle Triangle Crowds

The man who pays the bills usually suffers no illusion as to the quality of what he buys. He looks at the results with the cold calculating eye of an adding machine—no sentiment whatever. Hence—

When expressions like these come to us we have to print them:—

TRIANGLE FILM CORPORATION
71 West 23rd St.
New York City

Our house was packed all of last week with TRIANGLE. We had to turn away business every night, and were even compelled to run a midnight show in order to accommodate the crowd.

Frank Rogers, Manager
Gay Theatre, Knoxville, Tenn.

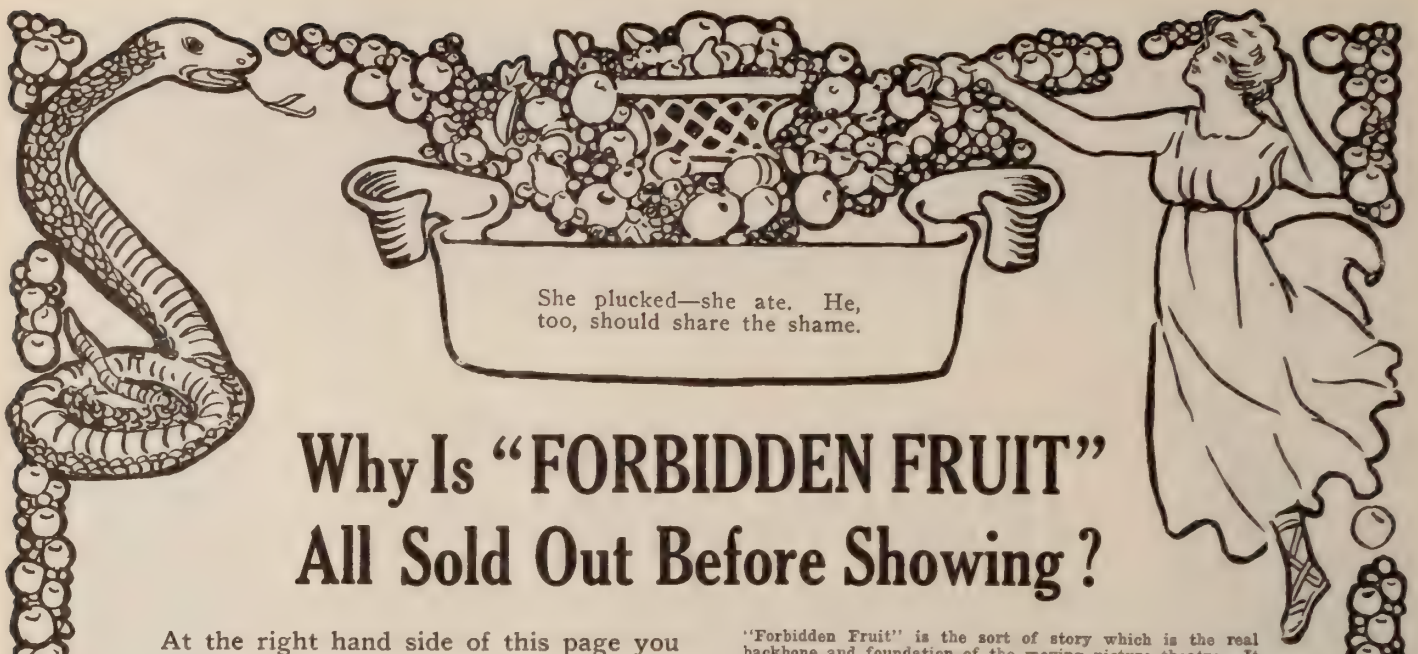
TRIANGLE FILM CORPORATION
111 Golden Gate Ave.
San Francisco, Cal.

Our Triangle opening a big success. Played to capacity all day long. Everybody went away boosting.

C. W. Goddard
Liberty Theatre, Sacramento, Cal.

And many other such expressions about TRIANGLE PLAYS are being received from successful exhibitors all over the country. Is there anything further we can say?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK



She plucked—she ate. He, too, should share the shame.

Why Is "FORBIDDEN FRUIT" All Sold Out Before Showing?

At the right hand side of this page you read the names of those who now represent Ivan Film Productions in the various parts of the country.

Ivan Film Productions, Inc., has demonstrated its policy to produce regularly consistently good and dramatic features of intense human emotions.

Ivan Abramson, the famous Russian author and director, steeped in his work of inspiration, forgetting questions of finance and business, is demonstrating to the motion picture field at large, that a producer can do more than produce a once in a while good picture.

Today there are three territories still open on Ivan Productions. Now, Ivan is connected with state rights men and exchanges who are anxious to take an option on all future Ivan Productions for these territories.

For one a month releases that you can depend on, wire or telephone today to

"Forbidden Fruit" is the sort of story which is the real backbone and foundation of the moving picture theatre. It is the sort of production you can put on at any time and carry audiences off its feet. It is the sort of production you can headline.

Exhibitors in the following territories should apply to:

New York and Northern New Jersey—Merit Film Corp., 110 W. 40th St.

West. Penn., West Virginia—Liberty Film Renting Co., Pittsburgh, Pa.

Ohio—Standard Film Service Co., Cleveland, Ohio.

Michigan—Standard Film Service, Detroit, Mich.

Illinois, Indiana, So. Wisconsin, Kentucky—Gen. Feature Film Co., Chicago, Ill.

Minnesota, No. and So. Dakota, Northern Wisconsin—Zenith Feature Film Co., Duluth, Minn.

Pacific Coast—All Star Feature Distributors, San Francisco and Los Angeles, Cal.

Texas, Oklahoma and Louisiana—Hub City Film Exchange, Waco, Tex.

Exhibitors eager to book Forbidden Fruit

will be interested to read the following cast:

PAULA SHAY—the leading lady with an individuality.

JAMES COOLEY—probably the most versatile man in pictures today.

MINNA PHILLIPS—the "darling" of the stock audiences.

EVERETT BUTTERFIELD—now creating a sensation in the big New York stage drama, "The Unborn."

Ivan Film Productions, Inc.

126 West 46th Street New York City

IVAN IVAN






JOSEPH AND HIS BRETHREN

BY LOUIS N. PARKER




THE ONE STORY KNOWN TO ALL YOUNG AND OLD

Magnificent! Wonderful! Spectacular!




Elaborate Display Matter

24 Sheets, Two Styles

Several Styles each, eights, sixes, threes & ones

Heralds Photos Slides




Exhibitors:—

It is impossible at this time to reply to the hundreds of applications for bookings. As arrangements for each territory are effected applications from therin will be referred to the buyer.



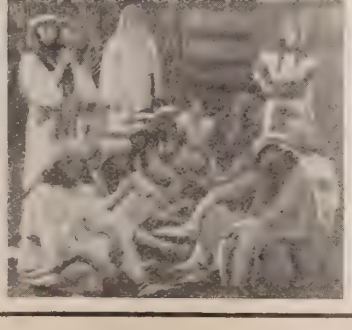

OFFERS ON ALL TERRITORIES NOW BEING CONSIDERED

TELEGRAPHIC BIDS WILL RECEIVE IMMEDIATE ATTENTION

DORMET FILM COMPANY

220 WEST 42ND STREET NEW YORK CITY






IS THE STATE RIGHTS MARKET DEAD ?

—read this letter and draw your own conclusions :

J. H. HARLOW, President Telephone Central 3633

REELPLAYS CORPORATION

1411 Unity Building

Now Featuring

"THE COWPUNCHER"

Address all Correspondence to
REELPLAYS CORPORATION

Chicago, Illinois, December 7, 1915.

Mr. T. S. Mead,
C/o Motion Picture News,
110 South Dearborn Street,
Chicago, Illinois.

Dear Sir:

Inasmuch as we have disposed to the Supreme Film Company the rights on The Cowpuncher, we will not be in a position to advertise with you until our next production is ready for release.

You may be sure that we shall communicate with you at that time, as we are more than pleased with the results that our advertising in the Motion Picture News has brought us.

Seventy-two State Rights buyers replied to the one-half page advertisement we placed in your issue of October 23d, and as a result after the one insertion we received offers from practically every state in the country. This same result was not attained or equalled in any other publication.

Very cordially,
REELPLAYS CORPORATION.

—then turn to the next page and

IS THE STATE RIGHTS MARKET DEAD ?

—read this other remarkable letter :

LUDWIG L. LINICK W. A. MELCHIOR

LINICK & MELCHIOR

Elm Feature Films

412 Mallers Building
Phone Central 5900

Chicago, November 1, 1915.

Mr. T. S. Mead,
Motion Picture News,
110 So. Dearborn St.,
Chicago, Ill.

Dear Mr. Mead:

We have now disposed of the rights for "WAS SHE TO BLAME?" for practically the entire country and our next feature is not yet ready to be announced.

Consequently we shall discontinue advertising for the time being.

As soon as we are ready with the next feature, we will certainly take the matter of advertising up with you as we were more than satisfied with the result that our four one-eighth page advertisements in your paper brought.

We received 48 inquiries from this ad, while our ads in corresponding issues of other trade papers brought us 12 inquiries in all.

Bids from every territory in the U. S. A. results from these ads placed with the News.

We remain,

Yours very truly,
LINICK & MELCHIOR.
(Signed) Ludwig L. Linick.

LLL/HA

Motion Picture News gives more advertising results than all other papers in the field combined.

STATE RIGHTS

A CHANCE TO FULFILL THE PUBLIC'S DESIRE

LOVE--ROMANCE--THRILLS--SURPRISES

Featuring the **SYLVIA**

International Star **ORMONDE**



The Story is a Mirror of Life

THE WORLD OF TODAY

SIX REELS

Gripping Strong Vital Facts

Modern VAMPIRE Story

EXCHANGE MEN
BUYING PRICE IS RIGHT.
BOOKINGS ARE EASY.
A SATISFIED EXHIBITOR IS THE RESULT.

RELEASED DECEMBER 15th

Some Choice States Open

ADDRESS

RELIABLE FEATURE FILM CO.

NOT INC.

Schiller Bldg., Chicago, Ill.

OR

JOSEPH S. KLOTZ

110-112 W. 40th St., NEW YORK

THIS FEATURE HAS A FULL LINE OF VERY ATTRACTIVE ADVERTISING MATERIAL

Balboa

Wishes You Just As Happy An Xmas As It Will Spend Itself—

And That's Some Xmas!!

We Prophesied Big Things for This Past Year—
We Don't Have to Tell You Our Hopes Were Realized

The Proof

"WHO PAYS?" Broke the World's SERIES Record
"NEAL OF THE NAVY" Broke the World's SERIAL Record
"THE RED CIRCLE" Will Beat BOTH

RELEASED THROUGH PATHÉ EXCHANGES

More Proof

"ST. ELMO," "COMRADE JOHN," "SHOULD A WIFE FORGIVE?" "THE SHRINE OF HAPPINESS," "BEULAH," "A BOLT FROM THE SKY," "THE ADVENTURES OF A MADCAP," "ILL-STARRED BABBIE," Etc., Etc.

Watch Balboa Feature Films and Balboa Serials

The Firm That Put "CONTINUED" in Continued Photoplays

Balboa Amusement Producing Company

H. M. HORKHEIMER
Pres. and Genl. Mgr.

NEW YORK OFFICES
1600 Broadway

E. D. HORKHEIMER
Secy. and Treas.

Studios: LONG BEACH, CALIFORNIA

THE BIG "A" FEATURES

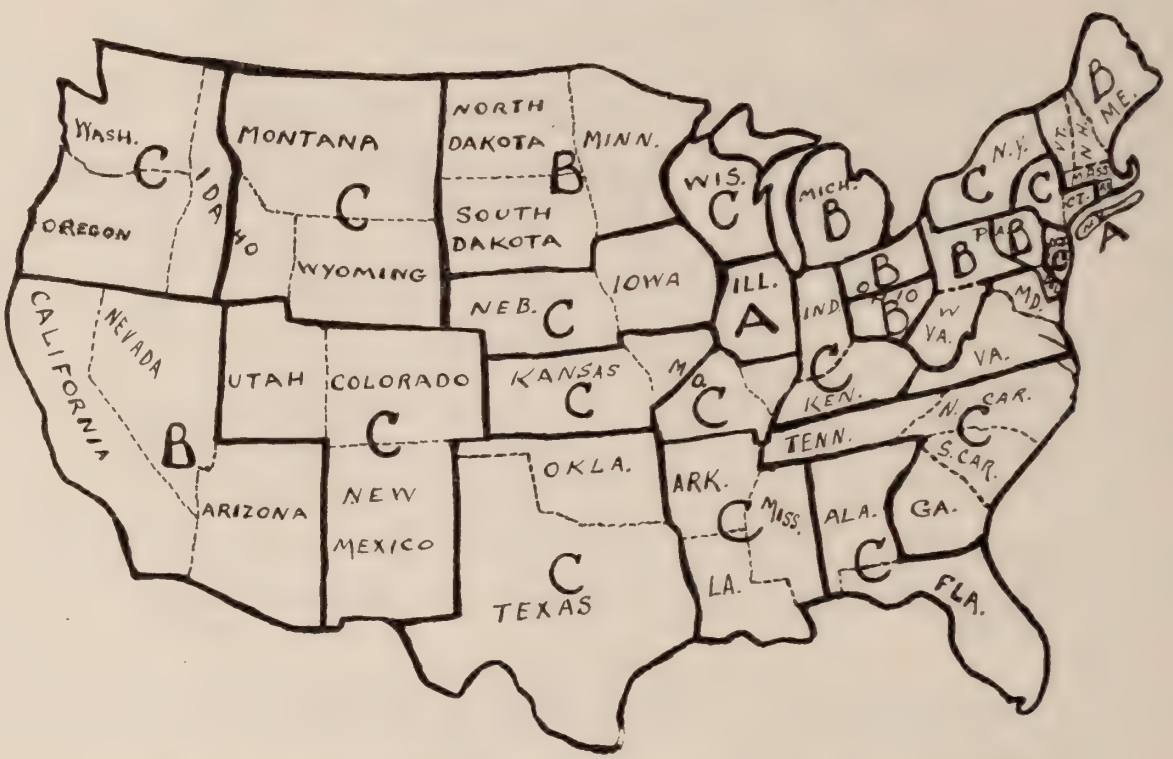
ON THE A B C PLAN
ASSURES EVERY EXCHANGEMAN OF SUCCESS
TWELVE OR MORE FEATURES A YEAR
NOW RELEASING

His Turning Point

—FIVE REELS

FEATURING **LEATRICE JOY** AND **ANDREW A. ROGERS**

WHAT CLASS IS YOUR TERRITORY?



YOUR TERRITORY MAY BE OPEN—APPLY

Associated Releases, Week of December 20, 1915

2 reel	Drama	Santa Barbara	"Her Reception"	1 reel	Comedy	Federal	"The Angel Man"
2 "	"	Ramona	"Beyond the Shadow"	1 "	"	Atla	"Ike on the Mountain"
2 "	"	Alhambra	"Mothers Vision"	1 "	"	Banner	"Never Again"
2 "	"	Empire	"The Devil and the Kingdom"	1 "	"	Deer	"Billy Comes Home"

Associated Film Sales Corporation

ARTHUR BARD, Gen'l Mgr. 601 World's Tower Building, 110-112 West 40th St., New York City



JAMES J. CORBETT

The Sun Photoplay Co., Inc.

Presents

THE BURGLAR AND THE LADY

with

JAMES J. CORBETT

and

CLAIRE WHITNEY

Five Reels

THAN James J. Corbett, talented actor of the speaking stage, there is no more popularly advertised recruit to the ranks of photoplay artists.

Claire Whitney, charming and petite, has made hosts of friends and admirers through previous experiences before the camera.

Produced Under the Direction of HERBERT BLACHE

Everything ready for immediate delivery. All kinds of Advertising Matter including Three Kinds of One Sheets, Two Kinds of Three Sheets, and One Kind of Six Sheets, Heralds, Etc.

State Rights Selling



CLAIRE WHITNEY

New York State Rights Bought by PIONEER FEATURE FILM CO., No. 126 W. 46th St., New York

Of interest to the trade will be the showing of "The Burglar and the Lady" at Loew's New York Theatre, Broadway and Forty-fourth St., New York, Tuesday, December, 28th. The attached coupon will admit you between the hours of 11 A. M. and 6 P. M.

SUN PHOTOPLAY CO., INC.

218 W. 42d St., New York City
A. C. Langan, President and Manager

COUPON

Admit .....to the New York Theatre, Broadway & 44th St., Tuesday, Dec. 28th, 11 A. M. to 6 P. M.
M. P. N. a/c THE BURGLAR and the LADY

ARE YOU

launching a national advertising campaign for 1916?

Do you want to reach the photoplay patrons of Philadelphia and vicinity?

Then the surest way is through the daily newspaper which gives them right along the most *comprehensive, definite* news about all the pictures showing each day in all the theatres of Philadelphia.

Evening Ledger

A daily chart listing theatres and their bills, a service bureau maintained to answer all telephone inquiries, dependable reviews and interesting news notes—and finally a Saturday supplement devoted wholly to motion pictures and said by many to be the best of its kind issued by any newspaper—these are the features which make the Evening Ledger the photoplay guide to Philadelphia theatres.

Write today for a sample copy and these facts will talk to you from the printed page.

Address:

PHOTOPLAY DEPARTMENT
EVENING LEDGER
Philadelphia, Pa.

State Right Buyers

Your opportunity—at last to get Europe's premier war pictures—authorized, official.

"The Warring Millions"

Now playing to tremendous business at

Olympic Theatre, Chicago
Boyd Theatre, Omaha
Teck Theatre, Buffalo

Here is a picture surpassing in ACTION! A great big splendid exposition of one of the most wonderful battles of the world war—Showing the Warring Millions in the real heart-thrilling clutch of the

MIGHTIEST STORM IN HUMAN HISTORY

"The Battles of a Nation"

Opened at the Park Theatre, New York, and made a Broadway Success.

Showing the actual bombardment of Warsaw. Marvellous close-ups of shells bursting against concrete defenses. Thrillingly realistic, gripping, genuine. The movement of mighty armies. Never again will such pictures be taken.

Taken by the AMERICAN-CORRESPONDENT FILM CO.

First class houses everywhere will struggle to book these *real* war pictures. For State Rights and bookings address immediately by wire, 'phone, or letter.

THE BUFFALO TIMES

Moving Picture Syndicate Department **Times Building, New York City**

Possession February first

Elevators now running

Rental Agent on Premises

Building

S.E. Cor. 7th Ave. and 49th St.

100 feet on each street

16 stories high

Contains every requirement for executive, exchange and projection purposes

Cross & Brown Co.
Agent
18 East 41st Street
New York City
Telephone: 4000 Murray Hill



Mme. Petrova



Emily Stevens



Francis X. Bushman



Mary Miles Minter



Ethel Barrymore

METRO extends its most cordial Christmas Greetings to the motion picture exhibitors of the world, with full appreciation of their hearty support and generous cöoperation. May the holiday be rich in the season's blessings.

METRO PICTURES



Beverly Bayne



Mabel Taliaferro



Emmy Wehlen



Martha Hedman



Grace Elliston &
Edward Brennan

METRO
Pictures Corporation
presents

BLACK FEAR

A supreme drama of protest
produced in Five Acts by
ROLFE PHOTO PLAYS INC.
directed by John W. Noble
with

GRACE ELLISTON
EDWARD BRENNAN
GRACE VALENTINE

and a wonderful supporting
cast including Paul Everton
and John Tansey

METRO PICTURES

Grace
Valentine



Released on the Metro Program December 27.



Valli_Valli



Lionel Barrymore



Marguerite Snow



Hamilton Revelle



Grace Valentine

METRO PICTURES

A Merry Christmas from Metro to its Stars



William Faversham



Julius Steger





Grace Elliston



Edmund Breese

Lightning Does Strike Twice in the Same Place.

1914 Christmas issue of the "News" showed 39,260 lines of advertising as against 15,524 lines of advertising for 1913 Christmas issue.

And We Said

"One Year from now this lightning success will have been repeated."

We Were Right

1914 Christmas Issue 39,260 Lines of Advertising

1915 Christmas Issue 59,220 Lines of Advertising

A Gain of 19,960 Lines

And Again We Say

One year from now this lightning success will have been repeated.

Important

Pathé Presents

IN PATHÉ COLOR

Edward José's beautiful 6 part
GOLD ROOSTER PLAY

The BELOVED VAGABOND

featuring the celebrated actor

Edwin Arden

Supported by BLISS MILFORD
and KATHRYN BROWNE-DECKER

This picture marks a real achievement in photo-play art. Edwin Arden's characterization of Wm. J. Locke's lovable "PARAGOT" will live long in the memories of the fortunate ones who see it.

RELEASED DECEMBER 17th

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Announcement

Edwin Arden



Bliss Milford



Kathryn Browne-Decker



EXCHANGE inc.

OFFICES
NEW YORK

Many a packed house is directly traceable to an advertisement in the "News."

Dr. Haiselden in hun

is telling why he

Pathé will tell in th

of a defective child who

The story

THE RED

a highly original serial of romance

December

You who have made money with
your numbers are legion) take our
CIRCLE'' will bring the crowds

WHY?

A story that's positively new, conceived by Will M. Ritchey, author of the the big PATHÉ success "WHO PAYS?"

A sumptuous production by Balboa with filmdom's favorite

RUTH ROLAND

Supported by FRANK MAYO

THE TIME IS SHORT!

The PATHÉ

Executive Offices,

dreds of newspapers

let a baby die.

ousands of theatres

lived and won her fight.

is told in

CIRCLE

and heredity to be released

eighteenth

PATHÉ'S matchless serials (and
word for it that "THE RED
your way and keep them coming!

A most potent and widespread newspaper publicity campaign that will make "THE RED CIRCLE" the most talked of film production in the land;

A splendid novelization of the theme of the play by Albert Payson Terhune will be run by leading newspapers everywhere.

Complete in 14 episodes of 2 parts each

BOOK IT NOW!

EXCHANGE, Inc.

25 West 45th Street, New York

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President

Announces for its next Release

The talented young stage favorite

MISS ALICE BRADY

In a drama of sustained interest

"The Woman in 47"

Miss Brady's services have been secured for this part by special arrangement with Mr. Lewis J. Selznick

A satisfactory termination of its agreement with the Pathé Exchange, Inc., having been secured, a new and advantageous contract has been entered into for having all pictures

Released through the World Film Corporation

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL President

EIGHTEEN EAST FORTY-FIRST STREET , , , , NEW YORK

The Strange Case of MARY PAGE



With
HENRY B. WALTHALL
and
EDNA MAYO

History's Most Notable Motion Picture Achievement.
A Drama of Throbs and Thrills. In Fifteen Distinct Episodes.
A Faultless Production. A Wallop In Every Reel.
Backed by a Monster Advertising Campaign.

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President

IF YOU LOOK AT THEM YOU WILL BOOK THEM

ESSANAY plays possess individuality and rare charm.
They are distinctive.
They carry a logical and fascinating plot.
The interpretation is given by the best actors and actresses.
The settings are artistic; the photography is perfected to the highest degree.
More than this; they have that subtle evasive quality called "human interest", which always strikes straight to the heart of the spectator.
You feel it when you see them.

★★★

Book the next great

ESSANAY-CHAPLIN

2 reel fun maker

"Charlie Chaplin's Burlesque on Carmen"

★★★

Watch for

G. M. ANDERSON

In the great western dramas
They are thrilling millions

"THE DANGER OF BEING LONESOME"

Presenting Bryant Washburn and Nell Craig

2 act drama *Dec. 21.*

"CANIMATED NOOZ PICTORIAL"

By WALLACE CARLSON

Cartoon laughs on the most vital topics of the day

Dec. 22

"THE WOMAN WITH A ROSE"

Presenting Lillian Drew and Ernest Maupain

3 act drama • • *Dec. 25.*



Essanay

1333 ARGYLE ST., CHICAGO

GEO. K. SPOOR, President

"A DAUGHTER OF THE CITY"



In 5 acts. By H. S. Sheldon.

The story of a lonely girl, innocent of the evils of the great city. A prey to the vultures of society, she totters to the brink of disaster, but is saved through love.

FEATURING

MARGUERITE CLAYTON

AND

E. H. CALVERT

Directed by E. H. CALVERT

"THE ALSTER CASE"

(In 5 acts)

By Rufus Gillmore. Directed by J. Charles Haydon.

Featuring BRYANT WASHBURN, JOHN COSSAR, RUTH STONEHOUSE, ANNE LEIGH.

"THE CRIMSON WING"

(In 6 acts)

By H. C. Chatfield-Taylor. Directed by E. H. Calvert.

Featuring E. H. CALVERT and RUTH STONEHOUSE.

"THE RAVEN" (In 6 acts)

Founded on George C. Hazelton's romance of the life of Edgar Allan Poe. Directed by Charles J. Brabin.

Featuring HENRY B. WALTHALL and WARDA HOWARD.

"IN THE PALACE OF THE KING"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL" (In 6 acts)

By Henry Oyen. Directed by E. H. Calvert.

Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS" (In 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker.

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

"THE BLINDNESS of VIRTUE"

(In 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten.

Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS"

(In 4 acts)

By George Ade. Directed by E. H. Calvert.

Featuring RUTH STONEHOUSE.

"GRAUSTARK" (In 6 acts)

By George Barr McCutcheon.
Directed by Fred E. Wright.



Trademark Reg.
U. S. Pat. 1907

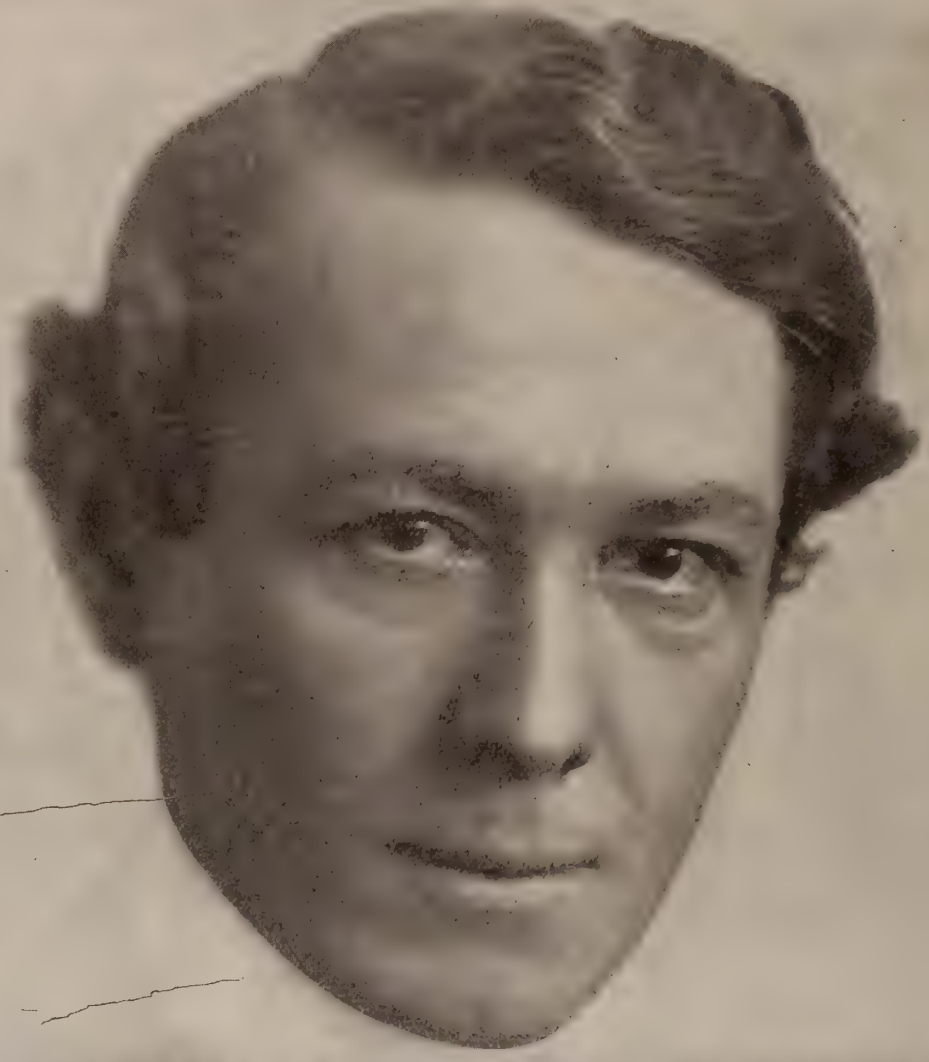
ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

GEORGE K. SPOOR, President

BIG FOUR FEATURE PLAY



HENRY B. WALTHALL

AND

EDNA MAYO

are presented in

"The Misleading Lady"

A Photoplay in Five Acts, Adapted by H. S. Sheldon from the

GREAT STAGE SUCCESS

of

Charles W. Goddard and Paul Dickey

Directed by A. Berthelet



Trademark Reg.
U. S. Pat. 1917

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"



1333 Argyle Street, Chicago

George K. Spoor, President

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII DECEMBER 25, 1915 No. 25

On the Threshold of 1916

IT must be quite as interesting to the reader, as it is to me, to look back over the 1915 files of this publication and noting their editorial expressions, to compare these with the actual progress of the motion picture and its industry as together they stand upon the threshold of 1916.



THE dominant feeling—within the editor—is one of humility.

And if I were to select from the review of the year past a dominant fact, I should select that which was noted upon the page a year ago—the *elasticity* of the motion picture.

Truly it is greater than any one of us and than any of us can predict.



IN the face of very great industrial dangers—overproduction, poor production, economic waste, ruthless stock-jobbing, legislative injustice and other pitfalls—the motion picture goes solidly surging on—even past what we decide to be its apex of development, and into wider fields.

Only its tremendous hold upon the public can account for this. It is not so much the force we put behind the picture; it is more the force *within* the picture which is pulling us along despite the economic and artistic mistakes we make.



THIS force is the motion picture's varied and pleasing expression—its comprehensive expression—its wonderful elasticity of expression of life itself.

It has a message, a message of its own, for every man, woman and child who has eyes to see.

It is today the world's mirror of the world's life and history.



LAST year with some pride we pointed out the dramatic achievements of the motion picture in these words:

"We know now that we can and will make good pictures of good books and good plays—and this on a general scale.

"We even know—because it has been fully proven—that the picturization of a play can be made more attractive than the play itself.

"Indeed a wonderful and a new achievement."



YES—but not wonderful now. Now we know that the picture is a greater vehicle than the stage and an art quite distinct from the drama.

Now we know that it is not wholly necessary to translate from the stage to the picture. We want fresh creations for the picture.

We are not dependent upon books and plays. We want the men and women who can make good plays and books to turn their genius to the picture, to study the new art of expression and to build for it and its *distinct* requirements—to become photodramatists.



WE don't want the picture to imitate the stage, or to suffer from comparison with the stage. We don't, for instance, want pictures to talk. It is no detraction that they don't talk, any more than a sculptured bust suffers because it hasn't pink cheeks, or a masterpiece painting of flowers because they are not fragrant—as Hugo Munsterberg recently pointed out in his able article.

Painting, sculpture, drama, music—these are distinct arts, unreliant upon each other; and so is the motion picture a distinct art, and so must it be unreliant upon anything save the freshly creative genius of its producers.



IF, however, we did fail to measure fully the picture we have at least within the year past made some true prophesies and some successful contentions.

We did prophesy the national advertising of pictures and we have persistently and helpfully stood for newspaper co-operation, believing that the success of the exhibitor and producer is founded upon good advertising as well as upon good pictures.

(Continued on page 52.)

(Copyright, 1915, by Exhibitors' Times, Inc.)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.
MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

EXHIBITORS' TIMES, Inc.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
WENTWORTH TUCKER.....*Asst. Treasurer*
R. M. VANDIVERT.....*Advertising Manager*
THEODORE S. MEAD.....*Chicago Manager*
J. C. JESSEN.....*Los Angeles Manager*
LESLEY MASON.....*Managing Editor*
WILLIAM RESSMAN ANDREWS.....*News Editor*

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42d Street, New York City. The address of the officers is the office of the publication.

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Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XII December 25, 1915 No. 25

On the Threshold of 1916

(*Continued from page 51.*)

AS 1916 opens, therefore, it is with considerable gratification that we note the announcements of so many producers and distributors—to launch into national advertising campaigns. It is still more gratifying to note that—vastly unlike the situation a year ago—there is scarcely a newspaper now of any consequence but what has a motion picture department, and that of these, many are of striking size and merit.

We take to ourselves considerable credit for bringing about this important advance. We speak advisedly because many newspapers have granted us this credit, and nearly all today rely upon this publication for their news service.

AND certainly this country-wide newspaper co-operation—this conveying to the millions every day a week the definite information, the true information of the motion picture—must stand forth as one of the signal advances of the year.

We have, of course, stood for good pictures—but not, we trust, in a platitudinous way. We have at least emphasized the importance of the story to some good effect. There are many things about production we do not know and which the producer does; but we do know that the basis of the picture is the story told upon the screen. And we shall continue to devote our best efforts to making photodramatists, as the name truly signifies.

I WANT to invite the careful attention of the reader to the interviews and special articles which follow this page. The interviews are brief but real; each expresses sincerely one vital thought. The feature articles are designed to bring out what we consider to be the dominant notes of progress in 1915 and for 1916.

These interviews say some very significant things. They outline pretty well what is going to happen in 1916.

THEY indicate another year of the stern—an even sterner—survival of the fittest. We are going to have "fewer pictures, better pictures, longer runs" (the quotation is from an editorial six months ago). Our present weekly release quota of about 230 reels, comprising 14 features, is going to be cut considerably, and out of this overabundance will survive the best pictures backed by the truest policies.

SPECIALIZATION will be a factor. Producers will become more and more known for the definite kind of pictures they make. Their pictures will succeed increasingly against the deadly similarity of many pictures, and the specialist's name will acquire a very enviable trademark value.

Service to the exhibitor has seen the light this year, and this sensible policy of helping the exhibitor resell his wares to the public will be a common one in 1916.

STILL more important is the fact that the open market is at last a reality. The leading producers and distributors openly advocate it. They differ in their policies of bringing it about, but they are truly sincere in their efforts toward this very important end—an end which unquestionably makes for the prosperity of the theatre, the satisfaction of the public, and the continuous uplift and development of the picture itself.

MERIT will be the order of the day. The successful distributor will demand merit of the producer, and the successful exhibitor will be largely instrumental in fixing this grade of merit. And the exhibitor, by the way, will not care how or through what policy he gets pictures of merit, but just that he gets them.

THE spirit of co-operation has appeared this year as never before. It is quite apparent that it will be a vital force for general good in the year 1916; and that it will be heightened by the work of the Motion Picture Board of Trade. In this general unification of interests and promotion of mutual good, MOTION PICTURE NEWS will aim to do its due share.

WILLIAM A. JOHNSTON.

"Progress," Manufacturers' Keynote For New Year

A Series of Interviews by William A. Johnston



H. E. AITKEN

NINETEEN HUNDRED AND SIXTEEN holds out promise of even greater achievement than the year now closing. The Triangle output of the next few months is going to make film history. A masterpiece a week sounds like a wild dream, yet that is just what the Triangle studios seem to be approaching.

The Triangle service won instantaneous and triumphant success upon its inauguration, November 7. It became a great institution in a day. The foundations of Triangle are broad and deep, it has won the confidence of the film world by presentations of the highest quality, and Directors Griffith, Ince and Sennett may be confidently expected to surpass in 1916 the best previous work they have done.

One of the most interesting developments of the coming year will be the rapid extension of America's film supremacy to foreign lands, a movement in which I am glad to say the Triangle will have a large share.

H. E. AITKEN, President, Triangle Film Corporation



J. A. BERST

THE General Film Company has elected new officers, and has adopted a new policy. This new policy is to a very large extent based upon co-operation with our customers, with the motion picture manufacturers and with our employees.

By co-operation with the exhibitor we intend to study more carefully what are his requirements, and provide for the same at a fair compensation.

It has been proven in the past that the manufacturers releasing through this company have released too many films every week. With a smaller number of releases, under our new policy, this company will be able to give better service.

Hence, our determination to market two different programs: A Regular Program, and a Unit Program. The first, composed of one, two and three reel subjects, will total 42 reels a week, while the Unit will consist of one, two, three and four reel subjects, the length being five or six reels in all. Therefore, the Regular and the Unit, together, will total 52 reels per week as a minimum.

J. A. Berst, President, General Film Company



WILLIAM FOX

THE policy of the Fox Film Corporation is that of specialization.

"Fox films," said Wm. Fox, "are made for the masses. First we select carefully the themes of broadest, deepest human appeal. Then, regardless of expense and painstaking attention to every detail in picture making, we make the very best possible pictures of these themes."

On this broad policy a most efficient producing organization has been built up at the head of which and supervising every detail from beginning to end, is the guiding hand of William Fox.

"This consistent selection of themes and this equally consistent success in quality production have given Fox Films a definite character. The name 'Fox' to all the public means a picture with a definite appeal produced better than any other pictures of similar themes.

"About January 1 Fox 'De Luxe' films will be introduced to the public simultaneously in all the large cities. The first will be Hall Caine's 'The Bondman'; the second the Annette Kellermann production now being made in Bermuda. These big productions will be marketed as big shows, with orchestras and all road show equipment."



J. R. FREULER

EXHIBITORS can expect broad developments in the Mutual policy of "service beyond the films." Nineteen sixteen will see many new applications of this policy.

The time has passed when an exhibitor can make money and build success by merely taking so many reels out of an exchange and putting them on the screen. The picture is just part of the entertainment. Most of the rest of it must come out of the exhibitor's genius. But the manufacturer and the distributor can help him, and this help in its many expressions and forms is the "service beyond the films."

I believe, too, that the year will see the elimination of a great many of the makers and promoters of what I call "bankrupt films"—those who have made a try at motion picture making because of the lure of "easy money." The end of 1916 probably will find the market cleared of a lot of this "junk" and "homeless feature" material which now tends to mislead the unwary exhibitor.

By John R. Freuler, President, Mutual Film Corporation



L. J. GASNIER

GENERAL MANAGER LOUIS J. GASNIER of Pathe states that his resolution for the New Year largely concerns the "Gold Rooster Plays."

"I am absolutely determined," he said, "to make Pathe Gold Rooster Plays the very best that can be produced. We have already secured the plays of A. H. Woods.

"I am now completing negotiations for the plays of other well-known theatrical producers, and expect before long to be able to announce the signing of very important contracts. We have already secured picture rights to many well-known books.

"In 1916 we will secure many more. The Pathe Gold Rooster Play must be made from the writings of the very best authors, played by the best artists and produced by the cleverest producers. That's my New Year's resolution."


W. W. HODKINSON

PARAMOUNT PICTURES will always be paramount pictures. "This," said W. W. Hodkinson, "you may announce for 1916, 1917 1918 and continuously, because we are looking that far ahead. You may also announce that in this statement is struck the big, dominant note of the Paramount policy.

"Paramount Pictures will always be what the name signifies—paramount for the following reason. Our contracts with the producer call for a definite grade of quality production. The exhibitor decides this grade by appraising each picture on our criticism blanks. If the exhibitors decide any class of pictures are not up to the Paramount standard, after a certain length of time as specified by our contracts, the producer is automatically corrected or eliminated.

"Therefore the Paramount program from the producing end is always open. We have no desire to close it. It has always been open. The only reason why it has been limited to certain producers thus far is because we have got paramount pictures from these producers. We have always looked for pictures from other sources, and are now beginning to get them in short reels on the outside.

"And being open on the producing end the program is open on the exhibitor end. He is the one who selects the producer. This may be the line of greatest resistance, but we believe it to be the logical line, the line for the future, and it is and will remain the Paramount policy.


W. W. IRWIN

THE primary policy of the V-L-S-E is service to the exhibitor, and the principal feature in our service is the open booking. Various exhibitors have various classes and kinds of people as a clientele; people with different ideas and temperaments.

Consequently, to ask an exhibitor to take every picture on a program is not giving service, for the reason that all pictures cannot be of uniform merit nor of uniform theme. The policy of this company is to invite, in fact almost to insist, that each exhibitor view the picture before he takes it. An exhibitor can have from our program what he wants, when he wants it and as long as he wants it.

This brings about longer runs; for when an exhibitor is always able to get pictures that are pleasing to his people, he is encouraged to run such pictures until the proper percentage of his people has seen them. In one instance a 21,000 population town ran a picture for nineteen consecutive days.

Another service policy is to give nine-tenths of the time of our sales force to the exhibitor, and one-tenth to the sale of our product.

We consider that pictures are a product which must be sold by showing the exhibitor how he is going to make money after he has purchased.

Moreover, the open booking policy makes each feature stand largely upon its own merits, and we have now arrived at a time in this industry, where the principle of the survival of the fittest must be applied.

Walter W. Irwin, General Manager, V-L-S-E


CARL LAEMMLE

CARL LAEMMLE, president of the Universal Film Manufacturing Company, believes that the moving picture regular program is coming back into its own.

"The tired business man doesn't want to see a big feature play," said Mr. Laemmle, "with a deep and complicated plot after his hard day's work. He doesn't mind a one reel, two reel or even three reel, possibly four, but when it comes to five, six and seven, he cannot be enticed into the theatre.

"The feature has convinced the exhibitor that the moving picture is filling the need required of it, and for which it was actually created; to furnish an interesting, educational and instructive program of amusement to those who could not afford to attend the legitimate theatre and pay the high price for comfortable seats. But the people do not care to see a long production, for such performances can be seen at the legitimate theatres. The patrons of a picture show enjoy seeing a little bit of everything."


RICHARD A. ROWLAND

METRO PICTURES CORPORATION during the year 1916 will follow its fixed course in the making of better pictures and still better pictures. Quality first, regardless of price, continuity, good action, real drama, clean interesting stories that brim with healthful excitement, good acting, able direction and the best photography will mark Metro pictures throughout the year, because no other kind of pictures will be released by Metro.

Consistency has been the watchword of Metro, and exhibitors everywhere do not have to write that Metro has made good on its watchword.

Metro success has been due solely to the fact that Metro never has deceived its exhibitors.

Metro looks forward confidently on the New Year because it believes its business and producing methods are sound, square, alive and aiming only at the best.

Richard A. Rowland, President, Metro Pictures Corporation


LEWIS J. SELZNICK

THE distinct policy of the World Film Corporation for 1916 will be economical distribution.

"I started the Equitable," said Lewis J. Selznick, "to prove to other producers my policy of economical distribution—how it is possible and what it means. I believe that pictures can be distributed, that eventually they will be distributed, for one-fourth the present cost.

"The distributing firm that can accomplish this will attract many producers. It will enable the exhibitor to come to one firm for his entire program, selecting from this firm's large list a program of sufficient variety and quality.

"I am going to make the World Film Corporation exclusively a distributing organization, and I am going to make it along these lines of concentrated economical distribution."

What the Board of Trade Will Do in 1916

By J. W. Binder, Executive Secretary of the Board

IT is much easier to write history than prophecy. When "Motion Picture News" asks me to write what the Board of Trade will do in 1916, it is putting me up to some job. I might easily set down what the Board hopes to do; but I know that this would not be satisfying. So, if I must be a prophet, here goes.

In the first place, the Board of Trade will before May have enrolled as members more than a thousand of the leading men and concerns in every branch of the film industry, and in the allied supply and equipment lines.

IN the second place, the Board of Trade will fight censorship. Censorship, legalized and all other types or kinds, will be fought as never before.

Some of America's greatest writers will strip the monster bare of all pretense of cults and isms with which it is now cloaked. They will tear down the ramparts of specious and misleading arguments behind which it hides.

It will be fought by the Board of Trade wherever and whenever it raises its head. It will be fought in the national, state and city legislatures. It will be killed!

AND while the Board of Trade is fighting censorship, it will just as aggressively and just as earnestly fight within the ranks of the industry, the practices and policies which have given rise to it, which have been seized upon by the advocates of censorship as an excuse for their activities.

These practices, too, will be annihilated by the good sense of the right-thinking men in the industry banded together for common defense against the enemy from without or from within. Their slogan will be that of the Board of Trade: Progression, protection, promotion.

PROGRESSION: From the day-by-day, quick-dollar, haphazard, to-the-devil-with-tomorrow methods of producing, distributing and exhibiting pictures, to the standardized, know-your-cost, study-your-market, build-for-permanency methods of all other safely established businesses.

PROTECTION: From the exactions and demands of the grafting politician—whether national, state or municipal. From the assaults of the well-meaning but uninformed social and religious reformer.

FROM that much more dangerous class who, recognizing in the motion picture one of the most potent forms of thought expression, would throttle it because they fear it.

From those within the industry who would not hesitate to apply the unclean-picture, quick-dollar, stock-jobbing torch to the industry's great business edifice on the chance that in the resulting confusion they might snatch for themselves a handful of filth-laden gold. And protection from anything, within and from without, which endangers the good name and well-being of the industry.

PROMOTION: Of everything which will strengthen and standardize and upbuild this great art. Of methods and means of production, distribution, and of presenting the pictures to the public. Of fewer pictures, but better pictures. Of longer runs in the same theatre for those pictures. Of standards from moral, artistic and ethical standpoints in the pictures made by ourselves and not set by so-called censors. Of plans for the elimination of the tremendous waste that now permeates every branch of the industry.

ASIDE from these, the Board of Trade will, early in the year, likely occupy the top floor of the Board of Trade Building, at Forty-ninth street and Seventh avenue, New York. Here, besides its own offices, will be fitted up a library into which will be gathered all the literature of the art, from legal, technical and historical standpoints. Here members may come at any hour of the day and secure authoritative information on any phase of the industry. Here, too, the Bureau of Standards, the committee on statistics and other bureaus of the board will carry on their activities.

THE work of securing rate reductions in fire and other forms of insurance for its members, already well under way, will be carried through to completion. Modification of the railway rule governing the carriage of cased film on railroad trains and reduction of freight rates on transcontinental shipments of film, machines and other apparatus, will be carried through to a conclusion.

One of the biggest tasks will be the organization of the American manufacturers and distributors so that the great South American and other foreign markets now open will be captured.

THE modification of the Sherman law so as to permit combinations of competing or non-competing concerns for the purpose of getting foreign trade, in the shaping of which the Board of Trade has had a hand, will remove the most formidable obstacle in the way of getting this trade.

The organization of a credit department for the benefit of the members of the board will be begun immediately after the annual meeting in January. An arbitration committee has already been created to which members may refer their disputes.

A REAL trade show will be held some time during May or June, at which lectures by experts on different phases of the industry will pleasantly relieve the splendid treats from an entertainment standpoint which will be arranged.

Board of Trade dinners will be given at intervals which will be addressed by speakers of national and international reputation. The first of these will be held soon after the New Year.

If I Were a Producer

By S. L. Rothapfel

IF I were a producer, I would endeavor to build for myself a reputation for artistry and consistency.

If I were a producer, I would not use superlatives or call my pictures the "greatest ever made."

If I were a producer, I would market my pictures in the open, relying upon their merit to gain for them a substantial profit.

If I were a producer, rather than have a poor film come out under my trade mark, I would destroy it, or dispose of it in some manner, even though the loss entailed reduced my earnings at the end of the year.

IF I were a producer, I would endeavor, omitting the hypersensational, to be creative and original, aiming rather at tomorrow than today. My slogan would not be "Give the public what they want." Rather, I would create something that would draw the public to me.

If I were a producer, I would obtain stories and scenarios adaptable to the camera rather than some well-known or time-worn novel, with a successful or doubtful stage career. I would concentrate my efforts upon the tout ensemble and details of the production as a whole.

IF I were a producer, I would select as my directors artists, gentlemen of refinement and education, with a knowledge of life. I would either supervise every detail of production from the selection of a theme to the cutting and assembling of the negative, or I would have men as competent as myself to act for me. I would select these men as carefully as editors and artists are selected. I would require of each the highest grade of intelligence and culture.

IF I were a producer, I would credit my patrons with intelligence equal to my own. I would strive for subtlety and suggestion rather than realism, with, of course, some exceptions. I would remember always that my first principle is to entertain in a wholesome, uplifting manner.

If I were a producer, I would see to it that the stagey, melodramatic poseur and his acting gave place to the real actor.

IF I were a producer, I would eliminate as far as possible from my representations repulsive creatures, such as reptiles.

If I were a producer, I would seek the atmosphere, artistry and environment required by the public, in the product upon which my best efforts would be expended.

If I were a producer, I would not vilify my contemporaries, but seek co-operation to promote the best interests of the industry as a whole.

IF I were a producer, I would specialize. That is to say, I would aim to produce a certain kind of picture better than any other producer. I would have a very definite aim and policy.

If I were a producer, I would regard the motion picture as an art in itself, different and distinct from every other art. I would not be swayed by the drama. I would not copy the stage.

IF I were a producer, I would regard my art so highly that I would not permit coarseness, either by suggestion or vivid portrayal, to have any place in any production which bore my name.

If I were a producer, I would remember always that the story is the picture's life blood. I would remember always that unless the story is good, the picture cannot be good. I would keep in mind always this fact: The great pictures already produced have been built upon great stories.

IF I were a producer, I would regard my scenario department as second to no other in importance. I would see to it that this department, under perfect organization, approached with an open mind every script offered it. I would not countenance for an instant the rejection of stories for any reason other than lack of merit.

To this end, if I were a producer, I would encourage writers who wish to devote themselves to the art of the photoplay, remembering that the photoplay must develop its own art.

IF I were a producer, I would remember, in this connection, that the photoplay will not develop its own art unless and until it develops its own writers, who will understand the screen, who will fit their imaginations to screen art, just as writers hitherto have created, in the novel form, the essay, the poem, the drama.

If I were a producer, therefore, I would be the first to recognize latent talent in the would-be screen writer, just as I would be quick to recognize talent in an actor or an actress. I would not deceive myself into thinking that the photoplay can long prosper or develop with perfect mechanics, and poor stories.

I WOULD study the picture and its many wonderful and unknown possibilities of expression. I would create for the picture.

If I were a producer, I would remember the best of the past, but I would keep my eyes and imagination upon the future.

If I Were An Exhibitor

By Richard A. Rowland, President of the Metro Pictures Corporation

"IF I Were an Exhibitor" was selected as the title of this series of answers, and I must explain that I am an exhibitor, but as I also am a producer and a marketer of pictures, I am willing to write from the title if anything I may say will serve to aid other exhibitors in presenting motion pictures under present day conditions. Therefore—

* * *

IF I were an exhibitor my first attention would be to the service of pictures that I presented in my theatre. I would take nobody's word for it. I would try them all out and by a process of elimination find the pictures that would please my patrons. Once I had made my choice I would stick to that service.

* * *

IF I were an exhibitor I would advertise individually every feature picture that was to be exhibited in my theatre and I would use the local newspapers for as much space as I could possibly afford.

If I were an exhibitor I would invariably advertise the brand name of the service I had chosen, because if I had a consistent service I would wish to share in the prestige of that service and I would wish to guarantee my patrons in advance, by showing the brand name prominently, that they might expect quality pictures in my house.

* * *

IF I were an exhibitor, I would advertise, in addition to using the local newspapers and billboards, with proper publicity matter sent direct to the homes of my patrons and to my possible patrons not less than once each week.

If I were an exhibitor I would endeavor to so work up my patronage in regular, consistent feature pictures that I would not have to depend on Saturdays, Sundays and holidays to make my profits with so-called "knockout pictures."

* * *

IF I were an exhibitor I would avoid stag pictures as I would a plague, because although there may be temporary profits through their use, in the long run stag pictures stamp a house as unfit for ladies and children, and this is bad business. The trouble with stag pictures is that each one must be more stag than the one preceding, and their progress is inevitably toward the sewer.

If I were an exhibitor I would insist on clean, interesting pictures with a good story, good continuity, good photography, good direction and good acting. I would feel that if I was paying for the best I had a right to expect consistency and I would be satisfied with nothing else.

IF I were an exhibitor I would not demand a masterpiece in every release, because I would know that no one program in the world, and probably not the combined programs of the picture field, could supply it.

If I were an exhibitor I would remember that no national advertising would be sufficient to keep people coming to my theatre and that the chief advertising responsibility rested with me.

If I were an exhibitor I would have a neatly uniformed house staff, the best of ventilation, comfortable seats, polite treatment of patrons and, above all, cleanliness.

* * *

IF I were an exhibitor I would be content with nothing short of perfect projection on the best screen that money could buy.

If I were an exhibitor I would stage my pictures in their own atmosphere, because I know that a good picture is always a better picture when properly presented.

If I were an exhibitor I would give extraordinary attention to the music, because I have seen good pictures spoiled with bad music and fair pictures made into positive successes by appropriate music.

* * *

IF I were an exhibitor I would remember that no matter how good my pictures were I could not expect the public to know about them unless I told them, and in the most conspicuous manner, all about each release, and well in advance of the showing.

If I were an exhibitor I would not permit a releasing company to sell me printer's ink in lieu of good pictures or persuade me to take service for large money, on the ground that I would be regarded as a high player and a good sport by so doing.

* * *

IF I were an exhibitor I would have a creed that would be made up of these three items:

LOCAL ADVERTISING,
GOOD PICTURES,
MORE LOCAL ADVERTISING.

* * *

If I were an exhibitor I would not be interested in the ancient history of pictures or their makers. Rather would I seek pictures that met the new demands for quality, consistency, drama and art, and when I had found them I would tie to them hard and fast, and advertise, and advertise—and advertise.

Why National Advertising Is Necessary

By William W. Hodkinson, President, Paramount Pictures Corporation

WHY National Advertising? is the question put to me by William A. Johnston, himself a man of long advertising experience, who, looking upon the motion picture business from a different point of view from mine, has yet frequently come to the same conclusion. I feel that in answering it I shall have the attention of one who thoroughly understands the proposition, and the belief will encourage me to deal in particulars.

THIRTY-SEVEN daily newspapers throughout the country and magazines of national circulation, such as the *Saturday Evening Post*, the *Ladies' Home Journal*, *Woman's Home Companion*, *Ladies' World*, and *American Sunday Magazine*, now carry our advertising in a campaign which will cost us more than $250,000. Since our first list was made up many newspapers have seen the light with regard to motion pictures.

WE have every hope of extending the campaign to other cities and to more mediums in those where we need them at the earliest possible time.

In these publications of large and high-class circulation announcements of Paramount Pictures which will appeal to the people they reach are carired.

The fundamental idea behind our campaign is that upon which Paramount is based, namely, building attendance for Paramount theatres.

To do this the mountain trade mark of Paramount must be popularized nationally and the exhibitor must be enabled to "tie up" to the company's advertising.

AS was explained in a recent issue of Paramount Progress, it is pounding in many ways and over and over again, year after year, that has caused the words Uneeda, Kodak, Royal Baking Powder, to be worth more to their owners than the factories themselves in which these products are made. A trade mark or a trade name in itself has only potential value. It becomes real value only in so far as it becomes a trade mark in popular demand, and, therefore, represents large sales possibilities.

THE advertisements of Paramount Pictures are seen approximately by 55,000,000 people.

As a concrete example of just how advertising affects a particular locality, take the case of Grand Rapids, Michigan. Grand Rapids, with a population of 112,571, has 9,891 native white families, who subscribe to publications like the *Ladies' Home Journal* and the *Woman's Home Companion*. The publications in which Paramount is advertising extensively go into Grand Rapids as follows:

Saturday Evening Post.....5,691 copies each week
Ladies' Home Journal.....3,665 copies monthly
American Sunday Magazine.4,170 copies monthly
Woman's Home Companion..1,926 copies monthly
Ladies' World.....3,787 copies monthly

Total 19,239

IN other words, there are 19,239 copies of each issue of these publications going into Grand Rapids, or twice as many copies as there are native white families. Practically every desirable family in the town is getting one or more of these publications and is reading about Paramount Pictures.

In addition, the Paramount newspaper campaign affects Grand Rapids in this way: No advertising is carried in the local papers, but Paramount advertisements appear in the Chicago *Tribune*, of which 244 copies go into Grand Rapids each day and 400 copies Sunday; in the Detroit *Free Press*, of which 365 copies go into Grand Rapids each day.

CINCINNATI may be cited as a further example. In this city of 364,463 people, there are 13,869 copies of the *Saturday Evening Post* each week; 765 copies of the *Ladies' Home Journal;* 1,158 copies of the *American Sunday Magazine;* 3,693 copies of the *Woman's Home Companion*, and 4,990 copies of the *Ladies' World.*

Three newspapers outside Cincinnati, in which Paramount advertises—the Pittsburgh *Gazette-Times*, the Chicago *Tribune*, and the Cleveland *Plain-Dealer* go into 163, 140 and 62 Cincinnati homes, respectively. In addition to that Paramount advertises in the Cincinnati *Enquirer*, which has a circulation in the city of 115,000 daily.

To benefit fully from this campaign it is necessary, I repeat, for the exhibitor to "tie up" to the trade mark.

HE does this, first, by showing in front of his theatre the Paramount one-sheet. This sheet says: "We show Paramount Pictures," and the Paramount trade mark is in a conspicuous place on it. People passing the theatre are reminded that they can see there the pictures about which they have read and which they may have seen at the best theatre on their visit to New York or any other big city.

FINALLY, he makes use of the newspaper cuts of advertisements, also furnished him free, and prepared by an expert. These cuts, placed in the local newspapers, are mortised so that the exhibitor can insert his copy in an advertisement constructed in harmony with the constructive policy of the Paramount advertising his patrons have read in national publications, the Paramount trade mark, again, being prominently displayed.

THE exhibitor also displays the Paramount twenty-four sheet, furnished free of charge by the manufacturer, so that his town has some permanent stands advertising the fact that he shows Paramount Pictures.

Overproduction Cry Not So Very Alarming

By Arthur S. Kane

RUMORS of overproduction and overcrowding in the industry fill the air. At the same time if one were permitted to look at the books of many concerns which view conditions with alarm one would find them in a healthy condition. It should be some comfort to those not old in the business to know that there has never been a time for the last eight years at least to my certain knowledge when the Other Concern was not going broke. So and So had been refused another loan. Such and Such had been spared a few days by providentially getting a few thousands from a new source.

MIND you, this right in the face of accumulating plethoric bankrolls themselves. They could understand making money themselves but could not see how the Other Fellow got along. So it always has been, is now and ever shall be apparently in the photoplay industry.

Eight years ago a manufacturing concern of which I was general manager was refused admission into the ranks of the makers at their organization because there were too many manufacturers already in the business, they said.

MANUFACTURERS now are as the sands of the seashore compared to the handful there were then. That was the time of wondering how long the "craze" would last. The new diversion was compared to everything else in the amusement field and it was shown that styles and tastes run in cycles. In theatricals for awhile everyone wanted stock, then vaudeville, then something else. Roller skating died out over night; so would pictures.

ONE manufacturer who has since made his millions, openly declared that not one cent that came out of his business should go back into it. The remark typified his lack of confidence in the future of the business. The difficulty was not to find successful enterprises then but failures. Two or three were forced out of business by combinations. But I do not remember any failures at all.

YES, there is overproduction and the crowding at some of the levels is terrific. But do you notice any elbowing at the top? It is in the middle and especially at the bottom where the greatest pressure from too much and too many occurs. Quality is not being overproduced, and certainly efficient distribution is not overdone.

INDIVIDUALS with ideas will succeed. Those who do something for the business will have something done for them. If nothing is put in, it is likely nothing will be taken out. The other day a man was discussing with a manufacturer the possibility of advancing him $15.000 or $20,000 on each production as part payment of the amount to become due on his percentage. The maker quickly rejoined, "Then I would have to make subjects for $7,000 or $8,000."

SUCH a case, it seems to me, is absolutely hopeless. The man could not be a real producer, no matter how long he kept at it.

A year ago a certain sales manager, newly come to the business, told me he was in to grab as much as he could and get out. Since then that man has had his bumps and they have done him a world of good. He is in a fair way to become a convert and help in the upbuilding of motion pictures.

HERE let me say a word for the much flouted "film man." It was the penchant of this manager and is the fashion of most newcomers in the exchange field to scorn the "film men" in their organizations. "Look at what this roundhead out in ——— branch has done"; "What can you expect with a 'film man' in charge of ——— office?" and the like. At the same time the branch managers may be receiving all kind of conflicting instructions from the home office written by different departments, or in some instances by the same department.

ONE of the most earnest of "film men," a man who never thought merely of the present but projected his mind far into the future, asked his supervising officer: "What of the morrow?" Then he proceeded to outline many ideas. They looked revolutionary. They really were evolutionary. "What can I do with the material with which I have to work?" quoth the boss. "First we have to get decent managers." He never did get them.

BUT the constructive thinker took largely of the same "material," the same "film men," and, putting the identical ideas to work, astounded the country.

I hold no brief for the "film man" except to maintain that experience is not a detriment. Given two men of equal ability, one knowing the film business and the other not, the skilled exchange man has at least a year's start of his rival.

THE term has been brought into disrepute by the adventurers who flocked into the "game," as they call it, when it was new. When I am employing men I instinctively shrink back when an applicant comes into my office and begins to talk about "the moving picture game." Some, who have won great success in the past, may have regarded it as a game, but those who come now must give it considerably more thought and attention than a game or gamble.

To the Big Man Back of the Company

By Jacob Wilk, Manager Authors Associated Agency, New York City

YOU, the big man back of the company, should make the scenario department your own particular pet, because you will find greater opportunities for improvement in that department than in any other branch of your organization. You have overlooked that branch just as many of your competitors have. Were you to personally pay as much attention to that department as you do to the other angles of the business, you would solve the disturbing problem of distributing the cost of production.

YOU would be able to show your studio directors how you want the scenario made and you would make sure that they did not tamper with the stories once they had been given to them.

If you gave the scenario department the personal attention it deserves the unwarranted delay and procrastination that is usual would come to an end, because the author and his representative would be treated with the consideration that is due them.

THEY would not be told that the scripts have been read when they have not been looked at, neither would they be compelled to wait weeks and months for an answer while the dust is accumulating on their scenarios. There is a film company that gives you a reply in a week after it receives a script. Instead of being the exception this should be the rule. Scripts would not be lost or placed in the hands of irresponsible individuals who forget where they leave them.

ONCE the story is accepted and the price agreed upon, there should not be a tiresome delay before the papers are prepared and signed and a check given to close the deal. There is no reason why authors and reputable agents are made to waste days and days, as at present, in getting consideration for their material.

TO date there has been a sufficiency of photoplay material, and there has been no reason for conservation of the sources; but the enormous output of features has eaten into this supply at an alarming rate; and now it is evident to the far-sighted producer that the original scenario writer must be encouraged. Just the contrary has been the condition in the photoplay world. The writer who submits a story that is worthy of production is frequently not treated with the consideration due him.

IT was the self-satisfied, blind attitude of the theatrical world toward new play writers that helped greatly to make it easier for pictures to get the terrific hold they have on the public. Had theatrical managers welcomed the work of new playmakers instead of consistently closing their theatres to them, the public would not have tired of the theatre so readily and found the motion pictures so popular.

IT may be wise for the picture producer to profit by the experience of the theatrical world and nourish the new and younger brains that want to write and produce photoplays.

When you personally take an active interest in the scenario department you will find room for improvement in the personnel of the department. It frequently happens that one gets a report on a manuscript today that is vastly different from the opinion rendered three months ago.

WE had the pleasure of selling a story to a producer who had six weeks previously sent back the story to the author with the perfunctory card stating that his material did not fit the needs of the producer; just as though there was a closed season for good stories. Every time your scenario department gets a story that is worthy of consideration you can make no better investment than buying it and placing it in your safe for future use.

STOCKS and property may increase in value, and they may not, but there is no question about the increase in value of scripts. That increase has been a gradual one. The day of the ten dollar script is past, and the day of the scenario writer who makes pin money writing is on the wane. The men and women who are to write the photoplays of the future will devote themselves entirely to that work, just as Pinero, Sheldon, Hopwood, Broadhurst, have to the theatre today.

THERE are a number of writers who are getting fairly good prices for their work now, but they should have more than fifty dollars a reel for making an adaptation and one hundred dollars a reel for original stories. They will do better work when they are able to devote more time to the subject in hand. But it is not fair to ask a writer to work twice as hard as usual without paying him proportionately. Today it is not unusual to ask for an adaptation in three days.

HOW can anyone work out all the possibilities of a five-reel feature in that time? They are barely able to skim the surface in that time. You tie up $20,000 in a production and you begrudge the scenario writer a week to give you the basis upon which you are to make a successful or unsuccessful feature. How many times must the conscientious director stop in the middle of a picture to work out some better handling of the story?

THE big brains in the past have been devoted to distributing pictures; in the future brains will have their widest scope in the scenario departments. Now that you have the means of selling pictures, you will see that you have the right sort to sell.

Demand for Film News in Dailies Is Lasting

By P. R. Plough, Photoplay Editor, Philadelphia "Evening Ledger"

THE first item in any article on co-operation between the newspaper and the exhibitor must be a word of appreciation for men like W. A. Johnston, of Motion Picture News, and others on trade papers and manufacturers' press sheets who have steadily urged the theatre proprietors to go to the newspapers for publicity.

The stage learned the lesson of printers' ink a good many years back. It has been a valuable lesson. Co-operation between the press and the legitimate theatre owners has cut two ways, and the situation is just the same as regards motion pictures.

THE advertising of the local houses assures the newspaper owner of something more valuable than the mere weekly check. It assures him of the stability of this big, broad field of interest embraced by an audience almost as extensive as his subscription list; it assures him that motion pictures are no "piking" matter. They have come to stay. The people want them. They have solid financial backing.

THE newspaper editor who cultivates a good photoplay department is not only making a bid for theatre advertising; he is keeping his readers interested and adding to their numbers.

When the *Evening Ledger* was hardly out of its swaddling clothes, it appreciated the growing popular interest in the photoplay. The first theatre advertisement came from J. J. McCarthy, of the Epoch Producing Company and "The Birth of a Nation." J. Allen Boone, then of Lubin's, brought us the first advertisement of a producer.

THE *Evening Ledger* began tentatively with a serial, but soon began to cultivate the much more varied and appealing field of news and personalities—matter relative to a larger circle of theatres and playgoers.

The beginnings were small, but on June 20 the *Evening Ledger* made the experiment of a special Photoplay Section in place of one of its regular Saturday pages.

THE returns in public interest as well as advertising were so promising that with this fall the paper began to put out regularly each Saturday a special, magazine-form Amusement Section devoted to photoplays and the drama.

In the daily photoplay department and the Saturday magazine the *Evening Ledger* aims to cover the news and personalities of photoplay land.

NEW producing corporations and new films receive record and comment. New line-ups in the distributing companies are interpreted in their probable effects in filmdom. Descriptions of the latest technical developments alternate with newsy gossip of the doings of the players.

Pictures of the players, scenes from photoplays, novel episodes in the taking of films and the whole varied pictorial side of the art of cinematography are presented in half-tone every day.

ALL this, of course, reacts to the benefit of the local theatres showing live films by the live companies.

In the matter of handling the feature films the *Evening Ledger* thinks it has hit upon the fairest method to exhibitor, producer and public.

It doesn't pretend to review the houses advertising either as regular theatres in the amusement columns or in the special section, "Prominent Photoplay Presentations."

THERE are too many changes to make genuine, impartial criticism possible. Instead, the editor or his assistant sees the more important releases at private screenings and describes those of real merit and interest. In this work, as in such else that concerns local theatres, the *Evening Ledger* has found the Philadelphia organization of the Stanley Booking Company of great aid.

THERE are many other angles of co-operation. I shall mention only a few. One of the most valuable, to reader and exhibitor alike, is the Photoplay Chart, printed Mondays and showing in tabular form all the film bookings of the coming week.

Abe L. Einstein, publicity manager of the Stanley Company, made the very worth-while suggestion of the theatres' co-operating by showing slides which tell the audience to look for the program in the *Evening Ledger* each Monday.

THE information bureau at "Ledger Central" for the use of the public as well as the exhibitor supplies full data upon all subjects pertaining to the industry. Exhibitors are furnished blanks for the week's program similar to those furnished by the exchanges, return envelopes and other similar matter.

Election, baseball and other scores are supplied to theatres by direct wire.

All the advertising is uniform and each exhibitor has the same amount of space as another.

THE *Evening Ledger* was the first newspaper to join the Motion Picture Board of Trade of America.

There are a score of openings for work like this which the press can embrace. They all mean more readers for the paper, and more playgoers for the theatres.

The enterprising exhibitor is the man who advertises—and also the man who prospers.

GLIMPSES OF PAULINE FREDERICK, VINCENT SERRANO, MARY PICKFORD AND MARGUERITE CLARK IN FAMOUS PLAYERS PRODUCTIONS



HAMILTON BACK IN KALEM "HAM" COMEDIES

Lloyd V. Hamilton, the "Ham" of Kalem's "Ham and Bud" comedies, is once more in the harness, having started work last week at the Kalem California studios. "Ham" steps before the camera again after an absence of close to two months caused by an injury to his leg which kept him in St. Catherine's Hospital, Santa Monica.

During the last two weeks "Ham," unable to keep away from the atmosphere of the studio, has hobbled about on crutches lending his advice and encouragemnt to the making of "The Caretaker's Dilemma," and "The Missing Mummy," comedies, featuring Bud Duncan and Ethel Teare.

A gala feast, tendered by the players in the comedy company, marked "Ham's" return to active work. At the height of the festivities, Hamilton Smith, the recently appointed Kalem Western representative, sprung a surprise he had taken along with him from the New York offices. It consisted of a handsome album, the three hundred pages covered with letters from exhibitors requesting news concerning "Ham's" injury and expressing their anxiety for his early return to the screen.

TOURNEUR USES STOCK FARM SCENES FOR "THE GENIUS"

If numbers add to the impressiveness of a film drama, M. Maurice Tourneur will have something most impressive to offer in his next picture, "The Genius," starring George Beban, on which he is working at present in Fort Lee, N. J.

Many of the scenes were made on the stock farm of Senator W. Hunter Vaughn, near Montgomery, Ala., and there are employed nearly one thousand extra people. 1,200 sheep, 300 head of cattle, 200 horses a great prize flock of white turkeys and a numerous prize litter of white pigs.

Hoyt, High-Priced Scenario Man, Goes to Metro

He Is a Veritable Nestor for Length of Time His Pen Has Been in the Service of the Screen, While He Is a Wizard at Beating Old Father Time in Quick Output

HARRY C. HOYT, who has had more than four hundred scenarios accepted and produced, and is said to be the highest salaried writer in the profession, has joined the Metro staff, and in the future will write exclusively for that company. Until he was attracted to the Metro forces Mr. Hoyt was scenario editor for the Fox company, and before that was on the scenario staff of Kalem and Biograph.

Mr. Hoyt's record as a scenario author dates from the time when he began writing for motion pictures ten years ago, when he was still a student at Columbia University. He continued writing after he went to Yale, where he was graduated with a view of taking up the practice of law.

The increasing demand for his scripts prompted him to give up his proposed career as a barrister, and devote all his time and energy to writing.

For several years Mr. Hoyt, who lives at the Yale Club, was a puzzle to his friends. He went into the motion picture business at a period in which actors, authors, theatrical managers and others were inclined to sneer and scoff at the business.

Consequently, Mr. Hoyt kept his own counsel in the matter, and kept plugging away. Even today, there are few of his friends that know the profession he is following. He is extremely modest and reticent.

Among other things Mr. Hoyt wrote the first picture in which Mary Pickford was featured. In fact, there is not a single artist, of any note, in the motion picture business, that has not appeared in at least one of his successful photoplays.

Under high pressure he recently made a picturization of Booth Tarkington's famous novel, "The Turmoil," for Rolfe-Metro, in thirty-six hours. Edgar Jones, who directed the "The Turmoil," was obliged to have the script within that time, or else call for a postponement of the production. Mr. Hoyt proved equal to the task, though he was obliged to survive on three hours sleep, and numerous quarts of black coffee.

Mr. Hoyt wrote the scenario of "The Man Without a Conscience," in which Francis X. Bushman and Beverly Bayne will be starred, and which is now in process of production for an early release on the Metro program. This feature is being made by the Quality Pictures Corporation. Mr. Hoyt has also scenaroized the new and popular novel, "Big Tremaine," which Mr. Bushman and Miss Bayne will also use for their starring vehicle.

"Rose of the Alley," an original five-part feature, in which little Mary Miles Minter is starred for the Metro program, is also the work of Mr. Hoyt. Mr. Hoyt also picturized "Dimples," a five-part production in which Miss Minter will be starred.

Mr. Hoyt was born in Minneapolis, Minn., and after attending high school there was graduated from the University of Minnesota, and then came East to attend Columbia University, and afterward Yale. He has been engaged in every branch of the motion picture business, save publicity and the actual printing of films.

Three Masterpictures a Week Offered by Mutual

This Addition of "De Luxe Edition" Subjects Gives the Company a Total of Six Multiple Features Every Seven Days —Releases Under New Title Will Begin January 17 with Picturizations of Famous Plays, World-Famed Books, and Also Original Scenarios from Writers of Note

THREE Mutual Masterpictures, De Luxe Edition every week—each in five reels; an additional three reel feature for the Mutual's $8,000,000 program—a total of three 3-reel features a week—these are the high lights in an announcement of new and important increase in the output of the Mutual Film Corporation, just issued from the New York offices by President John R. Freuler.

This development gives the Mutual a total of six multiple reel feature releases a week.

"Masterpictures, De Luxe Edition," is a re-cast of the established title name of "Masterpicture." They will be released beginning the week of January 17. They will be picturizations of famous plays, world-famed books and works of fiction, and original scenarios by noted authors.

Big Production Increase

Big increases in productive capacity have been made by the large group of manufacturers represented in the Mutual group.

A large number of stageland and screenland stars have been put under contract for work in the array of additional companies which have been organized by the Mutual manufacturers.

Studios have been built and new facilities for the printing, handling and shipment of film have been added. Work of preparation for the announcement just made has been quietly under way for months.

"I am speaking with a properly conservative estimate of values when I declare that this is the biggest development that has come in the history of the motion picture industry," President Freuler observed.

"The vast increase in the Mutual output is the expression of a carefully evolved plan to meet the ever developing demands for higher quality, better pictures, more appealing entertainment.

"When a few months ago we announced the new Mutual program and thereupon proceeded to deliver it as an all-star, all-feature product, we found the exhibitors of the nation ready and anxious to receive it.

Mutual Not Done Growing

"We were not content merely with that announcement and the resulting product. It will be recalled that not long ago I was at some pains to tell the exhibitors of this country that the Mutual never would be done growing. That is just what the announcement of today means—just another great big long stride ahead."

Among the new Mutual Masterpictures, De Luxe Edition, in the release schedule now immediately ahead are:

"Silas Marner," George Eliot's famous book, featuring Frederic Warde; "The Other Side of the Door," Lucia Chamberlain's famous novel, featuring Harold Lockwood; "Vengeance is Mine," featuring Crane Wilbur; "The Bait," featuring William Clifford and Betty Hart; "The Idol of the Stage," featuring Malcolm Williams; "The Five Faults of Flo," featuring Florence LaBadie; "Lord Loveland Discovers America," featuring Arthur Maude and Constance Crawley, and "As a Woman Sows," featuring Gertrude Robinson.

The Masterpictures De Luxe, scheduled for release in the first few weeks include picturized works of some of the best names connected with classic and popular fiction.

In "Silas Marner" Frederic Warde has its leading role, as the bent and twisted miser whose life of selfishness is changed by the influence of a child. Mr. Warde has been for years appearing in Shakesperian roles.

The picture was directed by Mr. Warde's son, Ernest Warde, who has for some time been connected with the Thanhouser directing force, but who had never before had the opportunity to direct a film in which his father appeared.

"Silas Marner" marks the elder Warde's motion picture debut.

Florence La Badie's "Faults"

Another five-part photodrama produced by the Thanhouser Corporation is entitled "The Five Faults of Flo." It features Florence La Badie, the Thanhouser star. The company of Thanhouser players, with Miss La Badie at the head, spent several weeks in Connecticut filming this interesting glimpse into feminine psychology.

"The Other Side of the Door," the American Film Corporation's first Masterpicture De Luxe, from Lucia Chamberlain's book, is a story of California in the early days, and is possessed of all the picturesque setting of 1865.

Quaint touches of realism are added by the introduction of an old horse street car, built in 1840, by the ancient city hall of Monterey, California's first capitol, and by the attractive costuming of the period in which the story is laid.

Harold Lockwood and May Allison, in the leading roles, are particularly well cast. In support of them are William Stowell and Orral Humphreys.

Arthur Maude Directs

The characterization of Lord Loveland by Arthur Maude, in "Lord Loveland Discovers America," who directs as well, is given with peculiar understanding of the eccentricities of the Englishman, since Mr. Maude is himself from the British Isles, and has not been in America so long that he has forgotten English mannerisms. Constance Crawley, as Lesley Dearmer, the American heiress, gives Mr. Maude support.

The well known stageland stars have been added to the forces of the Gaumont Company at their studio at Jacksonville, Fla., to play the leading roles in the first Gaumont releases of the De Luxe Edition. Malcolm Williams has been engaged for the production of "The Idol of the Stage," which will be the first of this new brand of Mutual output to be released upon the market, and will appear January 17. Gertrude Robinson, went to Florida to play the leading role in "As a Woman Sows."

At the Horsley studios at Los Angeles, Crane Wilbur is playing the leading role in a Masterpicture De Luxe entitled "Vengeance is Mine!" William Clifford, the newly acquired star of the Horsley contingent, is starring in a production using the Bostock animals, "The Biat," which was written by Theodosia Harris.

Changes at the Studios

At all the studios where Mutual Masterpictures De Luxe have been quietly nearing completion, consequential changes have been under way.

The recent enlargement of the American Film Corporation's plant at Santa Barbara, the erection of the glass-covered studio, and increase in technical equipment which meant the building of a three-story property and transformer building, a scenery dock and painting, finishing and upholstering rooms, was made so that the American's offerings to the Mutual tri-weekly Masterpicture De Luxe release could be readily produced.

It was partly to permit outdoor work, and partly to allow for the enlarging of the Gaumont Company's Flushing studio so that it, too, would be able to meet the new De Luxe Edition requirements, that the two Gaumont companies were sent to Jacksonville, Fla.

Only last week was announced the proposed acquisition of a third Gaumont Company of stock players, which will combine with the present company in the support of the well known Broadway stars featured in Gaumont releases.

More Horsley Players

David Horsley has added several new members to his force at Los Angeles. In addition he has tripled the efficiency of his studio by adding a new indoor studio and indoor work shops, which will give his directors 20,000 additional feet of floor space. Betty Hart, Gypsy Abbott, Brooklyn Keller, all newcomers to the Horsley company, are well known picture players. William Bowman and Ulysses Davis have recently been added to the directing force and Frank Stammer and Frank Crompton have been put in charge of the technical department.

Two of the Thanhouser stock companies have already gone south to Florida, and a third company will leave shortly for Hudson Bay, while work will continue at the New Rochelle studios as usual. Mr. Thanhouser promises a great variety of Masterpicture material from his widely scattered forces.

The expansion of the Mutual program brings in an additional three-reeler, giving the program a total of three a week. This gives the Mutual with the three Masterpictures, De Luxe Edition, a total of six feature releases a week. Among the new three reel features to come are "Lillo of the Sulu Seas," "Across the Sunlit Sea," "The Extra Man and the Milk-fed Lion," and "Water Stuff."



FLASHES FROM FOUR METRO SCREEN PRODUCTIONS: LEFT TO RIGHT—MARY MILES MINTER IN "ROSE OF THE ALLEY"; GRACE ELLISTON AND GRACE VALENTINE IN "BLACK FEAR"; OLGA PETROVA IN "WHAT WILL PEOPLE SAY?"; THE INFERNO SCENE IN "BLACK FEAR"; VALLI VALLI IN "THE TURMOIL."

COMMITTEE ON WEST COAST TO REPRESENT BOARD OF TRADE

The Motion Picture Board of Trade of America has just announced the appointment of a committee to represent its activities in southern California. The committee includes Mabel Condon, J. C. Jessen, Clark Irvine and Kenneth A. O'Hara.

The committee held its first meeting last Tuesday and organized by electing Miss Condon as its presiding officer. Its duties will be to represent the Board of Trade in its campaigns for members and to take charge of Pacific coast publicity as well as to keep in close telegraphic touch with headquarters in New York on all matters affecting the motion picture industry as a whole.

The first activities will be in following up a list of approximately five hundred invitations that have been sent out to prospective members in southern California. This list covers all branches of the film industry and is already producing flattering results.

Specially engraved stationery for the use of the committee containing their names and addresses on the regular stationery of the board has been prepared.

The constitutent members of the committee are so well known throughout the industry that it is hardly necessary to say that Miss Condon is a free-lance correspondent and publicity writer, while Mr. Jessen and Mr. Irvine represent respectively the News and the *World* on the Pacific Coast, while Mr. O'Hara is the advertising and publicity expert for the New York Motion Picture Corporation.

ANOTHER FLOOR AT 25 WEST 45th ST. FOR PATHE

Owing to the great increase of business Pathé has taken the twelfth floor at 25 West 45th street, New York, and is now occupying two entire floors in that fine new building.

The bookkeeping and clerical staff will be located on the twelfth floor, and the executive offices on the eleventh.

Only Three Vitagraphs a Week After December 20

Monday, Friday and Saturday Days Fixed for the Releases—Monday Is a "Personally Picked Program," Comprising Four-Part Drama and Single-Reel Comedy

COMMENCING with Monday, December 20, the Vitagraph company will inaugurate a new policy, releasing their output only on three days a week, Monday, Friday and Saturday. Monday's releases will consist of a one-reel comedy and a locked-reel program.

This will be known as "A Personally Picked Program," comprising a four-part drama and a single reel comedy. Friday's release will be the same as before with a single reel Sidney Drew comedy, and a three-part Broadway Star Feature every Saturday. This change will bring the Vitagraph output up to ten reels a week, with three of comedy and seven of drama for the initial week.

The first personally picked program announced for Monday, December 20, will consist of "On Her Wedding Night," a four-part drama, and the one-reel comedy, "The Patent Food Conveyor." The regular release is "Levy's Seven Daughters," a single reel comedy.

"On Her Wedding Night" is a dramatic story of the murder of a man on his wedding night while speaking over the 'phone to the girl he was going to make his wife. The case bears on one of the guests, who is an amateur detective.

He succeeds in clearing up the mystery after many trying experiences. Eugene Mullin wrote the story, and it was produced under the direction of William Humphrey, with an excellent cast, including Edith Storey, Antonio Moreno, Carolyn Birch, Charles Kent, William Dunn and Louise Beaudet.

The single reel comedy accompanying this drama is "The Patent Food Conveyor," written by C. Graham Baker, and produced by C. Jay Williams, with a cast comprising Kate Price, Harry Fisher and Charles Eldridge. The other comedy release of this day is "Levy's Seven Daughters," produced by Wally Van from the script of J. G. Nattinger, Edward Elkas, Eulalie Jensen, Edwina Robbins and others, will be seen in this comedy.

For Friday, December 24, a one-part comedy is announced for release entitled "Is Christmas a Bore?" featuring Sidney Drew. The story was written by James Montgomery Flagg and produced by Mr. Drew. This is an appropriate comedy for the yuletide season.

The story deals with the thought of Christmas boring on a man's mind, after being wished a Merry Christmas by his mother, wife and friends, to all of whom he pays no attention.

He begins to realize the bad behavior toward his mother and becomes remorseful. He wakes up to find it all a dream, and on Christmas morning rejoices in wishing everyone "A Merry Christmas." Mr. Drew is assisted is the laugh-making by Mr. Sidney Drew and Mary Maurice.

A three-part Broadway Star Feature is announced for release on Saturday, December 25, entitled "The Thirteenth Girl." This drama is taken from the magazine story of "Where Did Lottie Go?" and was produced under the direction of Theodore Marston.

The script is written around the hardships of a poor girl given a position of a model in a fashionable department store. Her beauty attracts the attention of the junior partner, also that of the head art advisor.

The girl has many trying and exciting experiences.

The story ends with the death of the father, caused by the shock of his son's scandal and the son's suicide. A life long friendship begins between the pretty model and the girl the junior partner was supposed to marry.

Arline Pretty as The Thirteenth Girl, and Robert Whitworth as the junior partner, will be seen.

Quaker City Is Scene of Gay Dance and Entertainment

Philadelphia Filmland Meets the Town's Fandom in Funland at Turngeminde Hall, Where Thousands of People in and Out of the Industry Gather for a Good Time—Lillian Lorraine Leads the Grand March with Earl Metcalfe—Event a Financial Success

Philadelphia, Dec. 11.

PHILADELPHIA filmland met Philadelphia "fan" land at Philadelphia funland recently. The proverbial "merry marriage bell" was cast in the shade for the yet more merry "movie" belles, who were on hand in great numbers, to be gazed at with interest and delight by their yet more numerous number of admirers.

Not only was the Quaker City contingent of stars well represented. Gotham sent its large quota and other cities were only prevented from sending their favorites by the great distances.

Pathe led off in numbers from out of town, and also captured the honor of leading the grand march, Lillian Lorraine being chosen, with Earl Metcalfe, of Lubin, as her partner. As this was Miss Lorraine's very first motion picture ball, she enjoyed the novel experience.

From the thousands present, as well as the generous support given the souvenir program, with its numerous advertisements, the ball must have been a huge financial success.

The ball committee, consisting of Jay Emanuel, chairman; M. A. Benn, P. J. Cropper, Jack Delmar, Earl Forte, Carl Hess, Walter Jacobs, Dave Sablosky, Morris Spears, worked indefatigably to make affairs run smoothly.

The large Turngeminde Hall was decorated with lilies, poinsettias and chrysanthemums, while the stage was occupied by the Hirshberg orchestra, which furnished the music not only for the dancers, but for the vaudeville entertainment which was an added attraction to the program and one of the big surprises of the committee.

Refreshment Room Handy

A unique feature was the refreshment room right at one end of the ball room, thus enabling all in search of either liquid or solid sustenance to at the same time watch the dancing.

This added joy too to the "fans" who could see their favorites enjoying sparkles or bubbles as the case might be.

When the strains of the last waltz were echoing through the early morning hours, another pleasant surprise was in store for the guests of honor. The committee were hosts at a delightful little breakfast at the Bingham House. Here there was a chance to really get acquainted with the stars and their satellites and the exhibitors present were not slow to take advantage of the opportunity.

Charles Segall, president of the Exhibitors' League, made a speech of welcome and then called on several present, beginning with the chairman.

Bliss Millford, of Pathe, entertained the party with some original songs. Clarence Elmer told a funny story. Billy Reeves did a little stunt. Lillian Lorraine, Rose Duggan, of the *Evening Mail*, Beulah Pointer, author; Alice Lake, of Vitagraph; Irene Page Solomon, of Motion Picture News; Flo Barrington, Steve Talbot, of *The Billboard;* Alvin Plough, of the *Evening Ledger;* Pete Schmid and Julian M. Solomon, Jr., of the Morosco Company, were all called upon to say a few words.

At the ball, the usual introduction of the stars was performed by Carl Miller, of the Knickerbocker theatre. Each made her or his little bow and their degree of popularity was shown by the amount of applause.

The management of the grand march was in the hands of Mrs. S. W. Cortissoz and several teachers from the Cortissoz School of Dancing. The publicity representatives were in evidence and pulled off some clever stunts.

Live Rooster Struts for Pathé

Pathe, who had a box, had as their mascot a large, gold colored live rooster, which was much in evidence during intermissions, when G. H. Atwood, or some one from the local Pathe exchange, paraded him around the ball room. Pathe also gave away gold rooster buttons and seals.

What proved useful to both sexes, especially the reporters who had forgotten their notebooks when they changed their working clothes, were the cute, celluloid memorandum tablets distributed by June and Pete from the Morosco offices, with pictures of Anna Held and Dustin Farnum on the memos.

Equally clever, if not so useful to half of the audience, were the powder puffs in silk bags handed around by Harry Reichenbach, of Equitable and World fame. These were with the compliments of Gail Kane.

Pop Lubin had a box for his party, and was on hand himself, along with Octavia Handworth, Joseph Kaufman, D. L. Don, June Daye, Bernard Siegel, Peter Lang, Patsy DeForest, Kemp Green, Anthony Kelly, little Eleanor Dunn and small Mimi Yvonne, besides those already mentioned.

Pathe had also Lois Meredith, Marie Wagner, Mary Allen, Ramies Torres, Earl Smith, and the publicity manager, W. A. S. Douglas. Mrs. Atwood, Earl Schweigert and others from the local exchange assisted Mr. Atwood in doing the honors.

George Beihoff saw that the World and Equitable celebrities were well entertained. Mary Charleson, Frances Nelson, Marie Wells, Ben August, were of this party. It seemed strange to find Mary Charleson away from the Lubinites, but such is picture life.

Harry Scott, of the local office, was host to the Kleine-Edison stars, Viola Dana, Mabel Trunelle, Ruby Hoffman, Robert Conness, Edward Earl, Allen Crossland.

Oh, Sam, Gallivanting, Were You?

Sam Speedon, from Vitagraph, had with him Kate Price and Virginia Pearson.

Then there was May Ward, of Franklin Film, Mary Moore, of the Mitsch-Ellis Company, two Philadelphia companies; George Seitz, author; Harry Schwalbe, V. C. Carrick, Jean Marcus, George Dembow, exchange men. Mrs. Oscar Morgan with her husband, of Paramount publicity. Abe. Einstein, G. Ticknor and William Katz, of the Stanley forces.

Amongst exhibitors and managers were B. Steifel, M. Rogasner, Ben Selicman, Earl Kirk, Jules Catsiff, and many others.

Herman Dieck, of the *Record,* H. Bonte, of *Public Ledger,* F. Armato, of the *Evening Telegraph,* were amongst the newspaper men noted.

Eli Orowitz, of *Amusement,* gave out the latest copy of his paper as souvenirs.

Irene Page Solomon.

Real Firemen Give Realism to Thanhouser Stunt

Volunteers in Portchester Make Response to Hurry Call, Sent in by an Unsuspecting Citizen, to Save House from Fire (Pots) and Get in Picture

DIRECTOR W. EUGENE MOORE of the Thanhouser forces recently resorted to strategic methods in filming a series of fire scenes for "The Woman in Politics," a forthcoming five reel feature to be released through Mutual.

Moore discovered an old factory somewhere on the back lots of Portchester, N. Y., and decided that that place and no other would smoke with Thanhouser smoke pots and burst into flame with Thanhouser torches when it came to the fiery part of "The Woman in Politics."

All of which was very well conceived, but at the last moment Moore bethought himself of the firemen. Would he employ "sups"? By no means. Suping firemen had no place in "The Woman in Politics." Moore, after entertaining and dismissing various solutions to his predicament, finally decided that the Portchester fire department would be the correct article.

But then Moore remembered that fire departments, even though they be situated in Portchester dislike any sort of motion picture publicity. So he kept the entire affair dark until the building flared up with flame, and then some agitated citizen turned in an alarm and the volunteer firemen of Portchester just had to come and have their pictures taken, much as they tried to evade the shots of six camera men busily engaged in catching the scenes.

The entire affair was realistic to some several hundred Portchester citizens and a half dozen newspaper representatives that Leon J. Rubenstein gathered here and there in New York, taking them with more or less alacrity to the scene of the fire.

There were jumps from windows, the roof, rescues by ladders and shrill cries of 'Fireman, save my child,' bits of realism that will show to good advantage in the completed picture.

Two Adaptations and 2 Original Plays for Famous

Pauline Frederick to Appear in "Lydia Gilmore," from a Henry Arthur Jones Drama, and Mary Pickford Will Be Seen in "The Foundling," Specially Written for the Company

IN view of the controversy which is rife among producers concerning the relative merits of the adaptation of successful plays and novels, as compared with original stories, to the motion picture screen, the announcement of the Famous Players releases on the Paramount Program for the first month of the New Year proves particularly interesting.

Adolph Zukor, president of the Famous Players, is among the staunchest advocates of the desirability of adapting any meritorious dramatic material, from whatever source, to the requirements of the screen. But that his earnest advocacy of the play and the story has not closed his eyes to the power of the photoplay, which is written expressly for the screen, is clearly demonstrated by the fact that, of the next four films released by his company, two are adaptations and two are original scripts.

On January 3 Pauline Frederick appears in an adaptation of Henry Arthur Jones' "Lydia Gilmore," the first Paramount release for 1916; on the tenth Marguerite Clark will be seen in an adaptation of "Mice and Men"; on the twentieth, Mary Pickford stars in "The Foundling," an original script, and on the twenty-fourth Hazel Dawn plays "My Lady Incog.," another original photoplay.

"Lydia Gilmore," in which Pauline Frederick makes her first appearance since her triumphant presentation in "Bella Donna," is one of the most successful dramas from the pen of Henry Arthur Jones. Unlike the roles in which Miss Frederick has recently been starred, it is the story of a noble woman whose love for her little son leads her to shield him at the sacrifice of her own conscience.

His father is guilty of infidelity and of murder, but in order to save her son from disgrace, Mrs. Gilmore perjures herself on the witness stand and suffers unmitigated torture until she is finally exposed by a servant who gives damaging testimony to the court.

In the supporting cast appear Vincent Serrano, who was especially engaged to play Dr. Gilmore, in which role he makes his screen debut; Thomas Holding, Michael Rale, Robert Cain and Helen Luttrell.

"Mice and Men," in which Marguerite Clark is starred, is an adaptation of the famous play by Madeline Lucette Ryley in the stage version of which Annie Russell and Lady Gertrude Forbes-Robertson scored in New York and London, respectively. It is the story of a little girl who is adopted by a scientist, who becomes obsessed with the idea that the girls he knows are too frivolous to make good wives.

He determines to train this orphan, and then marry her. But the philosopher has reckoned without youth. He soon finds himself the rival of his own nephew, a young army officer. The development of the girl under the tuition of the professor, and her ultimate struggle between gratitude for what the older man has done for her, and the neutral interest which she takes in the officer, give Miss Clark a great opportunity to do some of her best histrionic work.

Mary Pickford's next starring vehicle is "The Foundling," which presents a story of beautiful sentiments and tender appeal to the finer senses.

As the castaway child, as the slavey in the home of the cruel woman who takes her from the orphanage, as the servant in the boarding-house, and as the triumphant but humble girl of her father's dreams and love, when she is finally returned to his home and restored to the social position rightfully hers, Miss Pickford is consistently charming and artistically effective.

In "My Lady Incog.," which was written especially for her, Hazel Dawn plays a character different from any she has previously interpreted on the screen. It is a big comedy with a big thrill, in which she plays a detective role, masquerading as a baroness in high society.

But the crooks whom she is trailing become suspicious of her, and one of them appears at the house in which she is a guest, proclaiming himself as the husband of the baroness. Then there follows a battle of wits between the two, each one trying to disclose the real identity of the other without revealing his own assumed character.

WOOD, GAUMONT HEAD IN ENGLAND, PLEASED WITH BUSINESS HERE

H. Wood, general manager of the Gaumont Company, Ltd., for Great Britain,, with headquarters at 6 Denman street, Shaftsbury avenue, London, who has been in New York for two weeks, returned Tuesday on the *New Amsterdam*. Mr. Wood likes New York, Chicago and whatever he has seen of the United States, so much so, that he expects to make regular and frequent trips hereafter. Undoubtedly the affairs of the Gaumont Co. both here and abroad will have much to do with these trips, but Mr. Wood is not to be interviewed. MOTION PICTURE NEWS hopes to make some announcements later pertaining to Gaumont progress. Suffice to say that the British manager is an extremely efficient and experienced executive of a firm very powerful in the world's film business.

TWO-INCH TALISMEN BRING TALL LUCK TO THEDA BARA

Theda Bara, one of William Fox's best-known film stars, attributes her success to the whisperings of two little gods, each of which is no more than two inches high.

Daikoku, who knocks anything into your life, and Abesu, the god of laughter and sunshine, are the names and their missions.

All Gaumont Films 5-Reelers for Mutual's De Luxe

Company Will Make Pictures for This Brand Only—Two Studios Busy and a Third Organizing for Immediate Production at Jacksonville, Florida

RUMORS current in the motion picture industry for the last few weeks have been crystallized into the announcement that the Gaumont company will devote its photo-drama activities entirely to the making of five reel features for release on the Mutual Program as Mutual Masterpictures, Edition de Luxe. Two companies already at Jacksonville are now at work upon these pictures, and a third is in process of organization.



PRETTY BILLIE BURKE PHOTOGRAPHED IN A LEISURE MOMENT AT HER INCEVILLE HOME IN SOUTHERN CALIFORNIA

Two of these companies will be headed by prominent stars in the employ of the Gaumont company. At the head of one will be Gertrude Robinson and Alexander Gaden. The other will have as its leading woman a young actress whose name is being withheld by the Gaumont company for the present.

The third company will differ slightly in policy from the others, in that it will have only a permanent woman star—Lucille Taft.

Among the people already engaged is Iva Shepard. She has been featured in emotional roles for the past five years by Selig, Kleine, Universal, Life Photo and Famous Players. What Director Richard Garrick characterizes as a distinct acquisition is a player practically new to the screen. This is Yvonne Chappelle. Hitherto her greatest fame has been gained as an esthetic dancer.

JENNIE BIDGOOD CAST FOR "PARISIAN ROMANCE"

Jennie Bidgood, who has left the legitimate stage to return to motion pictures, is cast for a part in "A Parisian Romance," a William Fox production.

Exhibitors Should Use Home Papers, Says William Fox

Flash on the Screen a Complete List of the Dailies Published in Your Town, Urging Patrons to Read Them, Is His Advice—The Press, If Made an Ally, Will Popularize the Industry the Way It Made the Automobile Business

WILLIAM FOX is throwing all of the extensive resources of his film corporation behind a movement destined to be of great financial value to the daily newspapers of America.

The Fox campaign is not linked in the slightest way with his own private interests, or shaped in any way to be personally beneficial. It is done to bring a closer feeling of friendship between all daily newspapers and the film manufacturers as a whole.

Mr. Fox is now appealing to the thousands of American exhibitors to advertise their home town newspapers freely, generously and without pay.

For weeks his bulletin, issued for exhibitors, has been emphasizing the methods by which the exhibitor can team with the daily papers.

This was merely laying the groundwork for what he now reveals.

William Fox's personal success is very largely based upon vivid, shrewd paid advertising in the daily newspapers. Using the motion picture trade publications he and his thousands of exhibitors resort to the local daily newspapers of their towns and cities to sell their pictures to the people.

Flash Names of Home Dailies

There has been begun in his Bulletin a series of editorials introducing both exhibitors and branch managers to the editors, owners and managers of newspapers of all sections.

As an encouragement to closer friendship between newspaper owners and the owners of motion picture theatres, Mr. Fox offers the following suggestions:

"First. Buy advertising space in your home city newspapers.

"Second. Every motion picture theatre in the United States ought to throw on the screen once during each performance just before or just after your big feature picture a slide of this sort:

THE OLYMPIC THEATRE
invites you to read
EVERY DAY

The Pittsburgh *Post*
The Pittsburgh *Gazette-Times*
The Pittsburgh *Dispatch*
The Pittsburgh *Press*
The Pittsburgh *Leader*
The Pittsburgh *Chronicle-Telegraph*
The Pittsburgh *Sun*

Newspapers are the greatest factors for the good of any city. Read them daily.

"Do not omit the name of any newspaper, no matter whether you think an owner is friendly or not. Include all in your slide.

"Do not go to a newspaper owner or manager and try to swap or exchange this courtesy for any publicity.

"Just do this openly and freely every day in the year.

"The newspapers have made the automobile industry and have given remarkable impetus to motion pictures—now the fifth greatest industry in America and crowding hard to attain fourth place in industrial importance.

Nation-Wide Campaign

"Manufacturers and exhibitors owe the newspapers much.

"No nation-wide campaign of this kind ever has been suggested before. This has been done for individual newspapers in cities here and there.

"William Fox urges and advises that all exhibitors of Fox films and the features of other manufacturers as well, do this service for all newspapers in all cities and towns.

"Do not let the fact that you may not be on friendly terms with some particular publisher destroy the value of this suggestion.

"Advertise his paper with all the others.

"There is nothing masked or hidden about this suggestion.

"It will be of immense value to your city and to you to help your local newspapers entirely without pay. They do more for you than any other industry you have.

"The newspapers and the motion picture industry are twin agencies of amusement, educational enlightenment and human interest. They are in no sense competitive, nor can they be. Each can be made mutually reliant upon the other—with profit for both.

"We can do something constructively fine and intelligent for newspapers at small cost and little trouble to ourselves and they will continue to be the powerful allies of our industry that they have shown themselves to be for several years past."

Mr. Fox also suggests that some alert newspaper manager furnish his local exhibitors each week a flashy, strong catchline to go at the bottom of all the free slides run about the local papers, thereby affording them with a new and challenging weekly change of copy.

"The Dragon" with Miss Fischer for Equitable

The Feature Will Be Released December 27—Julia Dean Makes Appearance in "The Ransom," for Triumph, Ready January 3—"Behind Closed Doors" Stars Marie Empress

THE definite program for the Equitable Motion Pictures Corporation, which releases through the World Film Corporation, has been laid out for the forthcoming three months.

Following Henry Kolker in "The Warning," William Courtenay in "Sealed Lips," and Gail Kane in "The Labyrinth," will be seen Margarita Fischer in "The Dragon," which is now completed, and which represents the best work of Director Harry Pollard. This release date will be December 27.

Julia Dean makes her first appearance in an important picture in the Triumph Film Corporation's visualization of the well-known play "The Ransom," which is in the final stages of studio and laboratory work now and which will reach the program January 3.

Molly McIntyre, late star of "Bunty Pulls the Strings," and Molly McKay will be seen in S. E. V. Taylor's original story, "Nan Perrine, or One Night," which Mr. Taylor wrote and which he is producing for Equitable.

Miss McIntyre makes her first screen appearance in this picture, which will be released on the program January 10.

Marie Empress, last seen in a Metro play, comes from the Triumph Film Corporation's plant in "Behind Closed Doors." Miss Empress will feature the program January 10, after which will come Muriel Ostriche in "Babette of the Ballyhoo," Frank Sheridan and Lily Cahill in "Caste," Gail Kane in "Her God" and Charles J. Ross in "The Senator."

In addition to the above stars, Marguerite Leslie, Teddy Sampson, Carlyle Blackwell and Clara Whipple, will be seen in important productions.

Jack Wheeler Editor of Selig-Tribune Photo News

Appointee, Newspaper Man of Long Service, Was Associated with *Collier's Weekly*, New York *World* and Washington *Post*, and Spent 15 Years in Secret Service

JACK WHEELER, who knows most all the notables by their first names, has been engaged as editor-in-chief of the Selig-*Tribune*, the new animated newspaper which will make its initial bow to public favor on January 3. Mr. Wheeler will take up his duties with a large staff of editorial assistants on December 13 at the general offices of the Selig Polyscope Company, Garland building, Chicago, Ill.

Mr. Wheeler served for fifteen years in the United States Secret Service. During the past year he has been employed in Chicago as assistant superintendent of the United States Department of Investigation. He accompanied Prince Henry, Grand Duke Boris of Russia, and others on their tours of Uncle Sam's domain. He was also assigned to the White House, and had charge of all arrangements for tours of Roosevelt, Taft and Wilson.

Mr. Wheeler traveled 134,000 miles with President Taft. He has also been actively engaged from time to time in diplomatic investigations for the government. Mr. Wheeler is also a versatile newspaper man, having served *Collier's Magazine*, the New York *World*, the Washington *Post* and other prominent publications. He has also had much motion picture experience.

Mr. Wheeler is now touring the East, renewing acquaintanceship with prominent personages in the interest of the Selig-*Tribune*.

Philadelphia Celebrates 160th Showing of "Nation"

Although D. W. Griffith, Producer of the Picture, Was 3,000 Miles Away, on Pacific Coast, He Was the Host, and Wired Greetings to Diners

Special to Motion Picture News

Philadelphia, Dec. 4.

THE one hundred and sixtieth performance of the "Birth of a Nation" in the Quaker City was celebrated by an elaborate banquet given to the newspaper men and other friends of D. W. Griffith at the Ritz-Carlton hotel on Friday, December 3.

Although bodily in far away Los Angeles, Mr. Griffith was the host of this memorable occasion and was connected by wire with the gathering for nearly an hour, during which time greetings and felicitations were flashed back and forth on the private telegraph line from the banquet hall to Mr. Griffith, who was sitting in that haunt of Los Angeles filmdom, the Alexandria Grill.

The first message wired across the continent was from the host of the evening as follows:

"My Philadelphia Friends:

"To you all and everyone now so far away kindest greetings. The first words of encouragement and praise the little play of ours ever received was in your dear old city on a rainy Sunday night last winter. That we are so far away makes no difference, for that sympathy that is between us now make warm the cold wires and puts away entirely the space, and let us be close together in love.

"There is just now beginning here the first bud of the orange trees, so with our far away thoughts I will just send you a little of their fragrance. God bless and keep you all."

Ralph Bingham, noted humorist and lecturer, toastmaster of the evening, answered in kind. Other messages were dispatched by various guests. One of the beautiful menu cards was autographed by every one present and sent as a souvenir to Mr. Griffith.

During the evening speeches were made by James Barnes, African explorer; Herman L. Dieck, dramatic editor of the Philadelphia *Record;* H. T. Craven and Richard J. Beamish, of the Philadelphia *Press;* Harry T. Jordon, manager of Keith's Theatre; Fred R. Zweifel, Philadelphia manager of "The Birth of a Nation"; Thomas N. Love, manager Forrest Theatre; J. Fred Nixon Nirdlinger, theatre magnate; Percy Heath of "Stop! Look! Listen!" and Thomas McNichol.

S. F. Nixon, who was ill, sent his regrets and greetings.

Others present were: F. M. Armato, the photoplay editor of the *Evening Telegraph;* A. R. Plough, photoplay advertising manager of the *Evening Ledger;* Howard Bonte, of the *Public Ledger;* Charles Bell and Morris Pancoast, well known cartoonists; Sydney Smith, secretary to J. McCarthy, general manager of "The Birth of a Nation;" Dr. Wilmer Krusen, director of health; Harry Knapp, of the Philadelphia *Inquirer;* A. Duross Ferriss, of the *Evening Telegraph;* J. S. McSween, C. C. Wanamaker, F. C. Dieck, R. Hartley, J. P. Nolan, Jack Patton, H. Sauers, P. A. Kingsley, J. A. Slemmons, H. P. Quicksall.

Seventy guests all told enjoyed the hospitality of Mr. Griffith.

One of the most unique features of the evening was the vocal and instrumental music by the negro orchestra, lending as it did just the right atmosphere to the celebration of such a southern classic.

"The Birth of a Nation" had to leave the Forrest Theatre last week on account of other attractions being booked there, but so great was the demand for seats, a further run of the picture was decided on by the management. Accordingly, it was moved to the Garrick, a first-class legitimate theatre on Chestnut street.

Here the feature is repeating its success at the Forrest. On account of previous arrangements at the Garrick, however, only a four-weeks' engagement could be had and "The Birth of a Nation" will therefore sing its Philadelphia swan song on Christmas night.

It is expected that Baltimore and Washington will be the next points to get a peep at the big photo drama.

Irene Page Solomon.

SEITZ DROPS PATHE EDITORSHIP TO WRITE SCENARIOS FOR COMPANY

Owing to his desire to devote his whole time to scenario writing rather than to editorial work, George B. Seitz has turned over to John Clymer the position of scenario editor for Pathé.

Mr. Clymer has been a scenario writer for years, and was formerly publicity man for the Gaumont company. He is also known as a short story writer and musical critic. Mr. Seitz will continue to devote his whole time to writing for Pathé.

IMP SCENARIO MAN A DIRECTOR

Raymond Schrock, who has been editor of scenarios for the Imp-Universal forces, has written 112 scripts in the last two years. He will become a director when the Universal gets into the new studios.

IMP STUDIOS TO MOVE IN 2 WEEKS

The Imp Universal studios on Eleventh avenue, New York City, are preparing for the great haul to Leonia, N. J., which is being made day by day. It is expected that the move will be made in two weeks.

"Strange Case of Mary Page" Brings Familiar Faces

Walthall and Edna Mayo, Appearing in a Dizzy Succession of Gowns, Will Be Seen in Essanay Picture to Be Novelized for 500 Newspapers and Magazines

"THE STRANGE CASE OF MARY PAGE," a drama of mystery, is being produced by the Essanay Company. Henry B. Walthall and Edna Mayo will be the stars.

The drama will be issued in a series of episodes, the first of which is to be released early in January. Each episode will be complete in itself.

The production is announced as being "not a dramatized dime novel acted by acrobats," but a first-class drama with a notable cast and with direction and photography of the highest type.

The story, which will be printed in serial form by nearly 500 newspapers, is by the author of the serial, "What Happened to Mary."

A feature of the photoplay, appealing especially to women, will be Miss Mayo's gowns. Her elaborate wardrobe, which includes costumes for every occasion—from boudoir to ball room—is being designed by Lady Duff-Gordon (Lucile).

"The Strange Case of Mary Page" is the first series ever offered by the Essanay Company, which has kept out of this department of picture production until its officers were positive that they could release satisfactory films.

In addition to the publication of the series of tales in the newspapers, an extensive advertising campaign in a score of magazines of wide circulation has been launched Among the periodicals that will be used are *Cosmopolitan, McClure's, Ladies' World, Pictorial Review, McCall's, Metropolitan, Hearst's, Mother's, Collier's, Leslie's, Munsey's* and all the motion picture publications.

Al Ray Begins Production of Comedies for National

Creator of Louie Smaltz in Vaudeville, with Long Career in Biograph, Vitagraph, Mutual and Other Companies, Makes Plays in Baltimore Studio

THE National Film Corporation of Baltimore has just completed several comedies produced under the direction of Al Ray, who also took the leading roles in the photo dramas founded on a comedy sketch entitled "Breaking Into Society," in which Ray was seen on the vaudeville stage as Louie Smaltz.

The National Film Corporation, with a stock company of sixty players, is producing in and near Baltimore, where the locations have been found particularly suitable for the exteriors of the comedies.

Among the members of the cast is a number of acrobats, who will be trained for comedy stunts by Paul Sorg.

Mr. Ray is a director of long experience, and has to his credit a wide career as an actor on the speaking stage and in the silent drama. Mr. Ray began with child parts at the old Biograph.

He has been associated with Champion, Ramo, Comedy, Drako, Vitagraph, Federal, Astor and many other companies.

For the last six weeks he has been with the National studios in Baltimore, which he joined after completing "Spring Onions" for Mutual.

Mr. Ray's character of Smaltz proved popular on the Associated program. Five productions recently completed by Mr. Ray are: "Love and Cannon Balls," "Knocked Out," with Kid Williams, bantamweight champion; "An Artist's Romance," "An Accidental Hero," and "A Lover's Rocky Road."

Miss Ward Puts Aside Stage Mirth for Screen Emotion

Actress Who Ranked as One of the Best-Known Comediennes Before the Footlights in America, Finds a New Talent When She Goes into Pictures and Plays in "The Cheat" for the Jesse L. Lasky Feature Play Company

KNOWN in the theatrical world for some years as one of the leading high class comediennes of the American stage, Fanny Ward, by reason of a somewhat reluctant appearance in motion pictures, has built anew for herself through the medium of the screen a reputation as a star in motion pictures as enviable as her reputation as an artiste on the dramatic stage.

Since the advent into great popularity of the feature play stars of the legitimate stage by the score have been persuaded to appear on the screen. Yet probably not one other than Miss Ward in so short a time has achieved that unusual success which seems to come only to those particularly fitted and chosen.

Miss Ward Wins Film Fan Friends

The story is told at the studios of the Jesse L. Lasky Feature Play Company that when Miss Ward completed her first Paramount picture, "The Marriage of Kitty," from the farce in which she achieved one of her greatest stage successes, she was anything but enthusiastic over her debut on the screen.

On the night of the special invitation projection several score of Miss Ward's friends gathered to see the motion picture play. The star herself sat apart, expectant, nervous. As the story progressed smiles of amusement became noisy laughter until at the end of the photoplay, which was a comedy, Miss Ward was called upon to make a short speech, which she did with some misgivings.

It subsequently has happened that "The Marriage of Kitty" is among the most popular comedies on the Paramount program and Miss Ward as a comedienne has won unusual attention from the photoplaygoing public. "The Marriage of Kitty" long ago broke into the circle of re-booking.

Cecil B. DeMille, director general of the Lasky company, watched the performance of Miss Ward in "The Marriage of Kitty" very closely.

His announcement that he would persuade her to appear in an emotional role on the screen caused no end of comment among Miss Ward's friends. The star herself, who for years had made playgoers laugh instead of cry, was eager to enter the experiment, as she herself, playfully, termed it.

Shows Emotional Ability

The photoplay selected was Hector Turnbull's "The Cheat," a modern drama in which the principal feminine character is made to pay the price of his thoughtlessness by becoming the center of a tense, gripping complication. Mr. DeMille, having but a short time before completed the last of the three productions in which Geraldine Farrar appeared for the Lasky company, personally supervised the direction of "The Cheat."

Writing to W. W. Hodkinson, president of Paramount Pictures Corporation, Jesse L. Lasky said that "The Cheat," in his opinion, was one of the finest photoplays the Lasky company had made. He wrote after the private studio showing:



FANNY WARD

"Fanny Ward, the star, will in this picture take her place as one of the few great emotional actresses of the screen. I doubt if her remarkable performance in 'The Cheat' has ever been surpassed. She runs the gamut of emotions, and in the most thrilling, dramatic scenes so swayed her audience last night that she was applauded time and again.

"Right here I wish to prophesy that from the release date of 'The Cheat" Miss Ward will be recognized as the leading emotional actress of her type on the screen. Real praise must be given to Cecil B. DeMille. In staging 'The Cheat' his genius seems to have reached a climax. The picture should mark a new era in lighting as applied to screen productions."

It needs but a glance at the picture forming the supplement to this week's issue of the NEWS to see the screen possibilities in the face and poise of the head.

Fanny Ward has been placed under a long term contract to appear exclusively in productions of Jesse L. Lasky Feature Play Company. As one of the regular stars of the company she joins the coterie already consisting of Blanche Sweet, Victor Moore, Charlotte Walker, Wallace Reid and Cleo Ridgely and others.

Rush of Business Pushes Metro Into Bigger Offices

Company Will Take Quarters in the Longacre Building, Diagonally Across from Its Old Location, on December 20—Projection Room Will Have 45 Feet Throw

IN order to meet the demand for greater office facilities, and provide room for an increase in the executive and clerical force, the Metro Pictures Corporation will move from its present location in the Heidelberg building at Forty-second street and Broadway, to the Longacre building diagonally across the street, at No. 1476 Broadway, New York.

The rapid growth of Metro within the remarkably short space of time since its inception is indicative of the possibilities of the motion picture business and the growth of the industry. The proposed change from their present offices will be made on or about December 20.

In their present home Metro has been obliged to use two floors, the executive offices being on one floor and the publicity, magazine and mailing department on the floor above. In their new quarters the Metro company will occupy a large suite on the eleventh floor of the Longacre building, which is erected on one of the most costly pieces of property in the world.

In all there will be 8,200 square feet of floor space, and each department will have its own offices opening on a general reception and waiting room.

One of the practical and most valuable additions in the new Metro location will be a large projecting room that will permit of a forty-five foot throw. This room will be done in old blue and white and furnished with every possible convenience and comfort. The chairs, which are now being specially constructed, are craft wicker.

There will be special tables for the use of those wishing to make notes, censors, newpaper and magazine critics, musical directors who arrange special programs for Metro pictures, and Metro employes desiring to make notes on corrections and suggestions on the pictures shown.

The new offices will be sumptuously and luxuriously appointed in every particular, and represent the last word in equipment and furnishing, in line with Metro's general plan in everything. Richard A. Rowland, president of the Metro Corporation, will have his private suite of offices, and other private offices will include one for Joseph W. Engel, treasurer; W. E. Atkinson, general manager, and Charles W. Stern, auditor. Arthur James, director of publicity, will have his offices on the Broadway side of the building. Merritt Crawford, managing editor of the *Metro Pictures Magazine*, will also have his offices on this side, as will Henry James, business manager of the magazine.

The poster department, mailing rooms and kindred departments will adjoin the magazine and publicity suite. In this suite

will also be located the scenario department, which is conducted under the supervision of Arthur James.

Decorators, painters and carpenters are now at work remodeling the new offices to meet the needs of Metro. This work is being done under the personal directions of Treasurer Engel, who is especially fitted for the task. The lease for the new offices is for a term of years.

HENLEY DIRECTS CAREY FROM HIS BEDSIDE FOR "GRAFT"

With the accident which laid Hobart Henley up in the Universal hospital, unable to continue in the chief role in the latest of the Universal serial features, "Graft," Walter Woods, author of the scenario, conceived the idea of putting Harry Carey in the other's place to act as his lieutenant and operate under his instructions given from his bed in an hospital.

In this way none of the thrills would be left out of the story and at the same time



HOBART HENLEY AND HARRY CAREY AS THE LARNIGAN BROTHERS IN "GRAFT"

Henley, the original leading character, would be able to continue his work in it.

In the above illustration, Harry Carey, in the role of Tom Larnigan, is seen at the bedside of his brother, Bruce Larnigan (Hobart Henley), taking instructions from his relative to running down and frustrating the gang of trust magnates.

An interesting fact in connection with the illustration is that it was actually made in the company hospital at Universal City. The white walls of the rooms lend themselves admirably for photographic purposes and the greater part of subsequent scenes in which Henley appears will be made there.

SCREEN CLUB HOLDS BEEFSTEAK DINNER

A beefsteak dinner was held at the Screen Club, New York, December 11, at 8:30 p. m., Adam Kessel, Jr., acting as rewinder.

The following is a partial list of talent that appeared:

Bruce Weyman, the celebrated baritone; Louis Leon Hall; Harry Benham, tenor solo; Howard Crampton, impersonations of great men past and present; Gladden James, dialectic stories; J. I. Johnson, tenor solo; Jack Sarvey, the Mother Machree Boy; Sydney Bracey, and Bill McKenna.

Industrial Company's Premises Ready February 1

Building Will Contain a Vault with a Capacity of 6,000 Reels, and Laboratory Will Have Facilities for Handling 2,000,000 Feet of Film a Week



NEW LABORATORY OF THE INDUSTRIAL MOVING PICTURE COMPANY AT CHICAGO

Chicago, Dec. 11.

A NEW laboratory and studios are now being erected by the Industrial Moving Picture Company, who expect to occupy the new premises about February 1. The building is 124x129, two stories and fireproof throughout. It contains a vault capable of safely holding more than 6,000 reels. The laboratory will have an actual capacity of nearly 2,000,000 feet of film per week.

The studio will be able to comfortably and efficiently handle six sets at one time and will be equipped with swimming pool and the most modern of lighting equipments. The carpenter shop and paint shops will be models of their kind. Ample provision has been made for property and dressing rooms.

Adjoining the building proper is an outside yard of 124x48, which will be enclosed in an eight foot concrete fence. This area will be used for garaging and for storage tanks. The roof has been built so as to carry a very heavy live load, and the electric elevator runs up to the roof, so that in the event an extraordinarily large set is to be used, an outdoor studio can be arranged on the roof and by light diffusion, a setting can be made of more than 150 feet in length.

As Watterson R. Rothacker, general manager of the Industrial Moving Picture Company states, the present factory of that concern will be kept in full operation until the new plant is "hitting on four," so that there will be absolutely no interruption of business.

Detailed description of the new place will be given some time in January.

First Heeza Liar Cartoon for Paramount January 6

His Creator's Assistant, Glackens, Will Show "Haddem Badd's Elopement" on Jan. 13, While a Silhouette Fantasy by Gilbert, the Artist, Will Be Seen Jan. 20

FOLLOWING the announcement that J. R. Bray, animated cartoonist, creator of Colonel Heeza Liar, and other characters had become associated with Paramount Pictures Corporation, it is now stated that Mr. Bray's schedule of releases for the first four weeks has been prepared, and although subject to change, has been adopted.

The new year will usher in the first release on January 6, when Mr. Bray's own cartoon "Colonel Heeza Liar's Waterloo," will have its initial unreeling under the Paramount banner, together with several hundred feet of startingly original film now in course of preparation.

On January 13, L. M. Glackens, one of Mr. Bray's corps of six assistants, will be represented by "Hadden Badd's Elopement," a cartoon, and also a part reel of educational material, yet to be announced.

On January 20, a silhouette fantasy by C. Alan Gilbert, the noted illustrator, entitled "The Chess Queen," will be released.

C. T. Anderson, another of Mr. Bray's assistants, will prepare for Paramount, on January 27, a cartoon entitled "The Police Dog on the Wire," and other films of entertainment value will be assembled with the cartoons. In this connection Mr. Bray has a plan which is so humorous, and yet so deeply interesting, that he desires to work it out fully before allowing the details to become generally known.

The releases of the Bray Studio, Inc., herein announced, are in addition to the political cartoons and others which Mr. Bray will draw for Paramount Newspictures.

ARDEN, IN "VAGABOND," PATHE, OWNS "SHOP DE LUXE"

Edwin Arden, the actor who will appear December 17 in Pathé's "The Beloved Vagabond, owns what he calls "a carpenter shop de luxe," and is as proud of his ability to do carpenter work as he is of his profession.

In the basement of his home at Forest Hills, Mr. Arden has a shop all fitted out with everything necessary to a carpenter's outfit. He has a specially perfected lighting system, arranged so that there are no shadows and so that Mr. Arden may work at night.

The actor declares that there isn't anything from a box to a house which he cannot build in his work shop.

The Press, Press Representative and the Picture—XI

Real News Value Must Be Essential of Motion Picture Publicity for Acceptance by Editors of Dailies, Says Arthur James, Publicity Director for Metro Pictures Corporation—Newspapers Are Eager to Publish Items Concerning Pictures, But the Press Matter Must Be Worth While

RESPONDING to the invitation of the editor of MOTION PICTURE NEWS to contribute to the series on motion picture publicity and the daily newspaper I must express my appreciation of the privilege, first, because I have regard for my early lessons in manners and then because I hope to add to the interest of his publication subsequently and by the column.

In accordance with time honored custom I sound first my keynote and then I shall sing my aria through. The keynote of motion picture publicity for the daily newspaper is that more people are interested in motion pictures than any other one amusement in the world. If people are interested in pictures, literally millions of people, the newspapers who have any regard at all for their circulations are going to print the news of motion pictures. The rest lies with the industry and the newspaper sense of the publicity man.

I have always described advertising as the thing paid for and publicity as its free and untrammeled brother. But there is no such thing as something for nothing, and publicity to be a fair proposition must be in its essence valuable to the newspaper, magazine or trade journal which gives it space.

In other words, publicity must justify itself. Newspaper publicity in behalf of motion pictures must be of real value as news, if it is to be continually accepted by newspapers, and it has been my personal observation that any other kind of publicity is pure waste.

Copy Must Be Worth While

Newspapers everywhere will print good clean, interesting pictures and run news matter in reams if the publicity man will take the precaution to make his news matter worth while. It must have a reasonable percentage of brains in it. It must recognize the accepted news values of the newspaper office. It must be fresh, it must interesting and worth printing.

Newspapers do occasionally fall for the apocryphal yarn, but they should be permitted to do it with their eyes open. It is not impossible to "fake" an editor now and then, but his vengeance of "verboten" is sure and lasting for the publicity man who imposes upon him.

It was my privilege to secure more than 500,000 columns of newspaper space for a motion picture group in a period of fourteen months and the methods were so simple as to be almost childlike. All I did was to prepare news stories and present news pictures, and then see to it that they were widely distributed. Nothing could be simpler and nothing is required except a newspaper point of view and a reasonable amount of toil.

It has never been my good fortune to encounter a publicity genius, but I have met several hard working honest successes.

The prime essential for continued success in publicity is truth. I have known only two fakers who have flourished, and these will wind up their publicity careers when they have completed the rounds of their alloted territory. It is not so much a matter of morals or of ethics, as it is a question of horse sense.

Get the "News Trance"

Also it may be said that faking is a confession of incompetence. It means that the publicity man hasn't brains enough to extract the news element from the pictures or stars he represents.

Of course the so called "dog story" or three legged cat legend is not to be sneezed at, but it must not be pretended that they are true. And they must be sufficiently ingenious to be interesting. Publicity is not so much an art as a state of mind, or a news trance into which the subject must throw himself to see things from the newspaper point of view. And the publicity man's chief trouble is rarely with the newspapers.

More often it is with the bright business man who doesn't realize that one proper mention in the news columns is worth two in the paid columns. I believe motion pictures makers have a better sense of publicity than men in similar places in other businesses. It is because publicity and pictures have been Siamese twins from the very first and those who have grown up with this business have a better idea of publicity's limitations than the others.

One thing more in completing this small contribution to the splendid series that has graced the pages of MOTION PICTURE NEWS. No publicity man can afford to overlook the fact that his is the most interesting, the most alive, the most worth-while profession in the world, and that while what he does is simple enough his way of doing it makes the difference.

ARTHUR JAMES.

Fox Bulletin Aligns Itself with the Cause of Common Sense in Picture Publicity

"LINK Fox Films and Your Theatre Up Tight with Your Local Newspapers," says a caption on an editorial in the first issue of the new William Fox Press Department *Bulletin*.

Again we quote from the same editorial (addressed to Fox exchange men and exhibitors):

"It is your business and our business to give them (the newspapers) what they actually want and will use—not what someone in New York or elsewhere thinks they want."

On those two sentences hang all the law and the prophets of the relation of the photoplay to the newspaper.

But the Fox *Bulletin* does not content itself with generalities about motion picture publicity in newspapers.

It hits the nail squarely on the head by telling exhibitors and exchange men just where they can get co-operation and with whom.

Again we quote:

"If we, for instance, were in Toledo the very first men we would want to know would be Nat Wright and Harry Thalheimer, of the Toledo *Blade*.

"Their newspaper runs a full page of motion picture news weekly, and liberal daily departments the other days of the week. In Toledo, also, you will find the *Times* and the *News-Bee* offering you close publicity co-operation.

"You are throwing away profits if you fail to know men like these.

"In Philadelphia's evening field, motion picture men should know William Simpson,


2 WILLIAM FOX PRESS DEPARTMENT BULLETIN

Link Fox Films And Your Theatre Up Tight With Your Local Newspapers.

The Surest Fire Publicity In Your Town Is To Be Obtained In Your Dailies, or Small Town Weeklies. There Are Many Things You Can Do For The Newspapers.

Every exhibitor of Fox Films in America should keep THIS in mind seven days each week

Your local newspaper will help you FILL YOUR THEATRE. It will do this week in and week out with more certainty than any other medium.

Linked up with your billboard, corridor and window displays the local newspapers are the great TRUSTED mediums of publicity.

If we, for instance, were in Toledo the very first men we would want to know would be Nat Wright and Harry Thalheimer of the Toledo Blade.

Their newspaper runs a full-page of motion picture news weekly and liberal daily departments the other days of the week.

The Blade is one of the great money-making papers of the country.

In Toledo, also, you find the Times and the News-Bee offering you close publicity co-operation.

You are throwing away profits if you fail to know men like these.

Nixola Daniels Discourses On Scenrioa Work

Author of "Destruction" Tells of Her Experiences When She Masqueraded In Man's Attire

"Don't lop around on sofa pillows, munch chocolates and scribble down platitudes on a piece of paper in the belief that you are writing a play," is the advice given to fair would-be scenario writers by Miss Nixola Daniels, author of "Destruction," the William Fox production. Miss Daniels, 28 years old, is the young woman who recently attracted so much attention in the public press when she was discovered working side by side with men in a huge Pennsylvania foundry, her ears concealed by a roomy pair of overalls and a felt hat pulled well down over her hair.

"If a girl must write photoplays," says Miss Daniels, "let her families be herself with the subject with which she is to deal. Whatever scenes I may have attained in photoplay writing has been because I have studied my subject before bringing paper even within speaking distance of my typewriter platen. How do you suppose I came to work for six long weeks in that Pennsylvania foundry? Actuated by a spirit of adventure? Oh, no! I'm no adventuress.

"I wanted to know all about foundry work in order to write "Destruction" the more intelligently. So I bought some overalls, rubbed dirt on my face, and went to the foundry and got a job. I worked there six weeks, and I know foundry work from A to Z. I know how to run the electric crane, how to work beneath the molten iron as it drops

Her Power Over Men

Fernanda (Theda Bara) Entraps Her Husband's Friend

Molten Metal Burns Theda Bara

Director Davis Advances Photoplay Technique

Bars Red and White From All Sets And Uses Orchestra To Aid Players In Studio Work

W. S. Davis, director of the William Fox productions "Destruction," was one of the first photoplay producers to banish white from the scenery, properties and costumes used in motion picture work. White, when photographed under the powerful electric violet rays of the studio lights, causes what is known as halation in the projected film. It shows off a theatre which renders various objects in the picture indistinct and which causes undue eye strain on the part of the audience.

Mr. Davis has substituted for white softer colors which do not produce this blinding effect in the finished picture. Blue, pink and yellow are the colors which he uses most. For instance, in the production which he directs, the man's dress shirt becomes one in a light blue, the ladies' handkerchiefs a light pink, and table linen and curtains a light yellow. All of these colors appear white when the film is shown on the screen.

Red is another color which Mr. Davis has blacklisted in studio work. The ultra violet lights cause red to photograph jet black.

Another studio innovation by Mr. Davis is the use of music in his productions. He has an orchestra to play appropriate music while the scenes are being taken. This helps the players to get into the spirit of the scenes in which they are working.

Theda Bara, William Fox star, was so severely burned by molten iron during the making of one of the scenes in "Destruction" that she fainted away and was under a physician's care for two weeks before being able to resume work. The accident occurred in a foundry and the scene being made was that in which Miss Bara as Ferdinande seeks out Steve and informs him of his wife's alleged indiscretions.

To lend realism to the picture the scene was taken while the foundry was in full operation, with molten metal pouring from the roaring stack, electric cranes moving beneath the

Psst! Seen It? M-m-m! It's The Vampire Walk

Theda Bara's Seductive Screen Carriage Serves As Basis For Brand New Dance Creation.

The Vampire Walk! with "o It" This is the question which is bothering women's clubs and other supervisors of public morals as the result of an announcement by Emile Lenard, a leading New York dancing master, that he is inventing a dance to be known by that name. Mr. Lenard is frank in admitting that he received his idea for the forthcoming terpsichorean creation from the peculiar carriage displayed on the screen by Theda Bara, vampire woman of the William Fox films.

"The dance, as I now conceive it," explains Mr. Lenard, "will embody the various qualities which enter into the rythmic and almost seductive form of locomotion revealed by Miss Theda Bara in her screen portrayals. It will be a dance of allurement, in the main, word imply. I predict that the Vampire Walk will have the most instantaneous and wide-spread vogue of any so-called popular dance of the day. It will be simplicity itself. About the only study required for its mastery will be a close observation of the Vampire Walk as done by Miss

Grim Death Exacts Its Toll



DESTRUCTION WILLIAM FOX PRODUCTION

Fromens Drops Dead After Learning That His Wife Has Formed an Attachment for Delaveau, His Close Friend

Submarine To Swallow Jonah

Close-Up Personality Stories of William Fox Players

Nixola Daniels 26 years old author of the William Fox photoplay drama "Destruction" has adopted two Belgian orphans whose parents and other relatives were killed in the bombardment of Liege.

Cleo Madison, who is seen as Charles Frohman millionaire mill owner in the William Fox production, "Destruction," was instructor in a dramatic school before taking up legitimate and photoplay acting.

A. Lloyd Lewis and Marcel A. LaFlorah, who photographed the William Fox photoplay, Destruction," have been elected president and secretary respectively of the International Cameramen's Association.

James Furey, one of the best known character actors of the William Fox forces, who plays the part of Jerome Fromens, aged founder of the Fromens fortune, in "Destruction," was born in Antwerp in 1859, ran away from home at the age of 13, sailed

In carrying out an honor bestowed upon him by the William Fox photoplay, Destruction," has received Mr. Fox's permission to write the articles and it is expected that she will begin work on them upon the completion of the picture in which she is now working.

Herbert Frank, who is assigned the role of Dave, a troublemaking striker in the William Fox offering, "Destruction," was born in Antwerp in 1889, ran away from home at the age of 13, sailed

A GLANCE AT THE NEW FOX PRESS BULLETIN, SHOWING ITS MAKE UP AND GENERAL APPEARANCE



GLIMPSES OF COMING LASKY PRODUCTIONS IN WHICH FANNY WARD, BLANCHE SWEET, WALLACE REID AND CLEO RIDGELEY WILL BE SEEN

of the *Evening Buletin;* F. D. Taylor, of Rodman Wanamaker's *Evening Telegraph.* The Curtis *Evening Ledger* is offering the closest kind of co-operation with picture exhibitors.

"Every one of these men will team with you to the limit."

The newspaper publishers, editors and managers, "who team willingly with the picture industry" in Seattle and Los Angeles, are also named in the Fox *Bulletin.*

Then come these two paragraphs:

"With regard to publicity for feature pictures, take the time to go into newspaper offices and find out just what kind of pictures and stories they want.

"Towns differ. Maybe some papers are getting the kind of material they do not want."

Which is just what MOTION PICTURE NEWS has been advocating week in and week out. But when a picture manufacturer himself advocates it, not in glittering bursts of adjectives, but *specifically,* as Fox has done above, it means a distinct advance toward pulling picture publicity down from the clouds and getting it established on the firm ground of common sense.

There is only one way, as we have said before and as the Fox people recognize with insight commendably clear, to win the newspaper and keep it won to motion pictures, and that is: To treat the newspaper as a human being. The newspaper is not, and never will be, a permanent receptacle for flowery, adjective-buried stories, loaded with sweeping statements, and written by gentlemen, however estimable, who think a New York post mark the open sesame to a newspaper's heart.

In their espousal of the cause of common sense in picture publicity, the Fox people are decidedly on the right track. And this issue of the Fox *Bulletin* is evidence that they know how to put their knowledge into effect.

JAMES WITH WORLD FOR "AS IN A LOOKING GLASS"

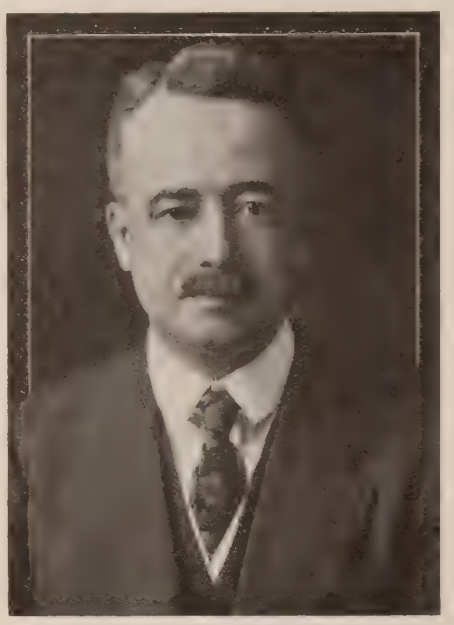
Gladden James, for four years a Vitagraph favorite, has joined the World Film forces. His first appearance under his new contract will be as leading man for Kitty Gordon in "As in a Looking Glass."

Spirit of the Railroad Hard to Convey to Screen

President Hutchinson of the Signal Film Corporation Tells of Difficulties Encountered in Staging "The Girl and the Game," Featuring Helen Holmes

PUTTING a railroad novel on the screen, so that it will be convincing in its realism, requires uniform excellence in story, direction, and acting. How these problems were met in producing "The Girl and the Game," President Samuel S. Hutchinson, of the Signal Film Corporation and the American Film Company, Inc., tells in the following interview:

"In all rural and suburban communities



S. S. HUTCHINSON

the people depend upon the railroad as a means of transportation. In the larger cities and the business centers of our civilization commerce depends upon the railroads.

"Capitalists watch the management and earnings of vast railroad properties as well as legislation, for or against them, as the chief barometer of the times. It can be well said that in the railroads beat the pulse of our national life. Therefore to portray a railroad story on the screen requires that those who attempt it, be the best in their line. Frank Hamilton Spearman, the author of "The Girl and the Game," made a study of railroad life which carried him into the innermost secrets of the financial and operating ends of transcontinental lines.

"James P. McGowan, the director, is a practical railroad man, and his screened pictures have won for him the unanimous praise of railroad officials the country over.

"Helen Holmes, the heroine in "The Girl and the Game," is the ideal for the part. She possesses that deep and thorough understanding of picture values and ability to present exceptional dramatic interpretations and the courage to take any sort of personal risk to bring realism to the story, that places her in a niche all her own.

"In order that the director and his company might be accorded every facility for the taking of the unusual and spectacular scenes in "The Girl and the Game," I had erected a depot on the grounds of the Signal studios, practicable in every way, inside and outside, switch towers at various points on the Signal trackage and all the known safeguards as well as hazards of the rail were installed or provided for, including locomotives and rolling stock.

"An idea of the completeness of the Signal studios may be gleaned from this, in the taking of the first chapter of 'The Girl and the Game' Director McGowan, twenty minutes after the author's script had been given to him, had a train consisting of Pullmans, parlor car, diner, baggage car, day coaches and engine ready for the camera.

"Mr. Spearman has deciphered the mysterious web entangling the operations of vast railroad enterprises, drawn it gently aside from off the statuesque shoulders of a pampered daughter of society and hidden with it the piercing eyes of some charmer of another sisterhood, who has put her cunning jewel laden hands into 'the game.'"

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

DAYTON EXHIBITORS ADVERTISE FREELY IN 8 PAGE NEWSPAPER SUPPLEMENT

DAYTON, Ohio, comes forward with an unusual display of enterprise in the form of an eight-page motion picture supplement issued Sundays by the Dayton *News*.

An entire section devoted to nothing but picture news and advertising. Do you get that? And in a city by no means one of the country's largest.

It is said the weekly attendance of Daytonites at picture theatres is 150,000. The Dayton *News* has recognized the right of the 150,000 to have spread before them news of their favorite amusement.

This supplement, which by the way is called "Motion Picture News," is, according to our notion, ably edited. There is a fair division of space between local publicity and news of the whole field, but Mabel Brown Martin, the editor, emphasizes local news, and properly so.

The general lay out is good; there are several cuts, not a few of which are "stills," and color is used on pages one and eight. Each page has a double strip of "film" as a border.

It is evident also that Dayton exhibitors are giving *The News* a generous amount of advertising, the Colonial Theatre being the bright particular star in the issue before us. The entire last page is occupied by the Colonial's advertisement of "The Battle Cry of Peace." Other theatres of the town are well represented by display advertising which shows they are alive to this all-important medium of reaching the public eye.

Such manifest co-operation between exhibitor and newspaper is bound to prove of profit to both. It cannot fail to do so, any more than it can fail to be appreciated by the public. The alliance between exhibitor and newspaper is a perfectly sound business proposition in the first place; and if The Dayton *News* can recognize the value to its columns of a motion picture supplement, why should other newspapers find it difficult to do so?

For *The News'* enterprise we have nothing but praise. As to certain details of the supplement, we suggest improvement might be effected by getting away from heavy type in the exhibitor ads. We suggest also that some of these ads are too solid.

TWO BIG NEWSPAPERS ESTABLISH M. P. DEPARTMENTS

The Kansas City *Star* and the Cincinnati *Times-Star* are the latest converts to motion pictures.

The former is not at present devoting an entire page to the subject, but its recognition of the value of motion picture news is a tribute to the growing power of the photoplay, as the *Star* is one of the most conservative as well as one of the best edited newspapers in this country.

The Cincinnati *Times-Star* runs its photoplay department on Tuesdays. It contains film news of general interest to the public. Motion picture departments are now established in all the Cincinnati papers. The *Commercial-Tribune* recently inaugurated a department in its Sunday issue, the *Enquirer* has printed screen news for a year or more, and the *Post* publishes a picture department every day.

CROWDS JAM BOSTON HOUSE TO SEE CLARA KIMBALL YOUNG

Manager Brennan, of the St. James theatre, Boston, made a ten strike when he introduced Clara Kimball Young in person to an audience which jammed the theatre. This was the first time a film star had appeared in person in a Boston theatre where pictures of her are shown.

Miss Young discussed acting for the pictures, related some of her own experience, and advised young girls with ambitions to go into motion picture work not to go into the thing pell-mell, but only after careful deliberation and with studious consideration of all the elements involved in such a decision.

FARMERS' MATINEE ON SATURDAY PROVES POPULAR

A matinee from 2 to 4:30, Saturday afternoon, for the benefit of the farmers, is proving popular at the New Lyric theatre at Vevay, Ind.



ILLUSTRATING THE APPEARANCE OF THE DAYTON SUNDAY NEWS' EIGHT PAGE PHOTOPLAY SECTION

"PASTEPOT AND SHEARS" MINE OF NEWS FOR DAILIES

"Paste-pot and Shears," the Selig weekly publication which has won encomiums from many editors of photoplay pages of newspapers, has issued an edition bearing a large number of fillers and articles appropriate to Christmas.

"Just the thing we need" is the gist of responses received." "Paste-pot and Shears" also prints an advertisement which it suggests that newspapers reproduce in order to gain advertising patronage.

LIVE WIRE SHELTON GETS 25 ADMISSION FOR FOX PICTURE

Roy Shelton, manager of the Strand theatre, Nashville, Tenn., and organizer of the company which own it, with eight months' experience in the theatrical business, has obtained twenty-five cents admission for a program picture, opening with "The Two Orphans," a William Fox picture. The Strand hereafter will charge twenty-five cents admission on all Fox productions.

ILLUSTRATIONS FOR THE HOUSE ORGAN

Last week we pointed out to exhibitors the necessity for running in the house organ a ready reference guide to the week's pictures.

Of equal importance to those issuing a house organ of any pretentiousness is the question of effective illustration. Most exhibitor publications reveal a lack of attention to illustrations.

To be really worth anything as advertising cuts must be clear, and must appeal to the reader.

You cannot get good results from cuts if you use cheap stock and poor ink. Especially is this true of electros. If your advertising appropriation is not large enough to permit the printing of your house organ on stock that will give cuts their full value, it is waste of money and energy to use cuts at all. In that case, it is better to dispense with them entirely, and devote the space they would consume to better display of reading matter.

EXHIBITORS: STUDY THE VALUE OF WHITE SPACE

One of the cardinal points in good advertising is the proper use of white space.

Few exhibitors, as yet, have learned its value. Their house organs, their newspaper advertisements are overburdened with type.

A type-crowded ad. wearies the eye. It reduces all your statements about a picture to a dead level, and forces you to resort to screaming type in order to drive home any point at all.

Study the art of condensation. When you run a synopsis, boil it down to a few words—a short, vivid, accurate description of what the plot actually contains. Omit all high sounding adjectives. Don't promise the picture goer anything the picture doesn't contain.

And remember this: effective advertising is known for what it does not say as well as for what it does.

HOUSE ORGAN SERIES NO. 12: TYPE CROWDING AND POOR ARRANGEMENT ILLUSTRATED



FEATURE FACTS

MAJESTIC REVIEWS

"Little Sunset" VanLoan's Baseball Story

Sunday-Monday

Now that Baseball is the main topic we have secured 'Little Sunset,' Charles Van Loan's famous Baseball story which was published in the Saturday Evening Post, for showing Sunday and Monday This should make a most timely flicture attraction.

Nearly all of us have read 'Little Sunset' It is a strictly American story dealing with the great American sport baseball Hobart Bosworth is seen in the leading role, that of the Big Swede on the team Little Gordon Griffith plays the role of 'Little Sunset' and for a child actor, he scores a big success

Every Baseball Fan should see this picture for it is chuck full of fun as well as plenty of dramatic situations. Right now, "Little Sunset" is a most timely photoplay

"The House of a Thousand Candles"

Tues.-Wed.-Thurs.

On Tuesday we will present "The House of a Thousand Candles" Meredith Nicholson's famous story and play, for a three day run. As a play, this story was a huge success and has played almost every city of any importance in this country. There are thrills in the photoplay production that would be impossible to stage, to say nothing of the star cast and beautiful settings

Harry Mestayer is the leading star, assisted by Grace Darmond and a strong cast of Selig players. Selig gave this production its very best efforts and spared no expense in making it appear most elaborate and interesting We will recommend The House of a Thousand Candles" as the best attraction in B illings this coming week and trust all our patrons will see it

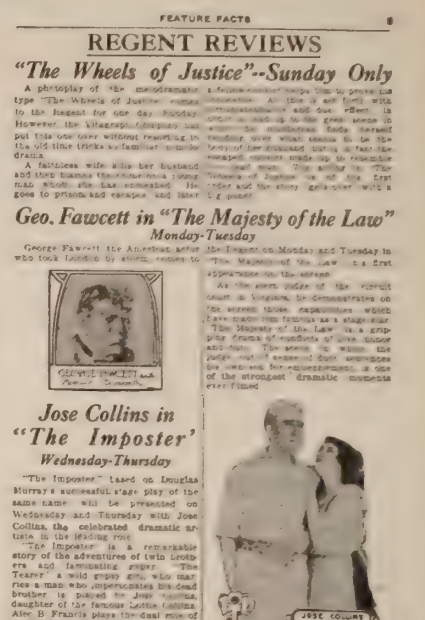
Hazel Dawn in "The Heart of Jennifer"

Friday-Saturday

Beautiful Hazel Dawn comes this week on Friday and Saturday at the Majestic in "The Heart of Jennifer," a strong stirring drama. Miss Dawn is one of the Famous Players best stars and is fast developing into a big favorite on the screen

In "The Heart of Jennifer," Miss Dawn has a role which requires great emotional action as well as beauty for the romantic scenes. Her beauty is a shining light through the entire production and her interpretation of the wife who makes a sacrifice for husband although innocent of guilt, is masterly

The story of "The Heart of Jennifer" is about a woman's strong love for her husband which prompts her to place upon herself the guilt of the crime committed by his sister. In the role of Jennifer Hazel Dawn suggests with infinite tenderness and pathos the heroic fortitude of the sacrificing wife.



FEATURE FACTS

REGENT REVIEWS

"The Wheels of Justice"--Sunday Only

A photoplay of the melodramatic type "The Wheels of Justice" comes to the Regent for one day Sunday. However the Klanagan Company has put this one over without resorting to the old time tricks so familiar in the drama.

A faithless wife wins her husband and then blames the crime on a young man whom she has accompanying him to prison and escapes and later goes to

Geo. Fawcett in "The Majesty of the Law"

Monday-Tuesday

George Fawcett the American actor who took London by storm, comes to the Regent on Monday and Tuesday in "The Majesty of the Law" a first appearance on the screen

As the stern judge of the circuit court in Virginia, he demonstrates on the screen those capabilities which have made him famous as a stage star. "The Majesty of the Law" is a gripping drama of conflicts of love, honor and duty. The scene in which the judge out of sense of duty convicts the son and his sweetheart, is one of the strongest dramatic moments ever filmed

Jose Collins in "The Imposter"

Wednesday-Thursday

"The Imposter" based on Douglas Murray's successful stage play of the same name will be presented on Wednesday and Thursday with Jose Collins, the celebrated dramatic artiste in the leading role

"The Imposter" is a remarkable story of the adventures of twin brothers and fascinating gypsy "The Tzarra" a wild gypsy girl, who marries a man who impersonates his dead brother is played by Jose Collins, daughter of the famous Lottie Collins. Alec B Francis plays the dual role of the brothers in very commendable fashion. It is a fascinating play, most unusual, and interesting all through

Looking at Two Pages of "Feature Facts," House Organ of the Regent and Majestic Theatres, Billings, Montana. The Stories Should Be Boiled Down, Set in Two Column Measure, and in Larger Type. The Small Cuts Are Not Effective, and Destroy the Symmetry of the Pages. Better Leave Them Out Altogether, or Use Larger Ones. The House Organ as a Whole Shows Enterprise. Typographical Improvements Will Double Its Appeal to the Reader

Neither can you get good results from cuts unless the cuts mean something to the reader. Simply running the picture of a star, without an attractive border, or something to make it distinctive, is second rate advertising. If the player is photographed in a striking costume, or in an appealing pose, well and good. It is good advertising to use such an illustration, provided you have room enough to give it the proper depth.

But much more effective is an illustration showing an actual scene from the picture. This gives the reader a foretaste of the photoplay; it shows the characters in action, and is a far better curiosity-arouser than a personal photograph.



THE MAJESTIC MONTHLY 13

CHARLOTTE GREENWOOD
and SIDNEY GRANT
in "JANE"

The Celebrated Charles Frohman Comedy

By W. H. Lestogus

Paramount Picture, Produced by Oliver Morosco Company

CAST OF CHARACTERS

Jane	CHARLOTTE GREENWOOD	Col. Norton	Howard Davies
William	SYDNEY GRANT	Andrew Kershaw	Herbert Standing
Lucy Norton	Myrtle Stedman	Mrs. Oldsmith	Lydia Yeamans Titus
Charles Shackelton	Forrest Stanley	Henry Jardine	Syd de Grey

CHARLES SHACKELTON offers "Jane" $500 to pose as his wife during his uncle's approaching visit. The housemaid, who with William, her butler-husband, is planning on a chicken farm, accepts the offer much to the relief of the gay young bachelor who has told his relative he was married in order to secure an increased allowance. "Jane" finds it hard to lay aside her feather-duster instincts, but gets along very well until the inquisitive old uncle benevolently inquires for "the baby." To quiet any suspicion the conspirators fill the vacancy, but unfortunately requesition the infant of a reluctant washerwoman who does not speak good English, and in the midst of the uncle's ecstacies over the "heir to the house" the illiterate mother bursts in and demands the immediate return of her child. Repulsed, she summons the police who, finding the baby in the uncle's arms, nab him as the kidnapper.

Desperate at this new contingency young Shakelton throws himself at the feet of his true love, Lucy Norton, whose father has ruled against him because of his wildness, and she is about to brave parental wrath and become his wife when she discovers the baby and the supposed alliance with "Jane."

Reduced to the last resort, Shackelton finally has to tell the truth and this proves the best strategy of all.

Sunday and Monday, December 19 and 20

THE MAJESTIC MONTHLY, COLUMBUS, OHIO, EMPLOYS EFFECTIVE ILLUSTRATIONS

THE WEEK'S BEST LIVE WIRE STUNT

To C. C. McKibbin, Manager of the Syracuse Branch of the Fox Film Corporation, belongs the credit of the best Live Wire Stunt of the week.

Mr. McKibbin has been urging three three-day run of Fox features at the Eckel Theatre at Syracuse, and in this instance as well as in the case of any other exhibitor gave his best efforts to prove the contention correct.

All of the big Department Stores have been adverse to using their show windows in any way to cooperate with the picture theatre, and to McKibbin goes the leather medal for persuading D. M. Edwards of the big Edwards Department Store that Valeska Suratt in "The Soul of Broadway" could bring gold dollars into the Edwards cash drawer.

A window display resulted, attracted the attention of feminine hearts, and at the same time handed them the silent message that Miss Suratt would appear at the Eckel Theatre Monday, Tuesday and Wednesday wearing these same beautiful gowns and hats.

The Edwards store unhesitatingly states that they did a big business in their cloak, suit and hat department as the direct result of advertising the fact that the store was showing the exact duplicates of all gowns worn by Miss Suratt.

The exhibitor benefitted in gate receipts and Mr. McKibbin has opened the way for the Syracuse exhibitors to follow with other stunts of a similar beneficial nature.

AMONG THE EXCHANGES

CAMPBELL, IN CHARGE OF NEW ENGLAND FOR FOX, PUT IN CHARGE OF CANADA

HARRY CAMPBELL is one of the busiest men in town these days. He has made such a good record as manager of the New England Fox Film Exchange on Piedmont street that they have just made him district manager of the Fox business in the Dominion of Canada as well.

As leader of the Fox invasion into the Dominion he will spend half of his time north of the border, and the rest looking after New England business from his Boston office. Mr. Campbell was first promoted to his new position, and then taken down with illness, but he is up and about again now, preparing to take a two weeks' trip to Canada.

Mr. Campbell's outlook for the Canadian business is most enthusiastic. "Conditions in the Dominion," he told the NEWS man, "are most favorable for pictures at least. Of course the ordinary lines of business are handicapped by the war, but the film houses are getting their full share of patronage."

The film is a form of amusement which is cheap enough to appeal to the masses, and those masses are crowding into the cinema houses.

"As for censorship conditions in the Dominion, I find them much the same as in New England. There are separate boards of censors in Quebec and Ontario provinces, and I suppose the usual trouble is encountered there in connection with their work.

"But the standards of censorship are much the same as those in the States. Thus far I have found the boards very fair in their judgments.

"Canadian exhibitors are welcoming Fox features with open arms. We did a tremendous business up there before these exhibitors had even seen our films. So far we have opened up two exchanges, in Montreal and Quebec. In about two months we will open another in New Brunswick, and later one in western Canada, probably in Winnipeg."

The manager of the Montreal office is Mitchell Grandby, promoted from roadman. Chandos Brenon, a brother of Herbert Brenon, the Fox director who is making the Kellerman film in Jamaica, is manager of the Quebec office. When Mr. Campbell is in Canada Charles H. Phillips is in charge of the Boston office.

That office has just passed through its record week. It is selling fourteen weeks ahead on the Fox contracts. The road force has recently been doubled, the new men being Ben Rogers, in charge of New Hampshire and Vermont, and William Shapiro, in Maine.

EXCHANGES IN KANSAS CITY TERRITORY REPORT MANY CHANGES AMONG EXECUTIVES

E. H. MITCHELL, who has been in charge of "The Girl and Game" department of the Mutual Film Corporation in Kansas City for several months, has resigned and will return to his former position of assistant manager of the Universal exchange in Omaha.

The former Kriterion manager in Kansas City, E. A. Liles, has opened the Co-Operative Film Service in the Gloyd building in Kansas City, and will handle Keystone and Chaplin comedies at popular prices.

M. E. Williams has resigned as manager of the Metro exchange in Kansas City and will go to Dallas, Texas, where he will open an exchange of his own. He will handle in the southern city, Campbell's Cartoons. Williams is taking with him J. A. Jones, who has been on the road for Metro ever since Williams became manager.

P. J. Hall has opened in the Gloyd building in Kansas City, the Western Film Exchange, and is handling features and Chaplin comedies. Hall has a number of good features, among which are, "The Littlest Rebel," "The Blue Mouse," "The Arctic Hunt," and a number of Pickford subjects.

Henry Berman is the new Metro manager in Kansas City. He succeeds M. E. Williams. Berman brings with him from the east, Harry Skirboll, who will be the roadman that travels out of that city with the Metro Features.

A. A. Chatkin, the new United Film Service manager in Kansas City, is doing an exceptionally good business.

Two Mutual special representatives have been in Kansas City for a few days going over things in general with Manager F. L. Kiltz. They were J. L. Rothford and Charles Paulson.

They both went away satisfied with the business that is being done by the Mutual in that territory. According to Manager Kiltz, they are doing as good a business as any of the sixty-eight offices that are conducted by the Mutual.

LEVINE GOES FROM VANCOUVER TO CALGARY FOR UNIVERSAL

Jules Levine, booker at the Universal exchange in Vancouver, will leave for Calgary next week, to take a similar position in the Universal office there.

SHURTLEFF LEAVES ATLANTA FOR V-L-S-E OFFICE IN DETROIT

Announcement is made that C. E. Shurtleff, formerly of the Atlanta office of the Big Four, has been transferred to Detroit, to take charge of the sub-branch office in that city, which is under the supervision of Sydney E. Abel, manager of the Cleveland office. Mr. Shurtleff has made a very enviable record by his work in the South, being consistently toward the top of the list in the efficiency tables, grading the work of the sales force of the V-L-S-E as a whole.

Another addition to the Big Four's constantly increasing sales organization is that of Allan J. Bachrach, who will be attached to the Washington sub-branch office, and will work in North Carolina and Virginia. Mr. Bachrach was a former exhibitor, who made quite a name for himself by reason of his advanced methods while manger of the Washington house of the Brylawski chain of theatres.

Mr. Bachrach entered the sales field of the industry when he became affiliated with the World Film office in Washington, under Leon J. Bamberger, who was then its manager. Mr. Bamberger is now sales promotion manager of the V-L-S-E, so that Mr. Bachrach will again come under the notice of the man who first introduced him to the marketing side of moving pictures.

REDFIELD JOINS BELL FEATURE COMPANY

Frank W. Redfield, late manager of the Fox Film Corporation, Chicago office, is now connected with the W. H. Bell Feature Film Corporation in a similar capacity.

Mr. Redfield has been exclusively engaged in the motion picture distribution end of the business continuously for the past fifteen years and over, starting with George K. Spoor, later with the General Film Company and recently with the Fox Film Corporation.

The acquisition of Mr. Redfield's services by the Bell corporation gives the exhibitors in that territory personal attention distributing service and more than ordinary efficiency.

LEONHARDT MAKES TRIP TO SAN DIEGO, CAL.

Harry Leonhardt, special western representative of the Fox Film Corporation of New York, is on a visit to the San Diego, Cal., houses which use the Fox service of feature pictures.

On his auto trip there he was accompanied by Mrs. Leonhardt and Mrs. Lee and R. W. Barran, traveling exchange man for the Fox office in Los Angeles.

FOX FIRST RUNS AT NEW GRAND CENTRAL, ST. LOUIS

The Fox Film exchange, under the direction of Manager Baker, has closed a contract with William Sievers, who manages the New Grand Central, at Grand and Lucas avenues, and the Central, at Sixth and Market streets, whereby all the Fox features will be shown for the first run at the New Grand Central and the week afterward at the Central, down town, after which they are not to be shown in St. Louis again for the period of a year.

The V-L-S-E exchange, at 3630 Olive street, St. Louis, is being remodeled and enlarged by pulling down an old partition used when the Alco Exchange occupied the office, and putting in a new one that will give more room in the front part of the office, as well as give a private office to the manager, S. W. Hatch.

Floyd Lewis, manager of the Triangle exchange at 3320 Lindell Boulevard, St. Louis, has a new assistant in the person of Ferris Frees, with whom Mr. Lewis was associated in Oklahoma. Mr. Frees is an experienced film man, having been with the Mutual Film Corporation at Oklahoma City, Oklahoma.

The Triangle people say that busienss is flourishing in the St. Louis territory, and many out-of-town bookings have been made in the last few days, among them, Centralia, Belleville, Alton and Olney, Ill., and Kirksville, Mo., and Paducah, Ky.

METRO'S EXCHANGE OPENINGS IN FOUR WESTERN CITIES

The Metro Los Angeles office has now been opened at 738 South Olive street. This will be in charge of E. J. Lipson, and completes the releasing organization of the Metro on the West Coast. The several new offices have been opened by Harry J. Cohen.

At Seattle the office is at 1214-½ Third avenue; 72 Broadway at Portland, and 311 South Main street at Butte, Montana. These three exchanges were taken over from the firm of Bailey and Grombacker.

At San Francisco the Metro office is at 49 Jones street. The Metro program was formerly handled at San Francisco and Los Angeles by the All Star Feature Distributers.

The Los Angeles William Fox offices force are decidedly enthusiastic over the Fox productions, and have taken it upon themselves to let the world know about it through the newspapers.

They have been getting over a number of stories in the local newspapers, and special feature articles descriptive of the million dollar motion picture production now being made at Kingston, Jamaica. This work is being carried on by Harry Leonhardt, general western representative, and S. N. Robinson, manager of the Los Angeles office.

OSBORN TOURS MARYLAND AND THE VIRGINIAS FOR PATHE

H. M. Osborn, Washington, D. C., manager of the Pathé Film Exchange, is on the road through Maryland and the Virginias and will be away from Washington the greater part of December and January. It is Mr. Osborn's intention to study the exhibitors' desires and demands from all viewpoints and not merely to discover what Pathé is doing and add exhibitors to his list. During his absence S. M. Flax will be at the helm of affairs for the local offices.

Under the presidency of Frank Spurrier, manager of the Washington, D. C., V-L-S-E exchange, the National Exchangemen's League is holding weekly meetings and discussing matters of mutual concern. "One of the conditions we hope to straighten out is the useless competition of admission among exhibitors," said Mr. Spurrier.

"It is not our province to tell the exhibitor what price of admission he shall ask nor in fact the number of reels he shall show, but we can often arrest unreasonable competition and assist in maintaining a more uniform admission which will result in benefit to the exhibitor and raise the standard of the performance."

FOX LEASES 4 FLOORS IN CINCINNATI

Four floors of the Oriel building, 412 Vine street, Cincinnati, have been leased for the Cincinnati offices of the Fox Film Corporation. The location is considered very much more advantageous than the one on East Fourth street where Manager A. M. Muller has held forth during the past year. The business of the Fox office in Cincinnati has increased to such an extent that Muller was cramped for room in the one floor he occupied formerly. The executive offices of the branch are now located on the second floor of the Oriel building with the paper, literature, repair and shipping departments on the upper floors.

A deal for a franchise in Indianapolis on all Triangle productions was closed recently by E. G. Sourbier, one of the most prominent exhibitors of that city, when he called on Manager C. C. Hite of the Triangle Film Corporation in Cincinnati. Other contracts recently closed by Mr. Hite are with Louis Chakeres, Majestic, Springfield; and exhibitors in Elwood, Anderson and Richmond, Ind., and Middletown, O.

REGINA EXCHANGE DISTRICT FINDS BUSINESS LULL

Mr. Downey, manager of the Canadian Universal Film Company in Regina, reports that there has been an unprecented spell of house closing in his district. No less than seven houses shutting down completely and an equal number running only two or three nights a week.

Yet, most of these houses expect better business a little later and state that they will undoubtedly reopen.

LESTER S. TOBIAS IN CHARGE OF NEW HAVEN MUTUAL

Within the past week, New Haven, Conn., became the home of another film exchange, when the Mutual entered the field. Lester S. Tobias, brother of Maurice F. Tobias, has been placed in charge of the new office, and judging by the manner in which he has taken hold of his work, is bound to make a success of his undertaking.

LIPSON WILL REORGANIZE COAST SERVICE FOR METRO

E. J. Lipson has arrived in Los Angeles as representative of the Metro Pictures Corporation, and within the next few days will open an office on Olive street in film row.

The Metro Corporation is reorganizing the Coast releasing service with the intention of having its own exchanges in Los Angeles, San Francisco, Seattle, Portland and Butte.

Mr. Seldron, formerly of Minneapolis, has been placed in charge of the San Francisco recently opened exchange, and Mr. Kerr is manager of the Seattle branch. Metro pictures were formerly handled by the All Star Feature Distributors in Los Angeles and San Francisco.

R. E. Baron, salesman for the Los Angeles Fox office made a trip to Calexico, California, this week, to stop the sub-renting films to dancehall owners across the Mexican line. This trip was taken by Mr. Baron after the Los Angeles Fox office had received definite information that E. H. Emmert, who conducts a theatre at Calexico, had been sub-renting films in Mexicali.

GUSTAVE FROHMAN ERECTS NEW EXCHANGE BUILDING IN BOSTON

Boston's motion picture district is to have a new exchange building. The Gustave Frohman exchange is erecting a two-story structure at 20 Winchester street. The exchange is planned to be a clearing house for educational films.

Mr. Frohman has been convinced by experience that there is a large number of worthy films which are put into the storehouse prematurely because the market for them is not general. It is this sort of film which he and his new exchange will foster. He aims to make the exchange a place to which anybody looking for an educational feature may turn and not be disappointed.

Mr. Frohman is president of the company, Edward A. Meysenberg vice-president, and David Baer treasurer. The company has acquired land in the rear of the new exchange, and next year will erect a studio for the manufacture of films.

A large number of scenarios have been secured.

TWENTY-FOUR SHEET STANDS FREE FOR "GRAFT" RENTERS IN CANADA

The Canadian Universal Company in Toronto is making big preparations for the starting of their new serial "Graft." The management states that about five or six hundred dollars would be spent in advertising the film throughout Ontario.

A poster campaign in conjunction with the theatres has been organized in which twenty-four sheet stands are given free to the exhibitors upon their promise to post them up in their locality.

FINCH MAKES CHANGES IN "U" OFFICE AT VANCOUVER

James E. Finch, manager of the Universal Film Company in Vancouver, has made a change in the business quarters of his company in that city. His new offices are very complete.

PHILADELPHIA EXCHANGES BECOME CENTRES OF WINTER ACTIVITY

GEORGE BEIHOFF, manager of the World office in Philadelphia, is receiving congratulations from film friends on the recent arrival of a nine-pound youngster, gender, male, completing a pair. The stork has orders if it comes again to reverse its sex list.

The office is having much success with a clever device known as a "sales reel," quite a new idea in the marketing of films.

This reel contains animated pictures of prominent World and Equitable stars as well as the best scenes from recent releases of these companies.

Given an indifferent exhibitor and a determined salesman, the latter has only to get permission for a fifteen minute use of the screen, throw on the sample reel and the booking deed is done.

Although only in use a short time, increased bookings are coming in and many letters being received asking to see the sales reel.

The Fox Film office in Philadelphia, has started a new style in filmland, being the first exchange on the street to put in a storm vestibule.

This protection from drafts is much appreciated by the several young ladies whose work keeps them near the oft opened front door.

V. C. Carrick, manager of the Universal office in Philadelphia, says a whole company headed by Ben Wilson and Dorothy Phillips with Lucius Henderson directing, having obtained permission to use the Liberty Bell in one of their scenes, journeyed to Philadelphia and had the Bell moved out in Independence Square to be filmed. Their arrival being timed to take in the exhibitor's ball on December 8, the company made it a point to include that fastivity in its itinerary.

The Mutual Film Company expects to be established in its new Philadelphia quarters by December 15. Coincident with this move will be the passing of the name "Continental Feature Company" in connection with the Mutual.

There are at present only three offices under this brand in the whole country, and all will be abolished, the future Mutual features being known by their title of Mutual Masterpieces.

C. G. Powell will remain Philadelphia manager of all Mutual interests under the consolidation, while J. W. Pope, now Continental Feature Manager, will be representative for Mutual Masterpieces.

"Inspiration" and the "Miracle of Life" are both so popular just now, many exhibitors are disappointed at having to wait weeks to obtain these films.

The New Film Corporation which recently opened Philadelphia offices at 1335 Vine street, is already booming its business in the Quaker City section and beating its fellow offices in other sections by getting its program in about two hundred theatres in Eastern Pennsylvania, Southern New Jersey, Delaware and Maryland, in the short space of three weeks.

Robert Lynch, manager of the exchange, has as temporary assistant, Philip S. Greenberg.

The city business is being handled by Simon Pelsweig, well known and liked in the trade by his former connection with the United Booking Office.

W. J. Madison is the out of town representative, while Sadie Rubin is in charge of the office.

Oscar Morgan, publicity manager of the Famous Players Exchange is having bouquets galore thrown at him these days.

The reason? Why the new "Paramount Pointers" being gotten out by the exchange, of which friend Oscar is the editor. Hence the bouquets.

A clever house organ suited to local needs helping exhibitors and incidentally Paramount pictures, which will doubtless bring yet more business to this already over busy exchange.

"The Cheat," with Fanny Ward, a Lasky release, was given a private screening at the exchange for the newspaper men a few days ago, and received much commendation.

"Hypocrites" has taken a recent spurt and so great is the demand, the present films are all worn out, necessitating the ordering of new prints.

The Metro office reports business so good an increased force has become necessary. Bookings are getting more numerous right along.

The latest reports "from the front" show one hundred contracts in Philadelphia and its environs.

Norman Forte is a newcomer amongst Metro workers.

Electric lights all went out in Film Row the other night.

Such a little catastrophe stop those energetic workers? Not much! Every manager had his office boys hustling; every grocery store in the neighborhood was raided and in a few minutes all were busy by the primitive lights of tallow dips.

It was the wee' sma' hours before the electrics again shone forth, but some were still bending over their desks. It was a contrast to make one philosophize.

The most modern of industries forced at a pinch to resort to the meagre light of the days when a "movie" would have been considered a device of the devil and its promoters promptly burned at the stake by the authorities.

TRIANGLE MAKES REGULAR RELEASES IN FRISCO

The Triangle exchange in the Film Exchange Building on Golden Gate avenue, San Francisco, is now making regular releases. The service has been placed in a number of representative houses in that territory by C. Mell Simmons, manager of that branch. Several first run houses in that city have contracts under consideration.

President H. E. Aitken, who made a short visit to San Francisco recently, has departed for New York and will stop at Denver for a few days to look over the situation there. While in Los Angeles he viewed some of the latest productions and predicted that these will prove a surprise, even to those expecting the greatest things from the Triangle.

MOTION PICTURE FREEDOM LEAGUE ORGANIZED IN LOS ANGELES

The Motion Picture Freedom League is the name given an organization recently perfected in Los Angeles by a committee selected by the exchangemen and producers at a previous meeting, the purpose of which is to conduct a campaign looking to the elimination of censorship in Los Angeles and southern California.

J. A. Quinn, manager of the Superba theatre, was named president; Dr. Sam Atkinson, secretary; C. J. Marley, manager of the Los Angeles Film Exchangemen's Board of Trade, treasurer; Thomas Dixon, G. M. Hutchinson, and Jesse L. Lasky, vice-presidents.

The officers were empowered to appeal to the film industry for funds for propaganda purposes, and A. W. Strong, a Los Angeles attorney, was employed as representative.

The organization is very active arranging for the presentation of their petition to the city mayor and council, asking that a film commissioner be appointed as substitute for the present censor board, the duties of such a commissioner being to see that only films approved by the National Board of Censorship are shown.

BIG FOUR "CLANSMAN" FULL OF GOOD IDEAS

The Big 4 *Clansman,* issued by the V-L-S-E exchanges in Kansas City and St. Louis, in the interests of exhibitors in Missouri, Kansas, Nebraska, Illinois, Iowa, Arkansas, Oklahoma, Tennessee, and Kentucky, is a live sixteen-page publication.

Its make-up is good, and it is printed on a very fair stock. There are enough cuts to give variety.

What we like especially about the *Clansman,* besides the conversational style in which it is written, is its insistence upon the value of newspaper advertising, and its advocacy of motion picture departments in newspapers.

It offers direct help to exhibitors in their campaign to win the papers. This activity on the part of an exchange is eminently praiseworthy, and we take pleasure in praising it every time we hear about it.

The *Clansman* is doing good work in many other exchange activities, furnishing a needed link of personal touch between manufacturer and exhibitor.

HARDENBROOK INSTALS PROJECTION ROOM IN MUTUAL NEW ORLEANS BRANCH

In a week or two New Orleans is to have the first "miniature theatre" in a film exchange. Manager Ross Hardenbrook, of the Mutual Film Corporation, is rushing his new projection booth to completion. The Pathé Exchange also is building a projection booth.

Ernst Boehringer, a prominent exhibitor of New Orleans, and owner of the Columbia Theatre in Canal Street, who has entered the exchange end of the business, recently was appointed Southern representative of the New York *Staats-Zeitung* official war film department. Mr. Boehringer has opened headquarters at 528 Audubon building, New Orleans. He also is handling a series of Chaplin films.

Film News From Foreign Parts

OPENING OF GREAT VAUDEVILLE THEATRE AS KINEMA, EVENT OF SEASON IN PARIS

Special to Motion Picture News

Paris, Dec. 1

"BUSINESS again as usual," is what I was told at Pathé's where I went the other day to find out how far the sixteen months of the war have affected the business of this great firm.

"Nearly all our employes joined the army at the very beginning of the war; our establishment has been occupied by the military authorities, and as you see, a large portion is still occupied by them. We have had to get women to do the work our men used to do, and of course it has taken them a long time to learn it. Now we are all right and in working order again. Our production is nearly the same it was previous to the war. Four of our cameramen are at the front filming the actualities. The negatives, as you know, are kept by the authorities. We have permission to print a certain number of copies for France and foreign countries."

This firm is releasing next Monday a film called "Les Mystères de New York." No film has even been advertised like this one is. Pierre Decourcelle, one of our best known novelists, is publishing the story in the *Matin* and every week the public will be able to see at the kinemas all they read during the week. More than two hundred kinemas have already booked this film as a first run. It is to be seen in series of 14 weeks.

In one of my previous letters I reported that Mr. Navarre, a very important artist of Gaumont's, had left this firm. Now Madame René Carl, a principal artiste who has been with this firm for more than ten years, and who played all important parts in their principal films, has left also. She is going in for producing on her own. A first film called "Quand Même" was shown last week and made a big hit.

It is very gratifying to notice that all kinemas in Paris are doing a tremendous business. They are actually crowded day and night. On the boulevards hundreds of people are seen waiting for hours, anxious to get inside.

In spite of the war, new ones are being built. We are to have two new ones opening next week, one belonging to a company managed by Mr. Sandberg, and the other one belonging to our "Kinema-Veteran," Gabriel Keuser, who opened the Gab-Ka, the very first kinema on the Parisian boulevards.

The most important event of the season is undoubtedly the opening next Friday of the great vaudeville theatre on the Boulevard des Italiens, as a kinema. The special film to be shown for the first time in Paris is "Cabiria." I may as well mention that this film was to be shown just before the war by Mr. Isman, an American manager who came over to Paris with this purpose two years ago. He then leased the Théâtre des Champs Elysées, built for an opera house by Mr. Astruc and closed soon after. Mr. Isman had everything ready and was to open it with "Cabiria" in October, 1914, when war was declared. He then left Paris; this theatre never opened, and now "Cabiria" will be seen for the first time at the Vaudeville, undoubtedly the nicest frame for this film.

I was told a rather amusing story by Mr. Dumeny, our great actor, who plays the principal part of a French General in a film called "L'Empreinte de la Patrie," released not long ago by Mademoiselle Halley. In this film Mr. Dumeny is seen working into the palace of the minister of war, and as he passes, the soldiers are presenting arms. Requested to tell if he had a special permission to dress as a general and to visit the minister, he laughed and answered: "Qui ne risque rien, ne gagne rien" ("Nothing risked, nothing gained").

Mr. Monat, one of our most important film dealers, has shown lately a few very special films. One of them called "La Douleur," a special scenario, has created quite a sensation. The other one, called "Kouria le Bossu," is also a scenario out of the ordinary. An Italian film, in which a great bayonet attack by the celebrated Bersaglieri is seen, has also made a big success.

The first film edited by the Tiber Film, with Madame Lina Cavalieri, entitled "La Sposa del Morto," was shown last week at the National Theatre in Rome and made a big impression on the crowded photoplay theatre.

G. Kaczka.

FEATURES CONTINUE POPULAR IN AUSTRALIAN CITIES; MARY PICKFORD WINS NEW LAURELS IN "FANCHON"

Special to Motion Picture News

Sydney, N. S. W., Australia, Nov. 25.

FEATURES continue to draw large crowds at the high-class theatres in this "village." Those shown during the current week include "Mons. Lecoq" (Mutual Masterpicture), "Fanchon the Cricket" (Famous Players) and "The Pit" with Wilton Lackaye (World.)

Mary Pickford's performance in "Fanchon" was well applauded, and will greatly add to her reputation as an actress in this country.

There is one item as regards the Paramount pictures that are shown here, that should be rectified. The features come through England and are without exception mutilated in that country (presumably by the agents) and cut down, so that in some cases it is impossible to follow the story. "The Marked Woman," a World feature shown last week, had been treated in the same way. On viewing it, originally a five-reeler, I was somewhat surprised to only have to sit through about 3,500 feet. The story was unintelligible to even the most frequent of picturegoers. I venture to prophesy that if this cutting continues, these two brands of films will not be much of a "box office" success to the exhibitors.

"The Eagle's Nest," the first of the V-L-S-E shown here, proved a great success. It was a great picture from beginning to end, and Romanie Fielding deserves credit for his capable direction, not forgetting the fine work of Edward Arden, in the lead.

"Hypocrites" will be presented at the "Palace," a "legitimate" theatre on November 13. According to the reports of exhibitors who have viewed the trade screening, this film should be a second "Spoilers" from a monetary point of view.

J. C. Williamsons are working on a feature entitled "For Australia," featuring Charles Villiers, an actor formerly of the legitimate stage, who has been appearing in photoplays for some time now. His last success was as the villain in "The Loyal Rebel."

A great recruiting march was started recently—from Gilgandra to Sydney—over 350 miles. Australasian Films have secured several films showing their progress on the march.

H. H. Carleton.

RUCKER TO TAKE PICTURES OF FORD PILGRIMS FOR "ANIMATED"

The "Universal Animated Weekly" has sent over Cameraman Joseph T. Rucker to photograph the Ford Peace Pilgrims on their trip across the ocean to pacify the warring nations.

Cameraman Rucker has been with the Universal for the past three years, having come to New York office after a few years in the South, where he covered for a time all the principal events for the "Animated."

His ability to get the important events over when it was news and his alertness in planting his camera on a scene ahead of anyone else prompted Jack Cohn, editor of the "Universal Animated Weekly," to promote Mr. Rucker to the New York office.

SERRANO LEAVES STAGE FOR ROLE IN "LYDIA GILMORE"

For the difficult role of Dr. Gilmore, in its adaptation of Henry Arthur Jones' great dramatic success, "Lydia Gilmore," in which Pauline Frederick is to be starred, the Famous Players Film Company has secured the distinguished actor, Vincent Serrano. Mr. Serrano is one of the few remaining stage notables who has never before appeared on the screen.

Though new to filmdom, the name of Vincent Serrano is well known in the theatrical world. Among his many achievements is the unique record of having played Lieut. Burton in "Arizona," for over one thousand times. He was co-star in "A Little Brother of the Rich" and "On Parole," and was featured in "The Lure" and "The Revolt."

Mr. Serrano is a native of New York and owes his striking name to the fact that he is half Irish and half Spanish. He has been on the stage for fifteen years, the last five of which have found him in the enviable position of never having to leave Broadway for an engagement.

"LIFE OF OUR SAVIOUR," PATHE, FOR CHRISTMAS WEEK

Pathé will release on the Gold Rooster program for Christmas week the seven-part "Life of Our Saviour," in Pathé color. Of this costly production it may be said that years were spent in its making, and thousands of people employed in the cast. The principal parts were played by the leading celebrities of the Parisian stage, and the historically correct costumes had to be especially made.

The subject lends itself particularly well to color, and the glowing splendor of many of the scenes is said to be almost beyond description. It is difficult in a play of this character to give a thoroughly harmonious and reverent interpretation, but the success with which it has been done in "The Life of Our Saviour" is proven by the universal praise which has been given it by the clergy and educators everywhere.

FIRST "GIRL AND THE GAME" STORY READY DEC. 27

The third installment of the Signal Film Corporation's railroad serial, "The Girl and the Game," the first chapter of which will be released December 27 through the Mutual Film Corporation branches, has been finished.

Smashing engines, derailing cars, plunging the heroine into the dark waters of the river from an open bridge are not enough to satisfy J. P. MacGowan, the director of this picture, nor Frank Spearman, the author, who is already known as a writer of exciting fiction.

In the third chapter of this film novel, which will be composed of fifteen installments, an entire freight train is burned up. Never before, in all her experience in that type of motion pictures, which has given her the name of "the railroad girl," has Helen Holmes been so fearless as she is in "The Girl and the Game," which takes her through a whole series of misfortunes to ultimate success.

Large Interior Castle Set for "U's" "Undine"

Ormston Drew Plans of Structure, an Elaborate Affair, for Erection at the "Back Ranch"—One Living Room and Two Others Are Shown for Panorama Effect



HENRY OTTO AND HIS "UNDINE" COMPANY AT SANTA CRUZ ISLAND

AT the "back ranch" at Universal City, Frank Ormston, technical director of the Big U Company, has under construction one of the largest and most elaborate interior castle sets ever erected for use in the production of a motion picture.

The castle is being constructed from plans designed by Ormston and Director Henry Otto for use in the latter's filmization of the old German fantasy, "Undine." Work on the big set was started nearly three weeks ago, shortly after the company had left the Universal City studios for a trip to the Santa Barbara Islands where they were to make the greater part of the exterior and water scenes in the production.

They remained away nearly three weeks and upon their return, there were still several bits of detail which the construction crew had thus far been unable to complete.

The castle set comprises one main living room with two other rooms adjoining in such a way that a panorama of the principal room takes in the other two and allows important action in General Scenes to be registered in them.

So large is the set that it was found impossible to erect it on the back stage, even though Director General McRae had given orders allowing the Otto company the use of the entire stage space, if necessary. The rains precluded the possibility of using a dirt floor in it with the result that a special platform was constructed some little distance from the stage proper and the set built over and around it.

Five Hundred Theatres Now Take Triangle Service

Foreign Agents Are Making Contracts in South America, Europe and the Far East Besides—Three Hundred and Sixty-Four Houses Sign for a Year

GROWTH of the Triangle Film Corporation service for the last two or three weeks is one of the sensations of the screen world. According to official reports, nearly 500 theatres in the United States alone are now using the service, and foreign agents are busily making contracts in South America, Europe and the Far East.

Among the most gilt edged of these rentals are 364 one year contracts for supplying films to theatres in various parts of the country. Vice-president Adam Kessel issued a statement last week in which he said: "When it is considered that the company was not organized until the middle of July, and made no attempt to secure contracts until the middle of September, we think we have reason to be satisfied with the progress that has been made."

Reports from all over the country indicate that in 90 per cent. of the houses the Triangle program is playing to capacity business. In most of the houses the program of two five part features and two two-reel comedies is split into two parts.

The Griffith supervised feature with one Keystone is used the first half of the week, and the Ince feature and the other Keystone the second half. The shows run from an hour and a half to two hours, according as to whether additional vaudeville features or travel or news features are added or not.

The prices willingly paid by the public are in almost every instance in excess of those charged at the theatre before the Triangle service was started.

NEW YEAR'S BALL PLANNED BY LOS ANGELES EXHIBITORS

Special to MOTION PICTURE NEWS

Los Angeles, Dec. 11.

Exhibitors of Los Angeles are planning to give a New Year's ball at the Shrine Auditorium, and in view of this have selected A. P. Tugwell chairman of the committee, and Sam McIntyre, Mike Gore, J. S. Lustig, Jack Root and Fred Miller, all theatre owners, as a committee in charge of arrangements.

Seth Perkins, of the Garrick theatre, is to be director general of the event. The ball given last year by the exhibitors was the most successful of its kind ever given on the West coast, and plans are being made now to even eclipse this former event.

Looking Ahead With the Producers

FARNUM IS HERO IN UNREHEARSED PART WHILE APFEL TAKES SCENES FOR A FOX

IN filming "A Soldier's Oath" for William Fox, Oscar C. Apfel, the producing director, recently led his company of players headed by William Farnum, the star, through action that was as thrilling as that in the manuscript.

The scenes of the story, which are laid in France during war times, required battle fields, convenient forest, an old building, and some hundreds of extras as soldiers. Selecting the environs of Caldwell, New Jersey, as the most available place, Director Apfel detrained his company of players at



WILLIAM FARNUM IN THE COMING FOX PRODUCTION, "A SOLDIER'S OATH"

the station one day during the month just past and drawing them up into miltary formation marched them to the field of operation under the direction of an United United States Army officer especially engaged for the occasion.

Here William Farnum was the first of the players to meet with an accident productive of unlooked for results. Director Apfel had been at his wits' end to find a pair of ancient, rust-eaten handcuffs. Mr. Farnum, fleeing from a band of soldiers, took refuge in an old house. The camera caught him as he bust through the door, but when the director summoned him for another scene, he made no answer.

Investigation showed that he had tumbled down through an old trap door. A rope was quickly procured and when Mr. Farnum emerged from his predicament his arms were filled with relics. Inquiry revealed that he had toppled into a cellar which had been used during revolutionary times by refugees and among the various articles in Mr. Farnum's arms was a pair of handcuffs of an obsolete pattern, completely flaked with rust, that had perhaps been filed from the wrists of an escaped prisoner.

Later, Mr. Apfel was visited by a typical New Jersey constable who said he had heard they were using a 42 centimeter gun and instructing soldiers, among whom were uniformed German and French regulars, in the art of war. He further stated that unless this war activity ceased, he would have to put the whole caboodle of them under arrest. As a matter of fact, the gun, which was a dummy, was an exact duplicate of those used in the present European war and was made by a New York arms company so that it could be fired two or three times without danger. Just as the constable hove in sight, it was fired point blank at an advancing army.

As the superstitiously inclined believe it takes a triangle of happenings to break a hoodoo it developed on Dorothy Bernard to complete the circuit. Miss Bernard when she is forced to travel to locations uses a car, practically transformed into a house on wheels with cooking appliances, a cook tent and supplies carried on top.

On the way back, the chauffeur ran into a soft spot on the edge of a hollow and the machine toppled over. Miss Bernard, who was in the living compartment, did not receive a scratch but the articles on top were distributed promiscuously over a portion of the landscape.

"A Soldier's Oath" was written by Daniel Roosevelt and it is replete with the thrills of war, hate and revenge, tinged with the heart interest born of love. The principal characters include William Farnum, Dorothy Bernard, Kittens Reichart, Alma Frederic, Anna Finlay, Herman J. Herbert, Walter Connolly and others. "A Soldier's Oath" is announced for release Sunday, December 19.

CHAPLIN TO BURLESQUE "CARMEN" FOR ESSANAY

"Carmen," the classic tale of love and passion, so appealing that it has been translated into every language in the world and made into a play and into an opera, and finally into a photoplay by two different companies, is the vehicle that Charlie Chaplin has chosen for his next offering.

"Carmen" is so big that it lends itself readily to burlesque. And Chaplin as the smitten soldier uses Edna Purviance and the situations made by the story to such effect that the play is one continuous laugh. The situations aren't changed. But it is Chaplin, as the "low brow" in the part, that makes it ridiculous. Edna Purviance is Carmen, and Chaplin is Don Jose.

REGINA BADET IN "NO GREATER LOVE" IS EMOTIONAL ACTRESS

Regina Badet, who takes the leading role of Sadunah in the Selig Red Seal play, "No Greater Love," released January 10, through V-L-S-E, is among the best-known emotional actresses of the present day. "No Greater Love" affords Miss Badet every opportunity for wonderful characterization.



REGINA BADET IN "NO GREATER LOVE"

Many will no doubt remember Miss Badet in "Zoe," one of the most successful films released in 1913. The story of "No Greater Love" was written by William Le Queux.

ROLLICKING PART FOR BAGGOTT IN AN IMP

"Bo-Bo, the Seer," is a two-reel comedy-drama with King Baggot playing the part of a physic faker, soon to be released on the Imp-Universal program. In this picture King Baggot is a candy-kiss salesman who loses his job and turns to fortune telling as a means of gaining a livelihood.

He makes a success of it for a while, but then something happens, and a quick get-away is necessary to escape from the clutch of the police.

ISLE FURNISHES DESERT SANDS FOR A PATHE

Edward José who is producing for Pathé the first Kipling book to be filmed, "The Light That Failed," discovered in his search for locations that Fayerweather's Island, off the city of Bridgeport, Conn., offered remarkable opportunities for "real desert stuff."

Furthermore the winter quarters of Barnum and Bailey's circus are in Bridgeport, so a big supply of camels and Arabian horses were right at hand. Therefore Mr. José took his company, headed by Robert Edeson and Jose Collins, up to Connecticut last week, and made a pronounced dent in the ordinarily tranquil life of that enterprising community.

He needed "extras," many of them, and so announced the fact in the local newspapers. Many Bridgeporters could not resist the temptation to work before the camera, so rich and poor, a multitude of them, enrolled with eagerness under his banner, ready to work for "from $2.50 per day up." As Fayerweather's Island is no winter resort, and biting gales were blowing in from the broad Atlantic, the camels must have had their own opinions about the Sahara desert they were supposed to be working in.

AERIAL TORPEDOES IN "MUTUAL WEEKLY"

The series of war pictures which have been appearing in a special section of "The Mutual Weekly," will be augmented in the forthcoming number by a series of views Editor Pell Mitchell has just received from the front.

These include the first pictures of the wonderful aerial torpedoes which, it has been promised, will revolutionize this branch of warfare. The Allies are using them effectively on the western front.

BUSHMAN AND BAYNE BEGIN WORK ON "THE MAN WITHOUT A CONSCIENCE," METRO

FRANCIS X. BUSHMAN and Beverly Bayne, the Metro stars, have begun work on the five-part production, "The Man Without a Conscience," at the Rolfe Photoplays, Inc., studio, 3 West Sixty-first street.

These stars are under contract with the Quality Pictures Corporation, one of Metro's producing companies, and since coming to New York from the Quality-Metro studio in Hollywood, Cal., have been using the Rolfe studios until suitable arrangements can be made for their accommodation elsewhere.

During the absence in the South of the Rolfe and Columbia companies, headed respectively by Marguerite Snow and Mary Miles Minter, however, the Bushman-Bayne company will make the Rolfe studio their own.

Immediately upon the completion of "The Man Without a Conscience," these two stars will begin work on their next big feature, "The Red Mouse." This five-part feature was written by William Hamilton Osborne, the author of "Neal of the Navy" and other motion picture features.

John W. Noble, one of the oldest Metro directors, in point of service, who has made an enviable record in that capacity, will direct "The Man Without a Conscience" and other Bushman-Bayne feature productions.

Mr. Noble has just completed the sensational five-part feature, "Black Fear," in which an all-star cast appears, including Grace Elliston, Grace Valentine, Edward Brennan, Paul Everton, John Tansey, and other prominent stage and screen artists.

Before going to Metro, Mr. Noble directed the "Mutual Girl" series and other notable picture features. William ("Bill") Bailey, who recently joined the Metro forces, will be Mr. Noble's assistant in the new Bushman-Bayne production.

DAVIS FINISHES FIRST FILM FOR HORSLEY

Ulysses Davis, the director signed recently by David Horsley, has finished staging his first Centaur Feature. It is to be called "The Arab's Vengeance" and was released on the Mutual program, December 16.

The story, written by Theodosia Harris, of Mr. Horsley's scenario staff, is laid in Arabia and has to do with an Arab's thirst of revenge for fancied wrongs inflicted.

Margaret Gibson heads the cast, assisted by Roy Watson, John Oaker, Thomas Morrissey, David Allan, B. Singh and others. A contingent of the Bostock animals also appear.

HEIRLOOM FOR LYDIA YEAMANS TITUS, MOROSCO

Lydia Yeamans Titus, who essays the role of the wife of a provincial justice, a part carried by the venerable actor Herbert Standing in the first Anna Held production, now under way at the Oliver Morosco studio in Los Angeles, for the Paramount program, wears a choice bit of real old Irish lace in the production.

She prizes it highly, not because of its intrinsic value so much as because it was given her by her mother, Annie Yeamans, famous some years ago as an Irish character woman.



MARIE DORO IN A SERIES OF STRIKING POSES FROM "THE WOOD NYMPH," A COMING FINE ARTS-TRIANGLE SUBJECT

GERALDINE FARRAR AS SHE WILL APPEAR IN HER SECOND PHOTOPLAY, "TEMPTATION," FOR LASKY



LINCOLN TO PRODUCE "REVENGE" FOR LUBIN

With the completion of the five-reel feature for V-L-S-E, release early in January, "The Wonderful Wager," the Ford Flivver comedy in which Raymond Hitchcock, Marion Sunshine and Jack Henderson appear in the leading roles, Rene Plaisetty, of the Lubin staff of directors, has begun work on his second production under the Lubin banner.

The story is by Daniel Carson Goodman and was written especially as a co-starring vehicle for June Daye, the popular Lubin star, and E. K. Lincoln, the former Vitagraph star and head of the Lincoln players, who has just joined the Lubin company and makes his first appearance as a Lubin player in this four-reel feature, "Revenge."

A little more than one year and a half ago, Mr. Lincoln severed his connection with the Vitagraph company to begin producing pictures with his own company, the Photo-Play Productions Company. His first release with that corporation was "The Littlest Rebel," in which he starred and which was produced under the direction of Edgar Lewis, who is also now of the Lubin forces.

MANSFIELD'S "PARISIAN ROMANCE" FOR FOX RELEASE

The name and fame of Richard Mansfield will be strikingly brought back into the public mind within the next two weeks when William Fox will release Mansfield's "A Parisian Romance," done into motion pictures and featuring Cooper Cliffe, the dramatic actor, and Dorothy Green, one of the established Fox feature favorites.

This is the first time in the history of motion pictures that the name of Mansfield has been intimately and directly associated with any production and his own personal version of "A Parisian Romance" was obtained after much persuasion by Mr. Fox himself from Mr. Mansfield's family.

FOX PICTURE WITH ATMOSPHERE OF MODERN FRANCE

Dorothy Green and H. Cooper Cliffe are the principals in a new William Fox feature being produced by Frederick Thomson. It is a story of romance that breathes the atmosphere of modern France.



"FORBIDDEN FRUIT" IS LATEST IVAN PRODUCTION

"Concealed Truth," Ivan Film Corporation, offered on a state's right basis, was sold two weeks after the announcement of its release appeared, and "Forbidden Fruit," the latest production from the company, is expected to make an equally popular appeal among buyers handling the other picture.

In the cast of "Forbidden Fruit" are: Paula Shay, playing the lead; Everett Butterfield, who stars in "The Unborn," now running on Broadway, and Minna Phillips, who has played in many stock companies.

MANY INCIDENTS IN LIFE OF DIVA FOR FARRAR PICTURE, JANUARY 6

GERALDINE FARRAR will be seen in another Lasky Feature play company production on the Paramount program. The photoplay is a six-part feature, produced by Cecil B. DeMille, and entitled "Temptation." It will be shown in Paramount theatres on January 6.

Coincident with an announcement of the release of another Farrar feature the Lasky company makes known the release dates of two other photoplays in January through the Paramount Pictures Corporation. The plays show Blanche Sweet in "The Ragamuffin," a drama of pictures by William C. DeMille, and Cleo Ridgely and Wallace Reid, new stars, in "The Golden Chance," a modern photodrama by Jeanie MacPherson and produced by Mr. DeMille.

"Temptation" is the story of a grand opera prima donna, her trials, troubles and tribulations in the long, hard fight to the top. That many of the incidents which comprise the play have been taken from Miss Farrar's own personal experiences lends no small amount of interest to the production.

Many of the scenes reveal for the first time publicly the manner of life and artistic business behind the scenes of a great opera house. Hector Turnbull, formerly dramatic critic of the New York *Tribune*, is the author of "Temptation."

Geraldine Farrar appears in the role of Renee Dupree, a young American student of singing, who is able to pursue her studies by reason of a small income she earns by singing in big restaurants. She is in love with a young violinist and composer. One night, Muller, the impresario of the opera company, hears Renee sing, sends for her to come to his table at the restaurant where is is sitting with a young woman who is infatuated with him, and invites her to try for a place in the company.

Filled with the excitement of the opportunity, Renee on the following day successfully passes the trial performance. She is given the role of Madame Butterfly to sing at a performance. Flushed with success after the presentation, Muller invites her to his home, tempts her with a contract at a big salary, but asks in return that she make her home with him. This she refuses to do, and Muller, discovering her love affair with the young composer, expels her from the company.

Thereafter, Renee experiences a series of misfortunes, as no one will employ her because of Muller's opposition to her. Julien, Renee's sweetheart, meanwhile, has had his opera refused by Muller for the same reason. When Julien becomes ill from fever and hunger, Renee resolves to make the sacrifice on his account.

Julien's opera is produced with Renee in the leading role. It is a great success. After the performance Renee goes to Muller's house to see him, but his neglected mistress, who has become jealous of Renee's success and attractiveness, kills Muller. This relieves Renee, who returns to Julien and happiness.

Theodore Roberts is Muller, the impresario. Pedro de Cordoba appears as Julien and the cast includes also Raymond Hatton, Anita King and Elsie Jane Wilson.

SIX WORLD FILM FEATURES TO MAKE BID FOR FAVOR WITH BIG SCENES

ROBERT WARWICK, long a leading man in the legitimate drama, and recently one of the new stars of the motion picture world, will appear soon in a picturization of the novel, "The Ambition of Mark Truitt," for the World Film. One of the spectacular scenes in the picture depicts the hero at work in a big steel mill manufacturing war munitions.

The last hundred feet of "The Rack," the World Film release in which Alice Brady is to star, have been taken and privately projected. It will be shown the first week in January.

The filming of George Beban's new drama of life in pastoral France is complete. The film has been cut and sliced, with the sub-titles all in place. But the title of the picture remains undecided at this writing.

Vivian Martin will be starred in the film version of "Over Night," to be released by the World Film Corporation. The play is a society comedy based on Philip Bartholomae's widely successful farce of the same name. The picture has been completed under the direction of James Young. The supporting cast includes Sam B. Hardy, Herbert Yost, Florence Morrison, William Jefferson, Jessie Lewis and Kitty Baldwin.

"Camille," Dumas' immortal love story, upon which almost every emotional actress in two generations has based her greatest bid for popular favor, will be seen on the films December 27. Clara Kimball Young, the World Film star, plays the role of the Lady of the Camelias, with Paul Capellani as Armand the lover, the part he played with Mme. Bernhardt in Paris. Albert Capellani directed the picturized version, copying the enactment of the main scenes closely from the original Bernhardt production.

Kitty Gordon will soon appear in a lensed version of "As in a Looking Glass," the novel by F. C. Phillips. Frank Crane, of the World Film forces, has begun the production in the Fort Lee, N. J., studios.

"McTeague of San Francisco," the novel with which the late William Norris made his greatest sensation, will be shown in film form early in January by the players and directors of the World Film Corporation. Holbrook Blinn, a truly noted character actor, will be starred. Fania Marinoff will play the leading feminine role.

CORRIGAN GOES SOUTH FOR SCENES IN "THE CHAIN INVISIBLE," EQUITABLE

EMMETT CORRIGAN, until Saturday of last week leading player with Julia Arthur in "The Eternal Magdalene," which is now in a long run at the Forty-Eighth Street Theatre, will leave New York early next week for the everglades of Florida, where the first scene in the Equitable Motion Pictures Corporation's production of "The Chain Invisible" will be staged.

Mr. Corrigan left a season's work to fulfill a contract made before he accepted the legitimate position—"The Eternal Magdalene."

Frank J. Powell, the director, who comes to Equitable at the conclusion of his work on "The Fourth Estate," upon which he is now working, will have charge of the production work on "The Chain Invisible" and will stage the entire picture in the exact locale of the original script, as rendered by Richard Le Gallienne, the poet and author.

Mr. Corrigan has already had some picture experience, having made his debut in "Greater Love Hath No Man," for Metro.

In 1895, before Edison took up seriously film matters, Mr. Corrigan purchased a Gaumont projection machine. He installed the machine in his home at Verona Island, near Bucksport, Maine, and with each improvement Corrigan has traded in his old projector for a new one and at present, owns fifty thousand feet of industrial and educational film, which he often runs for his guests.

Mr. Corrigan is a member of several of the operators' unions and is a master hand at projecting.

Frank Powell, who begins his Equitable activities with the production of "The Chain Invisible," is busily engaged assembling the supporting cast.

Mr. Powell will bring with him to the Equitable, his camera man, various constructional workers and will do his interior work at the Equitable's Fifty-second street studio.

"The Chain Invisible," by Le Gallienne, marks an advance in the matter of securing material for the screen. Several months ago, President Arthur H. Spiegel of Equitable, conceived the idea of recruiting the more important authors to screen work.

Le Gallienne, after considerable persuasion, was prevailed upon to supply an original work—and his first, a human story, built along novel and sensational lines, with a new and unconventional idea in romance, as its basis.

"The Chain Invisible," representing the



FRANK POWELL EMMITT CORRIGAN

debut of Emmett Corrigan, Frank Powell and Richard Le Gallienne, will be released on the regular Equitable program, through World Film, early in February.

FARNUM AT WORK IN "BEN BLAIR," PALLAS

Dustin Farnum, who has just finished a hunting trip in the Maine woods, has returned to the Pallas Pictures studios in Los Angeles, and is now at work upon his third subject for this concern, an adaptation of the late Will Hillibridge's well-known book, "Ben Blair," under the direction of W. D. Taylor. The subject presents a story of the West.

Winifred Kingston, who has appeared with such marked success in "Captain Courtesy," "The Gentleman from India" and other productions, again plays the chief supporting character to the star. Mr. Farnum has as co-workers such players as Herbert Standing, Lemar Johnstone, Page Peters, Lydia Yeamans Titus and others.

ROSS MADE CASINO STAR

Because of his work in Casino Star Comedies, the Gaumont company has advanced "Budd" Ross to stardom.



ALICE BRADY, GEORGE BEBAN AND VIVIAN MARTIN AS THEY WILL APPEAR IN WORLD FILM OFFERINGS

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

COURT DECIDES AGAINST "COUNTRY STORES" IN ALBERTA

A recent decision given at Calgary by the appellate division of the Supreme Court of Alberta will undoubtedly have a direct effect on the practice of holding "country stores" and other lucky-number schemes in connection with motion picture performances. The Hudson's Bay Company of Edmonton announced a proposed drawing for an automobile, the winner of the machines to be the one holding a ticket bearing a lucky number, to be selected by chance. Numbered tickets were given to purchasers of merchandise.

The government instituted suit under the statutes prohibiting lotteries and all kindred games of chance, and a conviction resulted. An appeal was taken by the company, and judgment was reserved. The chief justice of the appellate division has now handed down a unanimous decision, dismissing the appeal of the company from the judgment of Hon. Mr. Justice Simmons. The Hudson's Bay Company has consequently changed the nature of the contest, and the automobile will be awarded to the persona guessing nearest the correct number of shot contained in a large bottle.

It would seem that this decision means the end of the "country store," and the change will surely be welcomed by the majority of exhibitors.

CINCINNATI WILL FIGHT STAGE HANDS LAW

An appeal to the courts of Hamilton County, Ohio, will be made by exhibitors of Cincinnati to test the constitutionality and legality of the city ordinance just passed, requiring that every motion picture theatre must employ a stage hand during performances as a matter of safety.

The ordinance was passed by the city council under a suspension of the rules. Mayor Spiegel, who had indicated at a conference with a committee of exhibitors that he would not approve or veto the ordinance but allow it to become a law without his signature, surprised the motion picture managers by putting his signature to the measure.

"I have decided that as this is a matter which involves the safety of thousands of women and children of our city, it should have my endorsement," he said.

The legal contest, which will be made by Attorneys Miller and Foster, representing the Motion Picture Exhibitors League of the Cincinnati Chamber of Commerce, will be made on the point of the method of passing the ordinance. The exhibitors claim that the measure was passed under a suspension of the rules on the representation of the council committee on ways and means, that the exhibitors had agreed to the ordinance, as it was finally submitted with a few minor changes. No agreement to the ordinance was ever made by the exhibitors or their representatives, it is asserted.

EXHIBITORS THROUGHOUT BRITISH COLUMBIA FEAR "PACKED" CENSOR APPEAL BOARD

ALTHOUGH censorship in British Columbia is now on a much more sensible basis than ever before, a new danger confronts the exhibitors of the province. Following the agitation over "The Spoilers," standards locally were somewhat broadened, and Attorney-General Bowser gave some thought to the oft-repeated proposal of the exhibitors that an appeal board be appointed, to give final judgment on all films condemned by the censor.

While the "Spoilers" question was before the attorney-general, the Vancouver Social Service Council, a reform organization, held a meeting at which the manufacturers of moving pictures, the National Board of Censorship, and everyone connected with the industry was severely condemned, and the speakers even protested against the contemplated showing of "The Spoilers," although none of them had seen it.

Two members of this council have now been "approached" (by themselves) as possible members of the appeal board, and as only three members are contemplated, the establishment of a board with two such prejudiced members would be worse than no board at all. The only person connected with motion pictures who received approval at the hands of the meeting was the British Columbia censor, who was extended a vote of confidence, and the Social Service Council by its official acts indicated that it is prepared to accept the censor's judgment as final.

A board of appeal would in many cases be of real benefit to the exhibitors, but with two-thirds of its members staunch supporters of the censor, the motion picture would be completly under the control of the reform element. The exhibitors fear that the reformers would not always be fair.

WANT NATIONAL CENSOR BOARD IN CANADA

The demand for a National Board of Censors in Canada is rapidly gaining strength and there is little doubt that before many months have passed, some sort of national petition will be presented to the Federal Government in the effort to induce a radical change. Among the film exchanges and exhibitors at large, the feeling is practically unanimous that the present system is altogether inadequate and out of date, and that time, money and great labor could be saved by the installation of a national body.

It is also believed that such a move would draw the various branches of the industry into a closer, better and more harmonious relationship with the Government. Unquestionably, censorship is the moot question before the film world in Canada today. British Columbia to New Brunswick, the complaint is general, and the only thing that prevents an immediate move for relief is the lack of unity among the members of the industry throughout the Dominion.

HOUSTON BOARD REVERSES ITSELF ON "DAMAGED GOODS" DECISION

The Board of Censors of Houston, Tex., willingly permitted the play "Damaged Goods," to show at the Prince theatre, but absolutely refused a permit to the film "Damaged Goods."

"Damaged Goods," the play, had been carefully reviewed by the Houston board of censors at Galveston, when it played in that city, but when the management of the Prince theatre was requested that he book the play for Houston, it was confronted with a problem.

The Houston board of censors had refused the repeated requests of the management of the Rex theatre to show the moving picture "Damaged Goods," and the board had to reverse itself in order for the play to be given at the Prince theatre. This it very conveniently did.

"NATION" PERMITTED TO SHOW IN MEMPHIS, TENN.

After a consideration of a number of objections and also many favorable messages, the city board of censorship at Memphis, Tenn., has declared that "The Birth of a Nation" will be permitted to show at the Lyceum theatre as booked.

The production is to be shown in Memphis early in January. Some scenes are to be eliminated, but, it is said, that this will not materially affect the big drama.

FAT SALARIES FOR CENSORS AMOUNTING TO $28,320 FROM PENNSYLVANIA TAX PAYERS

ALTHOUGH constant complaints are being made by the motion picture interests about the way the State Board of Censors does its work, there are now twenty-one persons on the payroll of the board, who are drawing $28,320 annually from the State of Pennsylvania for the questionable service they are rendering.

This information has just been obtained from the censors' office in this city, which has announced the taking on of a large number of new permanent employes in reorganizing under the revised censorship law that was passed by the legislature last Spring. These figures are significant when it is considered that when the board first began work under the old law on June 1, 1914, the total number of its employes, including members of the board, was four with salaries aggregating less than $5,000.

The $28,320 now being paid out in salaries to the censors and their subordinates for work which is regarded by the motion picture interests not only as unnecessary but as an absolute handicap to the business, practically comes out of the motion picture men's pockets, for the censorship board admits it is self-sustaining through the fees collected for examining films which the picture people are compelled to pay.

In the reorganization under the new law J. Louis Breitinger, of Philadelphia, has been made chairman of the board at $3,000 a year; Mrs. E. C. Niver, of Charleroi, vice-chairman, at $2,500, and Ellis P. Oberholtzer, of Philadelphia, secretary, at $2,400. These three constitute the board membership, and their appointments by the governor were announced almost as soon as the law was passed last June, as was also the reappointment of the Chief Clerk, Joseph A. Barrier, of Harrisburg, who gets $1,800. The appointments of practically all of the following additional employes, however, have just been announced:

First assistant clerk, Robert W. Read, Philadelphia, $1,500; second assistant clerk, Mrs. Gertrude J. Lantz, Harrisburg, $1,200; stenographers, Miss Maude M. Ely, Ridgway, $1,000; Miss Caroline M. Horning, Harrisburg, $1,000; inspectors, George H. Locker, Philadelphia, $1,400; Charles E. Bell, Philadelphia, $1,400; Miss Florence E. Wrenshall, Washington, $1,400; Noel C. Kennedy, Langhorne, $1,200; Henry W. Lewis, Philadelphia, $1,200; operators, Samuel W. Johnson, Philadelphia, $1,400; Francis P. Brennan, Philadelphia, $1,200; Alfred Kohl, Philadelphia, $1,200; William F. Buckaley, Philadelphia, $1,000; assistant operator and patcher, John D. Burry, Philadelphia, $600; assistant patcher, Miss Frances Lavan, Philadelphia, $480; messengers, George J. Gorman, Philadelphia, $720; Charles H. Jones, Harrisburg, $720.

In addition to the twenty-one censorship employes enumerated, the board, under the very liberal new law, is directed to appoint two more stenographers at $720 each, one chief inspector at $1,500 and one inspector at $1,200, whose appointments have not yet been announced, and the board also has the authority to appoint such additional employes "as the work may necessarily require," their aggregate salaries not to exceed $5,000 annually. Moreover all expenses incurred by a member or employe in connection with the work are paid by the State out of the censorship fees.

In addition to the long list of salaried employes maintained at the expense of the motion picture interests, Governor Burmbaugh, it will be remembered, recently called on all of the 6,000 employes of every department of the State government to act in the capacity of "gum-shoe detectives" to spy on the motion picture exhibitors and report all cases of violation of the law.

EVANSVILLE, IND., BOARD PASSES "BIRTH OF A NATION"

A board of censorship, appointed by Mayor Benjamin Bosse, of Evansville, Ind., to pass on "The Birth of a Nation," scheduled to be shown at Evansville, with power to decide whether or not the film shall be shown or recommend that scenes that might be objectionable be cut out, has decided the picture may be shown. The board will remain permanent according to Mayor Bosse, and will pass on other films from time to time.

The board is composed of E. P. Wiles, principal of the high school; Mrs. W. R. Davidson, Frank H. Hatfield, Henry C. Murphy, Richard Rosencranz and Mrs. George S. Clifford. The board will have the film exhibited to them, and they will also hear citizens wishing to give evidence for or against the exhibition of the picture.

Representatives of the Negro Business Men's League called on Mayor Bosse recently to protest against the showing of the picture, holding that it misrepresents the colored race and tends to incite racial troubles.

OMAHA LAW KEEPS THEATRES FROM RESIDENCE SECTIONS

The city commission of Omaha has passed an ordinance setting aside certain districts of the city for residences only. Erection of factories, motion picture houses, theatres of any kind, stores or business buildings of any sort is forbidden in these sections.

The fight started when the people in the neighborhood of Thirty-sixth and Leavenworth streets attempted to stop the erection of a motion picture theatre. While they were quibbling with the council and preparing various petitions to comply with the law, the house neared completion. It will be opened soon. It is not included in the districts named, although they go all about it.

The move is said to be the first of a city planning commission granted permission by the last legislature to rearrange the make-up of Omaha. The commission has hinted at stringent sign rules on the downtown streets that would seriously interfere with motion picture theatre signs, as well as many other kinds now over the streets.



EDITH STOREY AND ANTONIO MORENO IN A STRIKING SCENE FROM "A PRICE FOR FOLLY," A DEC. 13 VITAGRAPH THROUGH V-L-S-E

EAST CLEVELAND UP IN ARMS AGAINST SUNDAY CLOSING

East Cleveland, O., is aroused over the question of closing picture shows on Sundays, and it promises to be a warmly-fought issue. The Wind-A-Meer theatre, located at Euclid and Lakefront avenues, has been open about two weeks. One Sunday East Cleveland police descended upon the theatre and arrested Manager Arnold Goodman for violating the Sunday law. This action aroused great indignation in the ranks of East Clevelanders, who want amusement places open on Sundays.

The motion picture managers are circulating a letter in which the demand is made that the picture shows be open on the Sabbath. The letters are being signed up at a rapid rate. There is an overwhelming sentiment in favor of the shows being open.

These letters now are being filed with the East Cleveland Council, which is asked to repeal the ordinance that prohibits places of amusement being open on Sundays. It is said that the council members are in favor of repealing the ordinance.

Manager Goodman was fined twenty-five dollars in the East Cleveland police court for having his show open.

COURT REMITS FINES AGAINST TORONTO EXHIBITORS

Judge Morson has remitted the fines imposed against four moving picture exhibitors of Toronto for allowing their theatres to become overcrowded, but a general warning has been issued to the trade forbidding the admission of more than capacity audiences into a house.

The fact that theatres are being overcrowded is an indication of good times. At least one theatre in Toronto was re-opened this week.

ILLINOIS TOWN WANTS NO CENSORSHIP

A censorship bill presented to the Alton, Ill., city council on November 24, was defeated on an attempt at passage by suspending the rules.

A delegation of negroes spoke in favor of the measure and theatre managers appeared in opposition to it.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Dec. 11.

BY a mistake on the part of a stage employe at the Rolin Film company's studio, a quantity of blasting powder was placed in a barrel instead of a similar amount of gun powder, when the head of the barrel was to be blown off in a scene for a Pathé-Phunphilm. All of the members of the producing company were covered with dirt and debris, and the assistant director was sent to the hospital with a part of the barrel imbedded in his leg. The camera proved amply protected, and an excellent picture was secured of the more-realistic-than-expected scene. Since the explosion the Rolin company's check book has been in use hourly in paying for shattered windows of houses in the neighborhood of the studio.

The stage at the Rolin studio now contains a complete and practical saw mill, erected and equipped for a coming "Lonesome Luke" comedy of the Pathé-Phunphilm brand.

Leo Loeb, late of the Keystone, has been placed in charge of the Rolin photographic department, and Fred Newmeyer has been added to the stock company.

The filming of "Pansy's Papas," a boarding school comedy of the polite style, is being complete by Director William Wolbert at the Hollywood Vitagraph studio. In this, Mary Anderson, as Pansy, has trouble with her real papa and bogus papas until she meets the cop. Supporting Miss Anderson are Otto Lederer as the genuine dad, Webster Campbell and Carleton Weatherby as the bogus, and Jack Mower the cop.

To Film Burbank's Life Story

The life and work of Luther Burbank, the wizard of agriculture, is to serve as a basis for a scenario for the recently organized Yelda Film Company at Stockton, California. The picture will be made under the direction of Mr. Engle.

Ralph Earle, for three years Pathé News cameraman in Central California, has resigned to accept a similar position for Paramount News. Mr. Earle has his own laboratory, and will make copies for the Coast editions.

While the eight-reel subject of the K. and D. Film Company entitled "Glory" is being cut, Jack Raynes, composer of the musical score for "The Politicians," "Lonesome Town," and other well known comic operas, is preparing the incidental music. It is the intention of the manufacturers to state right this subject, which consists of eight reels. It was written by Aaron Hoffman, well known playwright. The production was a very costly one because of the many elaborate sets used. In all there are fifty-two different interiors ranging from the kitchen of a small town cottage, to the palatial mansions of the oil kings. In one scene more than two truck loads of cut flowers were used.

G. T. Nichols has opened an office in the Monadnock Building at San Francisco, and will act as selling distributing agent for the pictures made under the direction of George Collins at the San Francisco Exposition, known as the Grauman features. They are expected to be popular.

Home of Ramona Reproduced

The home of Ramona at Calumas, Ventura County, California, has been reproduced in its entirety at the Clune Film Producing Company's studio. The original building was erected in 1836, and is of a distinct mission type. The buildings extend on three sides of a patio which is 100 x 130 feet. The home was made practical so that all interior, as well as exterior scenes could be made here. The company is now completing the second four reel episode of the story, the time of which is 1878. Adda Gleason plays the name part in this episode. It is the expectation of the company to have the entire subject completed by January 10 or 15. In order that there will be no delay, the Clune company is having the advertising matter prepared as the picture is produced, and by the time the last scenes are made and the film cut, everything will be in readiness for the opening.

The Selig Edendale studio has been leased by the William Fox corporation, and a producing staff arrived here Sunday to take up the first production work. Oscar Apfel will be in charge of the direction, Alfredo Gondolfi in charge of photography; Leslie Scott, assistant director; John Meighn, property man, and the players who came West are William Farnum, Dorothy Bernard, Willard Louis, S. J. Herbert and H. A. Barrows.

Jackie Saunders has the unique experience of kissing herself in playing a dual role of a five-part Balboa subject, appearing as two sisters who were separated in childhood, one kidnapped by a band of gypsies, and the other reared in society surrounded by every luxury. The male lead is taken by William Conklin, who appeared in the part of the brute man in the "Neal of the Navy" serial. Director Harry Harvey, who has been with the Balboa company for more than two years, is in charge of producing this, and this is the first time that he has directed Miss Saunders.

The new studio of the National Drama corporation in Hollywood, is rapidly nearing completion, and it is the expectation



(LEFT AND RIGHT) WILLIAM CLIFFORD IN "THE TERROR OF THE FOLD," CENTAUR FEATURE; (CENTER) GEORGE GEORGE AND GEORGE OVEY IN A SCENE FROM THE CUB COMEDY, "THE HOLD-UP"

of the company that interior scenes will be made here within the next few weeks. The building covers a space 185 x 400 feet, and includes offices, laboratory, power plant and a 60 x 70 interior stage, and a 70 x 100 exterior. Practically all the battle scenes for this company's first production, "The Fall of a Nation," adapted from the Rev. Thomas Dixon story of the same name, have been completed. In these more than one thousand men were used.

Fine Arts Staff Reduced

Reduction in the producing staff at the Fine Art Films studio was made this week, and the members of the three companies making Reliance subjects were dismissed. It is understood that a contract with the Reliance company has been fulfilled by the D. W. Griffith producing organization. The directors in charge of these organizations were Francis Powers, Fred J. Butler and Ray Meyers. Their staff consisted of seventeen players.

Director Thomas Ricketts of the American studio at Santa Barbara, who prepared the scenario and produced the Mutual Masterpicture, "Damaged Goods," which is having very remarkable runs in all parts of the country, is now staging a three reel subject entitled "A Happy Masquerader," in which Winifred Greenwood, Ed Coxen, and George Fields appear in the principal parts. Mr. Ricketts has for the past six months been directing features in which Harold Lockwood was starred, but in the future will direct the players appearing in his present production.



ETHEL LYNN (Universal)

Cecil B. De Mille, director general of the Lasky company, is taking a few days vacation which he is spending at San Francisco. He has just completed the filming of two productions at one time, working day and night, and because of the overtime piled up in the several weeks necessary for this work, the business department found that Mr. De Mille could have a few days vacation.

Blanche Sweet Subject Finished

William De Mille, has finished directing his first picture, "The Ragamuffin," with Blanche Sweet in the stellar role. Other members in the cast for this are Tom Forman, Minette Barrett, Mrs. Lewis McCord, Park Jones, Florence Dagmar, and other members of the Lasky stock company. Following the completion of this Mr. Forman was taken seriously ill with pneumonia.

Announcement is made from the Lasky studio that Chester B. Clapp is not connected with the scenario department of their organization.

Anita King, the Paramount girl, has been invited to Seattle to preside at the opening ceremonies at the New Coliseum theatre in that city. This will be one of the largest motion picture theatres in the West, and said to be rivaled only by the Strand at New York.

During the past week the spare time of every Keystone cameraman has been taken up in an attempt to secure close-ups of a running fox, for which Ford Sterling, who is directing a comedy which contains a hunting scene, offered twenty-five dollars for twenty-five feet of film showing the escaping fox. Kenneth McLean, cameraman for the Sterling company, succeeded in winning the prize. He secured some exceptional film by placing his camera on the running board of an automobile, and after setting the fox free kept speeding alongside of it.



JANE BERNOUDY (Universal)

Cleo Madison Directs Vampire Story

The Universal Gold Seal company under the direction of Cleo Madison is at San Francisco making a vampire story entitled, "The Soul's Crucible," from scenario written by Miss Madison and Kathleen Kerrigan. Many of the scenes for this will be made in the famous resorts of the San Francisco's Barbary Coast. The members of the company are Ed Hearne, Bill Mong, Ray Hanford, Joe King and Adele Farrington. The company went equipped with electric lighting devices which will be used for making interiors in the dives.

A special feature company from the Universal left Monday for Tempe, a small town near Phoenix, Arizona, where exteriors for a five reel subject entitled "The Yaqui," adapted from the Indian story by Dane Coolidge by Olga Printzlau. Hobart Bosworth will be featured in the name role with a supporting cast which includes Emory Johnson, Charles Hickman, Jack Curtis and Yona Landowska. Lloyd B. Carleton will be in charge of producing this.

John D. Tippett, manager of the Trans-Atlantic Film Company of London, European agents of the Universal subjects, is in Los Angeles spending several weeks at Universal City getting acquainted with the players and methods of production. He was accompanied by Mr. and Mrs. George D. Grant, also of London. Mr. Grant is the owner of a number of motion picture theatres in England, and is in the United States studying theatre management, and all matters pertaining to motion pictures.



WILLIAM BECKWAY, CAMERAMAN, AND SHERWOOD MACDONALD, DIRECTOR, OF "THE RED CIRCLE," BALBOA SERIAL MADE FOR PATHE

Night Scenes of Exposition Filmed

Some very exceptional light effects were secured by Al. E. Christie at San Francisco recently when night scenes of Fillmore street hill, and entrance to the Exposition grounds, together with the illumination and fire works at the grounds were photographed as a part of "Jed's Trip to the Fair." Two cameras were used to secure these scenes, and required two hours each evening for two evenings.

The mammoth interior artificial light studio at Universal City has been completed, and is now in daily use by the various producing companies.

The title of the Bosworth features has been changed from "Tainted Money," to "The Man who Made Good."

The Christie Nestor company is filming "Eddie's Devilish Deed," wherein Lee Moran as the devil, causes spiritualistic mother-in-law to change her tactics when he breaks up a seance.

The sub-title from a production being made at Universal City from scenario by Olga Printzlau, has been adopted as a motto card by many of the actresses. All subtitles of this are in rhyme, and the particular motto reads as follows: "Be careful when you linger till the ring is on your finger—Safety first."



H. B. WARNER IN "THE RAIDERS"—ORRIN JOHNSON IN "THE PRICE OF POWER"—ELLIOTT DEXTER AND W. E. LAWRENCE IN "DAPHNE"

Dorothy Davenport with Universal

Dorothy Davenport, who has been playing with the Lasky company in two or three productions, has been added to the Universal stock company, and will make her first appearance in "The Phantom Island," a three-reel story being produced by Francis Ford.

"Buck Simmons—Puncher," is a two-reel subject with a distinct western atmosphere, the name part being that of a cowboy lover of the sheriff's sister. The sheriff is killed in a street brawl, and the cowboy is elected his successor. As the chief citizen of the community, it falls to his lot to arrest a gambler who has stolen the affections of the former sheriff's sister, but he gives the gambler two opportunities to escape. The first is unheeded, but the second is successfully taken, and thus the couple are reunited. The entire cast includes Edna Maison, Leon Kent, Pat Rooney, Malcolm Blevins, and Hart Hoxie.

The misunderstanding of a husband who spends most of his time at the club, and who becomes jealous when he is told his wife attended the theatre with her physician, is the basis for the story, "One Night," being filmed by the Francis Ford Universal company, with a cast composed of Neal Hardin, Betty Schade, Alice Mason, Harry Fisher, and Francis Ford, as the husband. The husband enraged leaves his home to "get" the doctor. The wife, to prevent a criminal act, rushes to notify the physician, and is taken very ill as the result of the exertion. When the husband arrives, explanations are given and the family is reunited when the announcement is made that he is a father.

Animal Comedy Under Production for U

"The Dawn of Betterment" in two or three reels, being made at U. City from scenario by Ben Cohn and directed by Joseph Franz, is a heart interest drama pertaining to the struggles of an orphan stenographer who sought to aid her grandmother in the benefactress' declining years. Refusing to flirt with the nephew of her employer, he causes her to be dismissed, but opportunity is afforded her to show him her good will and she saves his life. This causes him to change his demeanor, and the uncle plays the part of the matchmaker for the reformed youth and the stenographer. The principals in this are Edna Payne, Sherman Bainbridge, Norbert Myles and Florine Hanna.

An animal comedy is being produced at U. City which points out the moral that faint heart n'er won fair lady. This is entitled "The Whole Jungle Was After Him," and reveals the dream of a young man who wishes to win the hand of an heiress whose uncle owns a circus. To prove his valor the youth purchases many specimens from a taxidermist, and in his dream they chase him. The girl is accustomed to circus life, and has learned to do many acts with the trained wild animals. Fearing that her lover is a coward, she has a lion cub planted to greet him one morning, and the expected happens. The story is by Paul Bourgois, who is directing and playing lead. The other members are Madame Bourgois, and T. D. Crittenden. The scenario was written by F. M. Wiltermood.

An agreement to forfeit fift ythousand dollars to the one who first pays court to a woman results in the agreement to disagree by two women haters in the Joker comedy, "Those Female Haters," written and being produced by Allen Curtis. Both secretly woo and win, and then keep the marriage a secret, disguising their wives as valets. The secret becomes known when they both decide to have the valets give them baths. Max Asher and William Frahney play the women haters, with Gale Henry and Lillian Peacock as the brides.

Rivalry between the owner of a flivver and a young man who holds down the job of chauffeur for a broker has many ludicrous situations. The subject is entitled "And the Flivver Won." The story is by Neal Burns, scenario by Al. E. Christie, and Horace Davey is producing the story, with Ray Gallagher and Neal Burns as the rivals.

Fake Health Resort Setting for 2-Reeler

The Universal company under the direction of Lynn Reynolds, headed by Myrtle Gonzalez with a supporting cast of Alfred Allen, Jose Sedgwick, Frank Newberg, Val Paul, and William Brenton, have returned from Mt. Baldy where they completed the two-reel subject, entitled "Missy." The name part is that of the daughter of a guide and trapper. The photoplay consists of the romance of the uncouth girl of the woods, who finally accepts the youth of the mountains in preference to the untrue man of the city whom she met while he was on a hunting trip.

A fake health resort in charge of the mother and a young man the mother has decided upon to be her daughter's husband forms the setting for the two-reel drama, entitled "One Against Many." The daughter returning home from college learns that her mother and suitor are swindling the patrons of the resort in that the famous High Bluff Mineral Spring is manufactured and not natural. She refuses the young man and becomes infatuated with a doctor with a pet hobby which he wishes to practice on others. This is to the effect that many human ills may be cured by dieting. The manager of the place is locked up as a smallpox victim, and the doctor enforces his treatment, winning the praise of many and the hand of the girl. Gloria Fonda and William C. Dowlan appear in the principal parts with a supporting cast of E. P. Evers, George Berrell, Lule Warrenton, H. F. Crane, Mary Ruby and Wm. Quinn.

The Richard Stanton and "Graft" special players are now completing the scenes of the fifth episode, the plot of which is based upon a strike among textile workers. Hobart Henley, starred in this serial, who was recently injured in an automobile accident, when the bones of his ankle were crushed, has been excused from the hospital, and has appeared in several scenes in a wheel chair.

Preachment against unkindness to the unfortunate on the grounds that it may be brought home is made in the two-reel subject entitled "The Rebound," written by Ben Cohn and being produced by Jay Hunt. This portrays the persecutions of a girl mother by the villagers, led by the deacon. The deacon later learns that his son, while at college, had courted the girl. The photoplay affords opportunity for a character sketch of the big hearted man to be found in every village. The cast includes Murdock MacQuarrie, W. L. Rogers, Arthur Moon, Mrs. J. Hunt, and Edythe Sterling.

National Producing for Kriterion

The National Film Corporation is making a one-reel comedy for release January 1 by Kriterion. "The Heavy Villain" is the title of this subject and portrays the story of a peace-maker and what happened to him. The name part is taken by Bill Parsons, three hundred pounds of smiles, who is aided and abetted by Master Billy Garney, and a pup. Publicity

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MAYBE you've read in trade paper ads how certain news weeklies had **put over** scoops. List, gentle sir—to the truth in the matter. The Universal Animated Weekly—had the World's Baseball Series—(first)—the Universal Animated Weekly had the big Auto Races at the new Astor Track at Sheepshead Bay; The Harvard-Princeton and Yale-Harvard football games—The Universal Animated Weekly secured the FIRST animated pictures of the FORD PEACE SHIP—"OSCAR II," leaving the Docks and the ONLY MOVING PICTURES taken of the FORD PEACE PARTY OUT AT SEA. The Universal Animated Weekly was the only news Weekly that showed the American Troops attacking the Native troops in Hayti. The Universal Animated Weekly was FIRST to show THE NEW YORK SUBWAY DISASTER PICTURES.

The HUGE WORLD WIDE STAFF of News Picture Reporters on the Universal Animated Weekly, are always FIRST with the NEWS OF THE WORLD IN ANIMATED PICTURES. And the BIG POINT IS THIS: THE UNIVERSAL ANIMATED WEEKLY **PREFERS** to show results **ON THE SCREEN** (which means bigger box office receipts to Exhibitors) than to shoot a lot of hot air and Broadway press bunk in the Trade Papers.

BIG TYPE—EXPLOSIVE PHRASES—BIG CLAIMS—and Broadway Press agents' bull, HAVE NO PLACE in the production and distribution of the Universal Animated Weekly. To protect our own interests and to reveal the TRUTH to Exhibitors is the reason for this advertisement. IT IS A KNOWN FACT among Manufacturers of News Weeklies, that THE ONLY WEEKLY that they fear is the UNIVERSAL ANIMATED WEEKLY, which is sold ABSOLUTELY AND ENTIRELY ON ITS MERITS. Draw your own conclusions, and while drawing your conclusions, just remember, that the UNIVERSAL ANIMATED WEEKLY is shown first at the STRAND, New York's foremost Moving Picture Theatre on Broadway. The UNIVERSAL ANIMATED WEEKLY is the BIG PUNCH every week in thousands of live Theatres. Book it for the BEST news of the world's doings. CONSULT your nearest Universal Exchange. Note our new address.

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"If you have approved of any work of mine in other Universal productions, I pledge you my word I'm going to make you admire the work I do in 'Graft.' I have never made such an expression to either Exhibitors or Movie Patrons before and I do not speak idly. I believe in doing things rather than saying things, but this serial 'Graft' offers such magnificent opportunities for genuine uplifting of prevailing corrupt conditions that I am inspired, enthused and genuinely excited about it.

"'Graft' will be a sensation in every State in the Union. 'Graft' is going to do more genuine good than any photo-play ever presented to the American people. Not alone that it is the most gripping—most fascinating serial I've ever known of—it accomplishes things in the moral uplift of our Nation. Everybody is simply crazy over this serial. Director, Stars, Cameramen—right down to the 'prop' men. Harry D. Carey is going to **DO** things in this serial. **WATCH.**"

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Many a packed house is directly traceable to an advertisement in the "News."

matter from the National is headed "Whar's the Constabule?"

An interpreter of the several hundred Indians now at Inceville made a statement that one of the warriors was suffering with smallpox, and in five minutes everybody on the big twenty-six thousand acre motion picture producing ranch knew it, and were on their way. Thomas H. Ince was one of the last to hear of the "epidemic," and induced them all to wait at the gate until the matter could be investigated by the health authorities. This required some two hours, but at the conclusion all were satisfied to remain at work, as it was found the man was ill with measles.

A company of Triangle Kay-Bee players, headed by William S. Hart, will go to the mountains in the vicinity of Sequoia Park within the next week to make exteriors for a Canadian northwest story.

An Inceville scenario writer claims the record for speed in preparing a story for the screen. It required him thirteen hours to build the plot, write the synopsis, and dictate the continuity of a complete five-reel Triangle Kay-Bee feature drama.

Delhi Barracks Built for Ince Subject

The barracks of Delhi, British East India, are being reproduced at Culver City for a production being made by Charles Swickard, and featuring H. B. Warner. In this there are ten separate buildings.

Approximately two hundred ranch



SAM BERNARD AND THE PARIS FASHION SHOW MODELS IN A COMING KEYSTONE-TRIANGLE

horses that heretofore have not been broken to leather have been leased for a coming Kay-Bee subject by Thomas H. Ince, which will be of the nature of an Indian drama similar to the Ince "War on the Plains" and Custer's Last Fight."

Mary Boland has been granted a short vacation, and has hit the steel trail for New York City for the holidays. She will return about the first of the year to be featured in other Ince Kay-Bee subjects. Among the other Ince stars who will visit New York during the holidays is Frank Keenan.

Arrangements have been completed whereby the New York office of the New York Motion Picture Corporation and the producing plant at Culver City are to be linked by a special leased wire, which will make it possible for the executives in the East and Producing Manager Ince to be in constant touch with one another.

Monty Katterjohn, of the Ince scenario staff, is to be sent to Kentucky to spend several weeks to get atmosphere for mountaineer stories.

Ince Now A Song Writer, Too

Director Charles Miller and a company of Kay-Bee players, including Frank Mills and Howard Hickman, have been spending the past week on a leased yacht on the Pacific making sea scenes for a coming Kay-Bee subject.



NORMA TALMADGE (Triangle)

It is now "Thomas H. Ince, song writer," for this wizard of the photoplay has completed the lyrics for a song to be introduced with the release of the Billie Burke subject. The photoplay and song are both entitled "Peggie." The music for this was composed by Victor L. Shertzinger, of the studio musical staff.

The lyric follows:

In the Bonnie Scottish Hi'lands,
Where sweet heather grows,
Lives a lassie who I'd willingly die for;
Ah! Her hair is soft and golden,
Her lips like the rose,
It's the kiss that lingers there that I sigh for.

After which we get the following exhilarating chorus:



FRANK MAYO AND RUTH ROLAND, LEADS IN "THE RED CIRCLE"

Peggy, Peggy, you're the sweetest girl I know;
The very soul of Scotland's in your smile.
If I knew 'twas I that pleased you,
Why, it's in these arms I'd squeeze you,
Bonnie Peggy, my darlin'—I love you.
I can hear the pipers playing,
They're callin' me back;
Back to Scotland and the days filled with gladness.
Oh! It's not the hills and valleys
That I long to see,
But it's Peggy; she's the cause of all this sadness.

Chorus

Peggy, Peggy, you're the sweetest girl I know;
The very soul of Scotland's in your smile;
I would give my kilts and plaidie,
Just to be your Hi'land laddie,
Bonnie Peggy, my darlin'—I love you.



MYRTLE GONZALEZ, GRETCHEN LEDERER AND GRACE CUNARD, UNIVERSAL LEADING WOMEN IN THREE DISTINCTIVE GOWNS IN WHICH THEY WILL SOON BE SEEN IN THE FILMS



SCENES FROM THREE VITAGRAPHS: "ON HER WEDDING NIGHT," "IS CHRISTMAS A BORE?", AND "THE THIRTEENTH GIRL"

HAL OLIVER, CARTOONIST, FOR AMERICAN CORRESPONDENT

The American Correspondent Film Company, New York, announces that it has secured the rights to the exclusive marketing of the comedies of Hal Oliver, a clever creator of animated cartoons.

He was for five years on the staff of the Boston *Traveller,* and did noteworthy work for a newspaper syndicate in South America before he came North.

Mr. Oliver is now preparing a serial entitled "The Strange Adventures of Professor Pipp," which will be released shortly. Pipp is a little man with a big purpose; he wants to tour the warring countries to see what is going on in the zone of fire. And he does.

His travelling outfit is perfect. Not a detail is lacking to make him the tourist par excellence. Reports of a few slight topographical changes in Europe prevail upon him to leave his Baeddeker at home; but that lack is easily overcome by field-glasses, folding camera, and rakish felt hat.

GROUCHY BEAR PAWS MACK SENNETT, BUT "IT'S NO LAUGHING MATTER"

Mack Sennett has had the unique experience of being knocked down by a bear. The instance happened just at a time when Mack was very interested in discussing unpleasant matters with one of his many assistants, and he unconsciously walked backward within reach of Bruno.

It was early in the morning, Bruno had not had his breakfast, and being in a very bad frame of mind, took one swat at the Keystone director general and laid him out. Mack later confided it was the most severe spanking he ever had.

CANADIAN FILM PAPER MAKES START IN DOMINION

Special to MOTION PICTURE NEWS

Toronto, Dec. 12.

The *Moving Picture Times,* the first Canadian moving picture trade journal, announces its first issue for the latter part of December.

This magazine is being published in Montreal in the New Birks building, and Mr. O. A. Rogers is managing director.

Selig-*Tribune* Topicals Ready Monday, January 3

The Twice-a-Week Photo News Will Be Released Through the General Film Company, and a Special Corps of Artists Are Preparing Unusual Posters

ON Monday, January 3, the first release of Selig-*Tribune,* the bright and breezy twice a week news film, will be made through the General Film Company, and every Monday and Thursday thereafter, the result of the affiliation between the Selig Polyscope Company and the Chicago *Daily Tribune.*

The Selig Polyscope Company, the president of which is William N. Selig, of Chicago, is one of the oldest companies in the business. Mr. Selig discovered California as an ideal place for the production of motion pictures and sent the first motion picture company to the Golden State. He originated the first motion picture adventure serial, "The Adventures of Kathlyn," which was a tremendous success. Mr. Selig originated the wild animals in motion picture production and these Jungle-Zoo wild animal productions long ago were complimented by leading educators as object lessons in geography and natural history. Mr. Selig possesses what is said to be the largest privately owned collection of wild beasts and birds in the world, chief among them being his collection of cat animals, said to be one of the best in existence.

The Selig Polyscope Company possesses a Chicago studio which covers an entire city block and modern laboratories. The company also conducts motion picture studios in Los Angeles, Cal., and Las Vegas, N. M. Two great studios are owned in Los Angeles by Mr. Selig; one is located at Edendale and the other is known as the Selig Jungle-Zoo. This institution recently completed, contains a menagerie ranging from a herd of a dozen elephants down to a South American sloth. The Selig Jungle-Zoo is equipped with pleasure parks, dancing pavilions, modern studios containing every comfort for Selig artists, and with its beautiful art gates which alone cost $50,000. The Selig Company also maintains modern offices in the Garland Block, in Chicago, an entire floor being devoted to the business end of this large organization. The downtown offices are equipped with modern projection rooms.

It is this film organization that has entered into active affiliation with the Chicago *Tribune* for the release of the Selig-*Tribune.*

Every feature in this new animated newspaper will be an innovation, it is announced. An energetic corps of cameramen have been stationed in every important section of the civilized world where news is in the making. These cameramen are under the direction of "Jack" Wheeler, who will be the editor-in-chief of the Selig-*Tribune.*

The Selig-*Tribune* will have a distinct advantage in the aid of the Chicago *Tribune's* great news gathering facilities. For example, the Associated and the United Press are news services without equals in this country. Then the private news wires and the European news gathering agencies will be at the disposal of the Selig-*Tribune.*

John T. McCutcheon, cartoonist, author, and war correspondent, James O'Donnell Bennett, Caroline Wilson and others, will work in the interests of the Selig-*Tribune,* bringing their wide experience and versatility to bear in promoting the interest and entertainment of the Selig-*Tribune.*

Special correspondents and cameramen are stationed with every army in Europe and in Mexico.

Finally, a special corps of artists has been engaged to prepare unusual posters for the new enterprise.

CINCINNATI LEAGUE ELECTS OFFICERS

Special to MOTION PICTURE NEWS

Cincinnati, O., Dec. 11.

The annual election of the Motion Picture Exhibitors League of the Cincinnati Chamber of Commerce will be held December 26. Nominating committees have been working on the tickets which will be submitted to the voters on that occasion.

It is understood that Fred L. Emmert, who has served several years as president of the organization will receive the nomination to succeed himself on both the red and blue tickets; A. Hettesheimer will be the candidate for first vice-president on the Red ticket, opposed by Charles Weigel on the Blue ticket; H. Serkowich, of the Chamber of Commerce, who has served during the past year as managing secretary, will be on both tickets for re-election to that office.

PAVLOWA POSES FOR NEW SET OF UNIVERSAL POSTERS

Anna Pavlowa, the Russian dancer, who is appearing with her Russian ballet at the Boston Opera House at present, made a special trip to New York City on Friday of last week just because she was dissatisfied with the artistic appearance of the poster to be used by the Universal Film Manufacturing Company in advertising her debut in motion pictures, when she will appear in "Fenella" or "The Dumb Girl of Portici."

She brought along with her her own artist, for whom she posed especially for these posters so as to enable him to get the proper proportion of her arms and legs, so that when the posters would be enlarged or reduced in size, they would be properly proportioned and technically correct in design.

Three Players on Burning Freight Car in a Signal

Director McGowan, Insisting on Realism, Orders Everybody to Stick to His Post Until the Last Minute, Though Dynamite and Powder Is Aboard

RIDING a runaway freight train, enveloped in flames, two cars of which were filled with powder and dynamite is what three members of "The Girl and The Game" company did last week. Director J. P. McGowan had insisted that nothing be left undone that would make toward the scene's realism, so every person was held at his post to the last minute of safety.

The scene shows a freight ablaze and the crew working energetically to prevent the fire reaching the cars filled with explosives. A stop is made under a water spout but in one of the cars was a quantity of crude oil which spread by the water, carried the fire beyond the control of those fighting it.

The cars on a grade pick up momentum and the crew, except Leo Maloney, playing the part of Storm, jump to safety. At signal station Helen Holmes hears the warning message. With the characteristic daring that has endeared her to moton picture fans she dashes out of the station, seizes a long rope, fastens one end to a telegraph pole, and then hurrying back across the track climbs a tree and then quickly makes the other end of the rope fast.



HELEN HOLMES AS SHE APPEARS IN CHAPTER ONE OF "THE GIRL AND THE GAME"

On comes the runaway, Mr. Maloney as Storm sticking to the roof of one of the powder filled cars. Helen climbs out on the rope stretched across by her. Mr. Maloney sees her and catching the girl's plan of rescue makes a frantic leap upward and grasps the rope along which he and the girl slide back to the tree and safety.

Just as the cars get past the station, there is a terrific explosion and the cars are blown to pieces.

It was necessary to take the scene twice, as the first attempt was frustrated by a short circuit. Then just to make sure that there would be an explosion, and no mistake, each of the doomed cars were given an extra charge of explosives, and the cars saturated with crude oil and gasoline.

The runaway cars, giving forth great clouds of dense, black smoke, raced down the track before the camera.

The flames ate their way to the explosives and two mighty detonations followed, splintered wood and railroad iron hurtling into the air to a height of one hundred feet.

High up on a telegraph pole Director McGowan was perched making sure that the camera caught all of the sensational action, which it did, although camera and operator came near disaster when a great piece of iron hurled from the roof of one of the destroyed cars landed within one foot of the tripod.

"The Girl and the Game" will be released as a Mutual special feature December 27.

Good Likeness of Corbett on Posters for Sun Release

Three Sheets of "The Burglar and the Lady," with ex-Champion Heavyweight in Chief Role, Show Half-Length of Actor-Fighter in Pleasing Color Work

THE Sun Photo Play Company, New York City, has prepared for the use of exhibitors handling its "Burglar and the Lady," featuring James J. Corbett, the ex-champion heavyweight, and Claire Whitney, now making a hit in productions of the Fox Film Corporation, a line of artistic posters taking rank with the best billboard publicity for motion pictures.

One set consists of a six-sheet showing a prominent scene in the film. It represents Corbett in the character of Raffles, the gentleman burglar, bending over the sleeping form of a child. The color work is harmonious and distinctive. A three-sheet consists of a quarter length of Corbett, and presents a striking likeness of the actor-fighter.

The picture itself contains elements making a strong bid for popularity. The story is dramatic and full of tense situations. Many of the episodes are brimful of action. Among these striking parts of the picture three may be mentioned as an example of the director's method for attaining lively interest.

Raffles is closely followed to his abode by a number of police, who stationing themselves at the door and the windows, it looks as if the fugitive must submit to arrest. But he is not the kind to give in so tamely, and furthermore, has provided for escape in just such an emergency. Raffles opens a trap-door in the center of the floor, but instead of attempting immediate flight by the lower regions of the house, he quietly unlocks the door opening into the main hall, then darts behind a secret panel in the wall, and watches through a peep hole for the ingress of the officers.

As the crafty observer imagined, they all make a rush for his supposed exit. The moment the last man disappeared Raffles steps softly from his concealment and slams the trap-door shut.

On another occasion the fugitive escapes from his pursuers by going hand over hand on a rope between two high roofs. The acrobatic skill displayed is quite thrilling.

Finally the police almost overtake their prey at the opening of a sewer. Nothing daunted, Raffles pluges down the ladder left by laborers at work some distance from the manhole, and begins a long race for freedom through the subterranean passage.

His pursuers catch up to him at times, but Raffles manages to bowl over enough to gain advantage by causing confusion among the officers. This underground chase is one of the most exciting scenes in the picture.

The plot is wholesome and contains nothing likely to offend a family audience.

PETROVA ABANDONS SPEAKING STAGE FOR METRO PLAYS

Announcement is made this week that Lawrence Weber, president of the Popular Plays and Players, has signed a long-time contract with Mme. Petrova, to appear exclusively in Metro feature productions. Under the new arrangements Mme. Petrova will practically abandon the speaking stage entirely and devote all her time to the making of motion pictures.

Mme. Petrova is now working in the big five-part feature, "What Will People Say?"



AN UNUSUALLY EFFECTIVE PHOTOGRAPH OF THEDA BARA, THE FOX FAVORITE, WITH HER SIBERIAN GREYHOUND. HER NEXT APPEARANCE WILL BE IN "DESTRUCTION"



SCENES FROM "THE CLEAN UP," MADE BY THE AMERICAN STUDIOS FOR RELEASE THROUGH MUTUAL

"VITAGRAPH FAMILY" A SOURCE OF INSPIRATION TO EMPLOYEES

The *Vitagraph Family* is the name of the new house organ issued weekly by the Vitagraph company. Its purpose is to create a spirit of loyalty, co-operation, efficiency and harmony among the various individuals and departments of that concern, in order to reach out toward a higher achievement in years to come.

The *Family* is edited by J. Stuart Blackton and Albert E. Smith, heads of the Vitagraph company, and besides containing a great many "Dont's for Directors, Actors and Camera Men," it contains some valuable information on the proper making of pictures.

The first two issues, which were given out with the payroll, were eagerly read by all Vitagraphers, and it is expected that the *Family* will become a source of great inspiration to them in their daily work.

The *Family* announces that it will "wield the hammer" when necessary, and "blow the horn" when deserved.

WALTHALL CONFRONTS MUSTACHE TROUBLE FOR ESSANAY PICTURE

They're having a terrible time at the Essanay studios in Chicago over Henry Walthall's mustache. In the early scenes of "The Strange Case of Mary Page," Mr. Walthall, as Edna Mayo's boyhood sweetheart, must appear with an upper lip as barren as the desert of Sahara.

Later, when the author of the tale demands that Mr. Walthall portray a successful attorney, a mustache is going to be necessary.

They're going to give Mr. Walthall a chance to make good his boast that he will be able to play the part without the aid of a single false hair. He says he can raise a mustache in two weeks. If he can he will break all known records in the fine art of mustache raising.

HARVEY STARTS "SUPERMAN" FOR UNIVERSAL

Jack Harvey, of the Imp-Universal Coytesville studio, has started on the production of a five-reel photoplay of political intrigue, "Superman," written by the Universal scenario editor, William H. Lippert, the theme being an incident based on a recent political scandal which occupied the attention of the New York Legislature some years ago.

In this picture Jos. Gerard plays the role of the Governor of New York.

Edna Mayo Is Anxious to Get Dresses Fitted by Phone

Essanay Actress Makes This Plaint When She Is Obliged to Leave Chicago for New York Once a Week to Try on Gowns for "Strange Case of Mary Page"

EDNA MAYO, Essanay star, wishes somebody would invent a plan for fitting gowns by telephone—a system by which a girl could get all the pleasure and none of the inconveniences that go with a fitting.

Miss Mayo, like every other girl, loves to buy new gowns, but it's a terrible lot of trouble when one's work is in Chicago and one's modiste in New York.

Lady Duff-Gordon (Lucile), who is designing Miss Mayo's wardrobe for the new Essanay series, "The Strange Case of Mary Page," is personally directing the making of Miss Mayo's gowns, and asks that the film star appear every Friday for a month for fittings.

When Lady Duff-Gordon "asks" it is the same as a royal command, and every Friday Miss Mayo must report, on time to the dot.

So every Thursday afternoon, Miss Mayo, who is appearing with Henry Walthall in "The Strange Case of Mary Page," now being filmed in the Essanay's Chicago studios, must tear away from directors and camera men and forthwith catch the Twentieth Century Limited for New York.

On Saturday she poses in New York for photographs in the new gowns, and Saturday afternoon she boards a train that carries her back to Chicago so she will be on hand early Monday morning to work until the next Thursday afternoon.

Lady Duff-Gordon has completed eight of Miss Mayo's gowns, which will be worn in the early episodes.

J. Charles Haydon of the Essanay company, who is directing "The Strange Case of Mary Page," visited New York last week to make drawings of the court room in which Harry Thaw was tried for the murder of Stanford White.

This historic room will be reproduced in every detail of the Essanay studios, and will be the court room in which Edna Mayo as Mary Page will be tried for murder in the serial picture in which she is to appear with Henry Walthall.

Prison Inmates Ask Laemmle for Chance to Be Actors

Requests Come After Announcement Is Made by President of Universal That He Will Give Two Convicts an Opportunity to Show What They Can Do

SINCE his announcement that he would give two inmates of Sing Sing an opportunity to show what they could do if given a good opportunity, Carl Laemmle, president of the Universal Film Manufacturing Company, has been deluged with letters from men in and out of Sing Sing, former inmates there, as well as persons serving time in various reformatories and penitentiaries.

In upholding Warden Osborne's policy of giving a square deal to the inmates of his jail, Mr. Laemmle announced in the trade papers a few weeks ago that within the next month he would give two of the warden's trusties a chance at Universal City, and since then he has been flooded with letters asking for a chance to start right with the world again.

In his mail this week Mr. Laemmle found a letter that came all the way from the Atlanta Federal prison, which contained the following plea for the opportunity to show what this individual could do if given the proper chance. This letter, taken from nearly a thousand, reads as follows:

Atlanta, Ga., Nov. 25.

Mr. Carl Laemmle, President,
Universal Film Company,
New York City.

Dear Sir—I note in newspapers of the 21st inst. that you are assisting Warden Osborne, of Sing Sing prison, by placing some of his wards in the Universal City, and give them a chance in movies.

Pardon the liberty for questioning you; could you give me the same opportunity, for I am very ambitious to become a moving picture actor.

To my knowledge I think that, if an opportunity is given to me, a little talent would be found in me which would be fit for that kind of work.

I am a native of Italy, and have resided in the United States since 1904. I was convicted at Syracuse, N. Y., an sentenced to one year and one day to the Federal Penitentiary at Atlanta, Ga. My full time will expire on July 16, 1916, and I may get out on the tenth of May. If you want more information please question me.

Respectfully,
LEON D. GIORDANO.

Just who Mr. Laemmle will give a chance at Universal City will not be finally decided until after he has had a talk with Warden Osborne, and the latter has suggested two of the most competent for the work Mr. Laemmle will have for them to perform.

Thanhouser Finds a New Film Star at Boston Ball

Press Agent Rubenstein Loses No Time in Getting Photographs and the Life Story of New Actress in Dailies of the Hub, and She Goes South for Five-Reeler

PERHAPS when Edwin Thanhouser commissioned his alert press agent, Leon J. Rubenstein, to escort the contingent of New Rochelle players to the recent Boston ball, he thought of the beauty contest that had been arranged to determine the prettiest girl at the ball and perhaps he had visions of stories in the Boston dailies telling of the contest and of its winner.

But even though Mr. Thanhouser, being a picture producer, has a good imagination, he couldn't sketch in his mind's eye the vision of the beautiful young lady whose picture appeared on the front pages of five Boston papers, with his own name, the brand name of Thanhouser, staring at him in the headlines.

Such, however, was the achievement of the wide-awake Mr. Rubenstein. It worked out something like this. The chargé de'affaires of the Thanhouser



DORIS GREY

contingent picked the psychological moment to play his ace. Immediately after the grand march, the announcement was made that the prettiest girl in the room other than picture professionals, would be so adjudged and be given the opportunity to star in Thanhouser pictures.

The announcement caught the crowd, and out of the wealth of pretty girls present the judges, including dramatic critics of the Boston papers and Florence LaBadie, of the Thanhouser players, selected Sophie Sadowski, of 73 Bird street, Dorchester, as the prettiest of them all.

Five minutes later there was no more Sophie Sadowski, for Miss LaBadie gave her the name of Doris Grey.

The rest was easy to the alert mind of Leon J. Her picture was procured from somewhere and a few hours later every half-tone engraver in Boston was acid-etching the fair face of Doris. And the next evening there were stories galore in the *Evening Record*, the *Daily Globe*, the *American*, the *Post* and others.

The *Record* carried a front page sob story under the picture of the new star, others carried her favorite recipe for beauty, her favorite sports, her family pedigree, and her ecstasy at the thought of becoming a moving picture actress.

Mr. Rubenstein returned to New Rochelle, loaded down with his papers. Mr. Thanhouser saw them, and at an opportune meeting of the board of directors it was voted that Mr. Rubenstein receive a bonus for his managerial ability.

Such is the manner in which Mr. Rubenstein took Boston by storm. If a press agent's ability is measured by the number of lines, Mr. Rubenstein need have no worry over his future prospects. But, then, Mr. Thanhouser was always one to select efficient men to fill the important places in his organization.

As for blonde-haired, brown-eyed Doris Grey, she is bound for the South, after bidding her New England friends goodbye at a dinner tendered her by Mr. Thanhouser, which various members of her family, friends and film officials attended.

Miss Grey is in charge of Director George Foster Platt, and in the South the exteriors for a five-reel feature entitled "What Doris Grey Did" will be filmed. The picture will tell just what Doris did at the Boston ball in story form, and Mr. Thanhouser and Mr. Rubenstein will be numbered in the all-star cast.

CHAPLIN AND WASHBURN WIN PRIZES IN CONTEST

Charles Chaplin and Bryant Washburn took Essanay's banner through the lists to the goal of a contest recently closed in a motion picture magazine. The contest was to decide the greatest cast in motion pictures.

Chaplin was picked as male comedian by nearly two million votes and Washburn was assigned the villain's role by over a million and a half. Chaplin chose a $100 gold watch for his prize. Washburn is as yet undecided over a trip to Bermuda, an oil painting, and a list of several things reaching a value of $100.

ELINOR GLYN'S NOVEL, "ONE DAY," FOR MOSS

Hal Clarendon, formerly with Famous Players and Thanhouser, has been engaged by the B. S. Moss Motion Picture Corporation as director general of its productions.

It is the intention of the Moss concern to produce at least a dozen photoplays within the next six months. All of these features are the works of noted playwrights.

The first feature to be screened under Mr. Clarendon's direction will be "One Day," a sequel to Elinor Glyn's "Three Weeks."

SMILEY FORMS COMPANY FOR SECOND OCEAN FILM SUBJECT

Joseph W. Smiley, chief director for the new Ocean Film, who has just completed "Life Without Soul," five reels in seventeen days, based upon Mrs. Shelley's classic, "Frankenstein," which will be an early 1916 release, is now engaged in forming a company for his second Ocean picture, "The Fortunate Youth" Mr. Smiley's own scenario from the novel of the same name by W. J. Locke, who wrote "The Morals



LILIE LESLIE

of Marcus," "The Derelict," and many others will be used. He has engaged Lilie Leslie as the leading woman, Wilmuth Merkyl for the title role, William Cohill, John H. Smiley, Charles Graham and Sue Balfour. Martin Faust assists Smiley.

"PAWNEE BILL" PRODUCES FOUR FIVE-REEL WESTERNS

Major G. W. Lillie, of "Pawnee Bill" fame, has produced four five-reel features at his buffalo ranch at Pawnee. Okla.

In addition to stories written around the life of Pawnee Bill as a frontiersman, the productions present typical western scenes, in which Indians, cowboys and buffaloes play their parts. Major Lillie appears as Pawnee Bill, "the white chief."

These pictures are being sold to state right buyers by the All Feature Booking Agency, 71 West Twenty-third street, New York, which is also booking them direct to theatres in Greater New York.

MOTHER OF D. W. GRIFFITH DIES AT LAGRANGE, KENTUCKY

Special to MOTION PICTURE NEWS

Louisville, Dec. 11.

Mrs. Mary Griffith, mother of David W. Griffith, motion picture director of Los Angeles, died of pneumonia in her home at Lagrange, Ky., December 5.

Mrs. Griffith was in her eighty-fifth year. Besides David Griffith, she is survived by two sons, Albert Griffith, of New York; William Griffith, of Lagrange, and a daughter, Mrs. Ruth Houghton, of Lagrange.

"Personally Picked Program" No Mere Slogan for "V"

President Smith and General Manager Blackton Watch a Picture Through All the Processes of Production from the Script to the Taking of Important Scenes by Directors Specially Selected for the Work in Hand by the Executives of the Company

"FEW manufacturers realize that the most important point in photoplay production is The Science of Selection," said Albert E. Smith, of the Vitagraph Company, recently. "That the selection of subjects is most important, cannot be refuted, and one of the great faults of the present mode of production is the fact that the heads of the producing companies do not interest themselves enough in the proper selection of subjects.

"In ten years the business of producing has advanced with gigantic strides. From seven to eight reels a week, as a total output for the producing companies of the country, to one hundred and twenty-eight reels a week, is an increase of over eighteen hundred per cent.; but with this increase in ratio the heads of the organization have sadly neglected the most important part of the photoplay.

"In present day producing circles the scenario head, as a rule, selects suitable productions for the director. These are then given to the director to produce, and, in nine cases out of ten, the real head of the organization has little to say about what is going on."

It was Albert E. Smith, president of the V-L-S-E, treasurer of the Vitagraph Company, and treasurer of the General Film Company, who first instituted the method of selecting photoplays suitable for the directors under his supervision.

At the Vitagraph Mr. Smith has adopted what is known as the unit system of producing. This plan works successfully for the simple reason that each and every director, as well as every production that these directors make, is personally supervised by either Mr. Smith or Mr. Blackton.

Thorough Reading by Executives

After the readers have read a script, the scenario chief, Marguerite Bertsch, then goes over it thoroughly, writes an opinion on it and the script is then handed to Mr. Smith. Mr. Smith, in turn, reads the script, not only a synopsis, but the scenario as well, and then decides upon the most suitable cast and director for the particular production. In this way a great many obstacles are overcome, particularly that of miscasting.

After the script is decided on by Mr. Smith, he takes the director in hand personally and goes over each and every point with him. The cast is then selected from the Vitagraph stock company and if necessary, a stage star is used.

"The director starts the production and every important scene is personally supervised by either myself or Mr. Blackton," continued Mr. Smith. "This same system is utilized by him as Mr. Blackton has his coterie of directors as well and devotes his personal attention to the production of which he reads and selects.

"After the 'takes' have been made, the negative is projected and if one or the other of us decides that it is not satisfactory or does not thoroughly illustrate the point in question, a retake is ordered. In this way an average standard of excellence is maintained.

"This particular method of production was instrumental for the new Personally Picked Program, which is now being released by the Vitagraph Company through the General Film. This Personally Picked Program consists of a four-reel dramatic subject and a single reel comedy.

Subjects Selected with Care

"Great care is exercised in the selection of subjects to see that they dove-tail nicely and afford an evening's entertainment of the highest quality. In other words, it would be foolish to combine a comedy-drama and a slap-stick comedy, whereas a heavy dramatic subject will balance nicely with a slap-stick comedy.

"In other words, we have assumed the exhibitor's and the patron's viewpoint. We have not produced pictures for the sake of producing them, but always have in mind the perspective of the audience. This same rule holds good in the advertising of productions, and we make it a point to have our advertising written and created from the buyer's standpoint, not the seller's.

"The Personally Picked Program, which will be released through the General Film Company, will have many innovations and novelties in the way of advertising. A campaign has been outlined which will standardize all advertising in such a way that paper, heralds and lobby display will have a similarity and will become recognized as the Personally Picked Program.

"In other words; the newspaper advertisements, the posters, slides and heralds, will have the same similarity of design, which will couple up in such a way that the patron will be able to immediately recognize this particular brand of entertainment."

The first of the Personally Picked Program, as decided on by Mr. Smith and Mr. Blackton, is a combination of "On Her Wedding Night" and "The Patent Food Conveyor." "On Her Wedding Night" is a four-reel drama directed by William Humphrey, whereas "The Patent Food Conveyor" is a comedy directed by C. J. Williams.

For years Mr. Smith has advocated the open market system of distribution, as the only logical way to sell merchandise. Heretofore, Mr. Smith believes, the exhibitor has often booked a subject and been disappointed in its drawing power, whereas, if he had an opportunity to see the picture on the screen and book the same, he would have had no one to blame but himself.

SADIE LINDBLOM IS INTERESTED IN THE BANNER AS WELL AS THE LIBERTY

Apart from being the head of the Liberty Film Manufacturing Company, and taking her own leads, Sadie Lindblom is financially interested in the Banner Motion Picture Company which operates from her San Mateo, Cal., studios.

The Liberty confines its attentions to dramas and features while the Banner, under Bill Stinger, the "fat comedian," is turning out comedies. Both companies will release under the Associated Program. Just now and again the comedy feeling gets hold of Miss Lindblom and she will appear in a Banner comedy for a change. She was in one last week.



THE PIERRETTES WHO SANG "M-E-T-R-O" AT THE BOSTON EXHIBITORS' LEAGUE BALL



HOBART HENLEY AND JANE NOVAK IN "GRAFT"; IDA SCHNALL IN "UNDINE"; DIGBY BELL IN "FATHER AND THE BOYS," UNIVERSAL

SIGNAL SERIAL COMPANY AT SANTA BARBARA

"The Girl and the Game" serial company of the Signal Film Corporation, spent a portion of last week at Catalina Islands, and this week are working in the vicinity of Santa Barbara on the fifth episode of the coming Mutual serial.

J. R. Crone, business manager of Vogue Films, Inc., spent the past week in San Francisco looking after matters pertaining to the production work of this organization.

Jack Dillon, former director of the Beauty American brand, has taken up the direction of the Vogue Comedy Company, at the Pasadena avenue studio. He will be assisted by Chance Ward, who was with him at Santa Barbara.

CLARKE TO WRITE FILM ARTICLE FOR NEWSPAPER SYNDICATE

Harry Corson Clarke, the globe trotting comedian, has been asked by a syndicate of newspapers to write an article on moving picture directors—native and foreign.

Mr. Clarke who has visited studios in all parts of the world is now making notes in the studios of Greater New York.

Motion Pictures as Great Art as Stage, Says Blinn

No Drama with Powerful Story or Replete with Colorful Characterizations Impossible to Present Satisfactorily in Films, Declares Actor, with World Company

"I HEAR so many fellows at the clubs refer contemptuously to 'the movies' as a mere means of tiding over hard times," said Holbrook Blinn at the World Film's Peerless Studios, recently, where he is putting the final touches to his portrayal of "McTeague of San Francisco."

"When I was a stage player I used to listen to some of those chaps and sympathize with them. It seemed so sad to think of their noble talents wasted, as they put it, in such 'crude work' as 'the movies' afforded.

"I have learned better. Instead of looking upon their employment in motion pictures condescendingly those fellows would do better to wake to a realization of the immense possibilities for the improvement of their art the films afforded.

"There is only one thing in the drama the pictures cannot convey. The subtleties of dialogue, those little, quiet bits of give and take between actors on the stage, are lost. But what does the loss of a dialogue signify when such enormous opportunities are opened in picture work never known on the stage? Dialogue in real drama is the least essential element. I have watched through soundproof doors the playing of several actual dramas and found it possible to follow the story in almost every detail without hearing a word of the lines or knowing the plays beforehand.

"Dialogue of a certain kind, such as in the society comedies depending for their success almost entirely upon the cleverness of their lines, will always be a loss to the film world. Comedies of the highest sort will always be the special property of the legitimate stage. But there is no powerful story, no drama replete with colorful characterization and gripping action that cannot be produced in the pictures as well if not better than on the stage."

Director Barry O'Neill, Mr. Blinn, and part of the "McTeague" company have just returned from a flying trip to Death Valley, where the final grim scenes of the filmed novel by the late Frank Norris were taken.

Sam Is Still "Top Dog" in Ohio Censor Squabble

Board, Frantic to "Sic" Law on Him for Running Slide with Eugenic Caption from Herrington Speech, Growls Because Bullock Escapes Jaws of Its Vengeance

Special to MOTION PICTURE NEWS

Cleveland, Dec. 11.

C. H. BELL, attorney for the Ohio Board of Censorship, who has headquarters in Columbus, has sent a letter to this city, saying that Samuel Bullock, Cleveland motion picture manager, will not be brought to trial before Squire S. N. Schwartz.

In the first trial the jury disagreed. Squire Schwartz, who was asked by Chairman Charles G. Williams to retry Bullock, refused to consider a jury trial, stating that he felt competent to dispose of the case without having a jury to settle the questions involved. The censors demanded a jury trial, so Schwartz refused to have anything to do with the case.

Sam Bullock, discussing the tangle, says: "I don't care whether I am tried with or without a jury, and the sooner they bring their next action, the better."

This case is expected to establish a precedent that will curtail the powers assumed by the State censors. The State board is anxious to have Bullock convicted for defying them in running an extract from a speech made by Fred J. Herrington on the screen.

In the meantime Cleveland exhibitors are not paying much attention to orders issued by the censors and are running prohibited material. If the censors try to bring every defiant exhibitor in the local courts for violating censorship laws, it will take nearly two years, trying one or more a week, to dispose of the violations up to date.

The exhibitors are heeding the mandates of the National Board of Censorship on films, claiming that the national board uses more judgment than the State board in what is and what is not good in the line of motion pictures.

PAUL A. PLATZ.

LIONEL BARRYMORE SIGNS LONG CONTRACT WITH METRO

Lionel Barrymore has signed a long time contract to appear exclusively in Metro feature productions, according to an announcement made at the Metro offices in the Heidelberg Building early this week. Mr. Barrymore recently finished playing the stellar role in "A Yellow Streak," a Columbia-Metro feature. It is Mr. Barrymore's present plan to take a rest of several weeks out of town before starting on his next picture.

Upon his return to New York, Mr. Barrymore will begin work on a five-part feature, "The Mysterious House," in which he will be co-starred with Marguerite Snow. for Columbia Pictures Corporation. It is the first time that these two stars have been engaged for the same feature.

Miss Snow is now in Savannah, Georgia. making exteriors for the Rolfe-Metro feature, "The Upstart," a five-part picturization of the play of the same name, written by Thomas Barry. "The Upstart" had a successful run on the speaking stage in both Chicago and New York last season.

PATHE ROOSTERITES FORM CLUB

The department heads of the Pathé forces have gotten together and formed a club for social purposes. The organization is known as the Pathé Club, and is now being incorporated. That the Roosterites mean business is shown by the fact that the club starts out with a capital of $1,000 paid in, and has received the hearty support of Charles Pathé and General Manager Gasnier. Officers have been elected as follows:

Honorary president, Charles Pathé; president, Mr. Gasnier; acting president, W. A. Sholto Douglas; acting vice-president, Ralph Navarro; secretary, P. Allen Parsons; treasurer, Gabriel Bardet. To the board of governors was elected M. Ramirez Torres, George A. Smith, J. K. Burger, George B. Seitz, and F. H. Knocke, the officers of the club also acting as members of the board ex-officio.

A dance and dinner has been planned for the middle of January, and clubrooms are contemplated.

SID GRAUMAN LOOKS FOR STUDIO SITE IN LOS ANGELES

Sid Grauman, of the Grauman Feature Players Corporation of San Francisco, who made all the motion pictures taken inside of the San Francisco Exposition grounds, has been in Los Angeles for the past week negotiating for a studio site with the intention of locating a producing company.

Mr. Grauman is associated with Marcus Loew in the best circuits of vaudeville houses, and was a former partner of John Considine, of the Sullivan and Considine vaudeville circuit.

Iva Shepard and Alexander Gaden With Gaumont

Actress, Engaged for Heavy and Emotional Roles, Will Join Florida Forces January 1, and the Actor Is Already South, Working in "As a Woman Sows"



IVA SHEPARD MALCOLM WILLIAMS GERTRUDE ROBINSON

THE Gaumont Company, which will now confine its activities on the Mutual program to making five-reel productions for release as Mutual Masterpictures, announces the acquisition of two new players, Iva Shepard and Alexander Gaden, and the appearance of Malcolm Williams in "The Idol of the Stage," its first photodrama under the new production policy.

Mr. Williams, who began his stage career at seventeen, and who has appeared in support of Leslie Carter, John Mason, William Farnum, Walker Whiteside and others as leading man in legitimate productions, having just completed "The Idol of the Stage" at the Galmont Jacksonville studios, has signed to appear in a Broadway play to be produced next month.

The visit of Mr. Williams to Jacksonville was also a honeymoon invasion, as he stopped in Philadelphia on his way South long enough to marry Florence Reed, herself a motion picture star of prominence.

"The Idol of the Stage" will be released January 12 with Williams in the title role.

Miss Shepard, engaged for emotional and heavy leads, will join the Gaumont Florida forces January 1. After stage experience in which she played leads in such favorites as "Trilby," "La Tosca" and "The Little Minister," Miss Shepard joined the Selig company in California, and has also appeared in pictures for Universal, Famous Players, Life Photo, Fox, Kleine, and the Moss Feature Film Company.

For the third Mutual Masterpicture company, now in process of organization by Gaumont, Alexander Gaden has been secured to play leads. He is now at Jacksonville, where he will be caught by the camera in "As a Woman Sows," in which he will play opposite Gertrude Robinson.

In addition to a varied stage experience, Mr. Gaden has been a member of the Universal and Vitagraph West Coast companies, and also appeared with Mary Pickford in "Fanchon the Cricket," a Famous Players film.

Picture Audiences in Boston Crowd Theatres

War Films Grip Public with Their Realistic Appeal, and the Tremont, a Legitimate House, Substitutes Stage Play for Screen Subject

Special to MOTION PICTURE NEWS

Boston, Dec. 11.

FRED MURPHY, owner of six United Film exchanges in as many cities, left Boston on a ten days' business trip to New York the other day.

War films are crowding the attention of the Boston public. The "Fighting in France" and the "Fighting for France" films are showing to large houses at Keith's Bijou and the Tremont temple. Meanwhile "The Battle Cry of Peace" is approaching the end of its run at the Majestic.

Managers of houses where the spoken drama is played most of the time can talk as they will against the motion picture, yet it is to the films they turn at once when some emergency throws a gap into their regular season. For instance, the Tremont in Boston found "Quinneys'," booked for four weeks, drawing patronage for but two of them. Hence the play comes off next Monday, leaving an idle fortnight before the next engagement. The manager at once turns to films. Beginning Monday pictures for two weeks will again be seen where "The Birth of a Nation" made its remarkable run.

The Toy theatre in Boston, in which the spoken drama starved, has been turned down by motion picture men as unsuitable for film shows.

The new Fenway theatre on Massachusetts avenue opens December 11 with a Triangle program, a symphony orchestra and all the appurtenances of a little Strand.

It is one of the finest of Boston's many fine film houses.

World and Equitable features are pulling big crowds to the St. James theatre.

The Faddettes women's orchestra under the direction of Caroline B. Nichols were absent from the Boston theatre for a week, and the cries for help from the Triangle patrons were so numerous and piercing that the orchestra is now back on the job. Nothing but the best music obtainable is worthy of films whose producers aim to make them the best films obtainable.

For the Christmas trade the New England Famous Players company is pushing two Cosmofotofilm company products, "The Two Columbines" and "A Christmas Carol."

The Exeter Street theatre in Boston did a huge business with the Lasky "Carmen."

Fox's "Galley Slave" at the Modern made a strong appeal to the patrons of the theatre.

"GREEN-EYED MONSTER," FOX, STARS MANTELL

J. Gordon Edwards has just completed "Green-Eyed Monster" for William Fox, starring Robert B. Mantell with Genevieve Hamper. The story, which is by Nixola Daniels, hinges on the curse of jealousy and deals with a man who covets his brother's wife.

Two Metro Companies to Take Exteriors in the South

Edwin Carewe Will Work Around Savannah, Beginning with "The Upstart," Featuring Marguerite Snow, While the Columbia Players Will Go to St. Augustine



GRACE VALENTINE EDWARD BRENNAN GRACE ELLISTON

TWO Metro companies, one destined for Savannah, Ga., and the other for St. Augustine, Fla., left for the South this week to begin work on the exteriors for several important feature productions, which Metro will release early in the coming season. One company was from the Rolfe Photoplays, Inc., studio, while the other represented the best talent of the Columbia Pictures Corporation's forces.

Edwin Carewe, who has just finished "The House of Tears" for Metro, with Emily Stevens in the stellar role, is in charge of the Rolfe aggregation and will work in and around Savannah, while Edgar Jones will direct the Columbia company of players.

Directors Jones' assistant, P. Thad. Volkman, who recently resigned from the Lubin forces, preceded the company at St. Augustine by several days in order to make the necessary locations.

Marguerite Snow will be starred in the productions made in Savannah, which Edwin Carewe will direct, while little Mary Miles Minter will have the stellar role in the features directed by Edgar Jones which have the Florida Everglades for a background. Director Jones, it is said, has been given instructions to look over the lay of the land around St. Augustine, and if conditions are favorable to motion picture making a permanent Metro studio for winter work may be established there. The same directions have been given Mr. Carewe in regard to Savannah and its environs, though it is not probable that studio sites will be selected at both places.

Miss Snow upon her arrival in Savannah will at once begin work on "The Upstart," which had a long run at the Maxine Elliott Theatre last season.

Besides Miss Snow, who will be starred, the cast includes George Le Guere and James Lackaye.

George Le Guere, who has just finished portraying the role of "Bibbs" Sheridan in "The Turmoil," the Columbia-Metro picturization of Booth Tarkington's great novel of the same name, directed by Edgar Jones and starring Valli Valli, will be featured with Miss Snow in "The Upstart." He will also play across from her in other Rolfe-Metro feature pictures, the exteriors for which will be taken in and around Savannah, which is as yet unnamed.

The Columbia-Metro aggregation of players, under Director Edgar Jones and with Little Mary Miles Minter as the star, whose destination is St. Augustine, left New York on a special Pullman car on Wednesday, December 8. They will at once begin work on two five part features, "Dimples" and "A Scrap of Pasteboard" both of them original manuscripts. Mary Miles Minter is starred in both productions. Miss Minter's latest picture is "Rose of the Alley," a five-part feature scheduled for early release in the Metro program, which was completed the night before she left for the South.

Tom J. Carrigan, a newcomer to the Metro forces, will be featured with Miss Minter in her two new pictures. Besides Mr. Corrigan, Miss Minter will be supported by an unusually strong cast, including Harry Ford, Peggy Hopkins, Ferd Tidmarsh, Schuyler Ladd, Mae De Metz and William Tauscher. Besides this number, the party at St. Augustine also includes Mrs. Shelby, the mother of Miss Minter, Hal Rosson, the head cameraman, and several assistants.

Director Jones contemplates putting on some big scenes in which a large number of people will be used. He will build a corduroy roadway through the Everglades, such as was used in this country before the Civil War, as one of the sets in the feature picture "Dimples." Another big set will be a large dam, which will have to be especially constructed for use in the same production.

McAULEY FINDS BUSINESS IN THE SOUTHWEST EXCELLENT

Manager Graham, of the new Merril theatre, Milwaukee, Wis., along with Mr. Longford, of the Wisconsin Theatre Equipment Company, were in Chicago last week and made an inspection tour of the Enterprise Optical Manufacturing Company's factory.

E. E. Oliver, the well-known equipment dealer of Cleveland, Ohio, was in Chicago visiting the Motiograph factory, last week.

J. E. McAuley, after an extended and successful trip through the Southwest and West, as special representative of the Enterprise Optical Manufacturing Company, returned to Chicago for a week. Mr. McAuley reported that conditions among the exhibitors in the Western states are very good.

ALLISON MADE MANAGER OF FAMOUS PLAYERS AT INDIANAPOLIS

Paul S. Allison, formerly assistant manager of the Famous Players Service, Inc., Cincinnati office, has been appointed manager of the Indianapolis office of the same company, and has taken up his new duties. Allison has served as assistant manager of the Cincinnati office since the opening of the office eight months ago.

Mr. Allison succeeds Samuel Plame.



A STRIKING SCENE FROM "THE BECKONING FLAME," AN INCE-TRIANGLE SUBJECT WITH TSURU AOKI, AND STARRING HENRY WOODRUFF

LILLIAN DREW, ESSANAY, MAKES SHOPPING TOUR IN NEW YORK

Lillian Drew, one of Essanay's players, is spending part of the holidays in New York. She took her new car with her and is planning to burn up the roads along the Hudson. She is making a combination pleasure and shopping trip, studying the latest fashions for new gowns for her parts in photoplays.

Miss Drew is a Chicago girl, but is thoroughly acquainted with the Eastern metropolis, having played two seasons on Broadway. She has appeared in musical comedies, dramatic stock and vaudeville.

She joined the Essanay company four years ago and has taken leads and heavy



LILLIAN DREW

dramatic parts ever since. Her work is especially notable in the recent plays of "The Reaping" and "Fifty-Fifty," in which she took the leading feminine role.

She has one great hobby, that of collecting oriental rugs. She has a large collection of the finest to be purchased.

Miss Drew recently returned to the Chicago studios after having spent the summer and early fall with the Essanay Southern company at Chattanooga.



"MAKING A MAN OF JOHNNIE," AN AMERICAN WARM WEATHER SUBJECT FOR COLD WEATHER PROGRAMS

Pathé Secures Screen Rights to Savage Successes

The List Includes "Madame X," Playing for 18 Weeks in New York to $20,000 Weekly, and "Excuse Me," Comedy Drama with Four-Season Run to Its Credit

RIGHT on top of the announcement of the acquisition by Pathé of the A. H. Woods plays comes the news that the same house has purchased the rights to Henry W. Savage's great list of theatrical successes. Mr. Savage has to his credit some of the most popular productions of the time, and two at least, "Madame X," and "Excuse Me," hold records as being the most successful drama and farce, respectively, of recent years. "Everywoman" also has made a great name for itself.

These two plays have already been filmed under the direction of George F. Marion, who originally produced them, and who has been Mr. Savage's chief producer for the past fifteen years.

Practically the entire original casts were used in these pictures, Dorothy Donnelly starring in "Madame X" and George F. Marion in "Excuse Me."

Both pictures will be placed upon Pathé's Gold Rooster Program in the near future.

"Madame X," which was written by Alexander Bisson, enjoyed the tremendous run of seven seasons, and for eighteen weeks in New York played to an average of $20,000 weekly.

It proved to be as popular on tour as it was in the Metropolis, and many theatre managers remember it as the biggest attraction they ever played. It will be released in six parts. "Excuse Me" ran for four seasons, a phenomenal record for a comedy-drama. It was written by Rupert Hughes and will be released in five parts.

Among the other famous Savage productions which before long may be seen in pictures are "The Shogun," "Little Boy Blue," "The Sultan of Sulu," "King Dodo," "Maids of Athens," "Woodland," "Somewhere Else," "Peggy from Paris," and the "Prince of Pilsen" (operas) and "Common Sense Brackett," "Behold Thy Wife," "Along Came Ruth," "The Stolen Story," and "Miss Patsey," (dramas).

Ten Shifts Made Among General's Exchange Men

E. J. Farrell, Formerly in Charge of Boston Branch, Is Appointed Manager for the Whole South, and Scates, Well Known in the Middle West, Goes to Chicago

THE General Film Company announces the following changes in the management of its exchanges throughout the country:

E. J. Farrell has been appointed district manager for the whole South. Mr. Farrell was formerly manager of the Boston branch.

W. R. Scates has been appointed manager of the Wabash branch in Chicago. Mr. Scates is very well known in the film industry, especially in the Middle West.

H. G. Morrow has been appointed manager in New Orleans. D. Prince, in the office of Dallas, has been appointed manager of the same office. A. L. Ehrgott, formerly manager at Bangor, has been appointed to New Haven.

A. Bevan, manager at New Haven, has been appointed to Albany. J. A. Koerpel, formerly at Albany, has been appointed branch manager to Washington.

G. Newhall, formerly of the Boston office, has been appointed manager of Bangor. M. Milder has been appointed branch manager at Cleveland. He was formerly at Pittsburgh.

N. I. Ehrlich has been appointed branch manager to Pittsburgh.



SCENES FROM TWO COMING KALEM PRODUCTIONS: "THE TALE OF A COAT" AND "BUD IN THE MUSEUM"

ASSOCIATED SIGNS NEW DIRECTOR AND CAMERAMAN

Special to Motion Picture News

New Orleans, Dec. 10.

Captain William J. Hannon, who has returned to New Orleans, brings with him Walter Morton, who has been directing pictures for Pathé for the past year and a half, and who will produce pictures here for the Nola Film Company, which will release through Associated.

The chief cameraman is to be Norton (Doc) Travis, who was the cameraman for William Fox production of "Lady Audley's Secret," featuring Theda Bara. Mr. Travis is no stranger to the Crescent City, as he was with William Fox when they produced the exteriors of "Wormwood" in New Orleans.

The scenario editor is William Morgan Hannon, recent winner of the national honors in the literary and film world with his book entitled "The Photo Drama—Its Place Amongst the Fine Arts." Mr. Hannon is also the author of a pamphlet that was printed and circulated throughout the United States by the Association of Commerce. It is entitled "New Orleans Through the Eyes of a Moving Picture Camera."

H. Guy Uyama, a graduate of the University of California is to be assistant cameraman. As long ago as 1906, Mr. Uyama was in the photoplay game in Japan with the Pathé studio; he was in the laboratory of Essanay in Niles, Cal., in 1908; in 1911-12 he was assistant cameraman for D. W. Griffith, in addition to his regular work for the Nola Film Company.

TRIBUNE'S WAR PICTURES DRAW CROWDS IN CHICAGO

H. A. Spanuth, manager of the Central Film Company, reports that the *Tribune's* "German Side of the War" pictures are still going strong in the Chicago territory.

Former Exposition Manager in Charge of "U" City

H. O. Davis Succeeds Henry McRae as General Manager, and the Latter Will Take Company of Players to Orient for Tour of Year or More

Special to Motion Picture News

Los Angeles, Dec. 8.

A CHANGE in the management at Universal City was effected during the past week when H. O. Davis, who has been in charge of the management of the San Diego Exposition, was elected vice-president and appointed general manager of the Pacific Coast studios. Mr. Davis took up this work on December 1. Henry McRae, the retiring director general, who has been in charge for the past six months, will go to the Orient with a company of players for a tour of one year or more.



H. O. DAVIS, NEW GENERAL MANAGER OF U CITY

Concerning the future of Universal City, Mr. Davis stated that it will be his duty to increase the capacity of the plant, and that his coming does not mean a retrenchment on the part of the Universal.

"President Laemmle and other Universal officers," Mr. Davis said, "have realized the necessity of a reorganization and systematization of this plant, and have delegated me to look after this work. A number of new ideas are to be instilled into the producing. A big future is in order for the company that produces educational films, and plans for these will be inaugurated soon. These will be made along an entirely new line, and the approval of educational leaders is assured."

After becoming acquainted with the directors and heads of departments at the film city, Mr. Davis was assured of their co-operation, and stated that within the next year, the number of directors would be increased to fifty, there being at this time twenty-four.

The tour of Henry McRae and company is referred to as one of the Universal's biggest undertakings. China, Japan, India and the Philippines will be visited.

J. C. Jessen.

LESLIE REED FALLS TO DEATH OVER CLIFF

Los Angeles, Dec. 8.

Leslie Reed, a member of the company working under the direction of James Douglas, in the making of an American subject near Santa Barbara, met death during the past week when he miscalculated, and leaped over a chalk cliff from the rear end of a stage coach.

Reed's hands were tied at the time of the accident. He expected to alight in the water at the foot of the cliff, but instead struck on rocks a few feet from the water. His lifeless form was immediately recovered by Director James Douglass and other members of the company. Prior to the making of this scene the director had pleaded with Reed that he permit a man with more diving and riding experience to double for him, but Reed insisted.

Mirror Telegraph Brings Aid to "Helen" in a Kalem

Plunge of Automobile Off Cliff Also Features Latest Episode of Railroad Serial—Breezy Comedy Celebrates Return of Lloyd V. Hamilton to the Films

Special to Motion Picture News

Los Angeles, Dec. 8.

"THE SIGNAL" is the latest esipode of the "Hazards of Helen" series produced by the Kalem company with Helen Gibson in the name part. In this Miss Gibson, by means of a mirror, telegraphs information to a relief operator while bound to a chair and table, of a proposed robbery of the mail car. The second operator rushes to her aid, and the two are then forced by the robbers to aid them in getting them away.

The two operators knowing of an embankment in the vicinity, drive the machine to this and leap from it just as the car goes over a cliff.

A Hudson Sixty, 1914 model, was used in making the scene, and was so badly demolished that reconstruction will be impossible. Scenarios for this company in the future will be written by Hamilton Smith, who recently arrived in Los Angeles to act as Coast representative.

The come back of Lloyd V. Hamilton to the film has brought forth a breezy comedy, in which is shown the pleasures of a hospital, where he has spent the past six months caused by a compound fracture of the leg sustained while playing in a scene. Hamilton Smith is the author of the scenario.

In it the Kalem comedy makers visit Ham at the hospital.

The Kalem company under the direction of James Horne at the Glendale studio, are completing the last scenes of "Stingaree" series, and will next begin work upon a new serial, the title and author of which will be announced later. In the coming number, the Kalem company have advised the producer to be more lavish with his settings, and it is the hope of all that the coming picture will set a new standard, such as have Mr. Horne's series, "The Mysteries of the Grand Hotel," and the twelve episodes of "Stingaree."

J. C. Jessen.

ARBUCKLE AND MABEL NORMAND IN A TWO-REEL KEYSTONE

"Mabel and Fatty Adrift," is the two reel comedy now being completed at the Keystone. This was commenced months ago prior to the time that Miss Normand was taken ill, and she has just now sufficiently recovered to take up the work again.

In the story the pair of newlyweds buy a house and lot at the beach, and one morning wake up to find it has floated out to sea. They finally land on some rocks far from the shore line, and the first one to come to their rescue is the real estate man who sold them the first property, who now wants to sell them additional.

Luke, the bull dog of Roscoe Arbuckle, plays a very important part in this subject.

JUDGE TUGWELL EXONERATED BY COMMITTEE

Special to Motion Picture News

Los Angeles, Dec. 8.

A. P. Tugwell, recently dismissed as chairman of the Los Angeles Board of Motion Picture Censors, requested a hearing with regard to the charges made against him, and the matter came up before the public welfare committee of the city council one afternoon during the past week.

Judge Tugwell had affidavits from every film exchange manager of Los Angeles which contradicted the charges recently made in affidavit filed by J. A. Quinn. One councilman pointed out that this was a mighty strange proceeding, in that the council had dismissed Tugwell, and were now trying him to see whether he was guilty.

The committee finally found that inasmuch as the affidavit making charges against Tugwell had not been filed with the city council, but instead with the mayor, it was unnecessary for them to proceed with the matter, and examined the affidavits presented by Mr. Tugwell.

However, the committee voted unanimously to file a report exonerating both Tugwell and E. T. Jorgenson, treasurer, who resigned at the request of the acting mayor, from any charge of misconduct.

FINISH ANNA HELD FILM AT MOROSCO STUDIO

Special to Motion Picture News

Los Angeles, Dec. 8.

The filming of the Anna Held subject, "Madame La Presidente," has been completed, and a special short subject showing Miss Held's thirty new Paris gowns was made this week.

All of the producing staff at the Morosco studio have fallen in love with Miss Held, who has been very delightful during her first motion picture experience.

Public's Faith Boosts Industry, Says Goldfish

And It Will Be Rewarded with Better Pictures After the Cleaning Out Process Sure to Follow a Period of Overproduction Brings Readjustment

THAT the motion picture industry is approaching a period in its development when expansion, over-inflation and exaggerated values will be soon curtailed by a re-adjustment of conditions, is a statement made this week by Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, on the eve of his departure for a mid-winter visit to the Lasky studios at Hollywood, Cal.

"The public soon will know what many persons within the photoplay industry already know," said Mr. Goldfish, "that there is more money being lost right now in the motion picture business than there is money being made."

Mr. Goldfish declared that the photoplay industry was not only suffering at the present time from over-production, but that it was being unjustly attacked by uninformed writers for some of the magazines who have entirely misplaced the motion picture as an amusement and as an art.

"Perhaps my statement that there is more money being lost in motion pictures than there is money being made will be a surprise to a great many persons," continued the Lasky chief executive. "But it is true, and the time is not far distant when the public will learn its lesson in financial loss, and when the motion picture industry will learn the effects of its folly by a severe and thorough readjustment of conditions.

"At the present time in the United States there is more motion picture film manufactured than there is film exhibited for the public. No industry can long withstand without upheaval such an unhealthy condition.

"As regards the attacks from without the industry from writers who are misquoting and misrepresenting the aims of the men engaged in the industry, I think I am reflecting the opinion of other manufacturers when I say we are concerned only with the effect of these attacks.

"One of the greatest factors in the growth and development of the motion picture industry has been the faith which the public has extended to earnest effort. Consequently, any sustained criticism that is unjust and untrue might serve to weaken this strong bond which the years have built between the public and the motion picture."

Mr. Goldfish said that much of the misconception of the present business and artistic status of the photoplay industry has been due to a general belief that before the present great development ends the motion picture will have supplanted the stage.

"Nothing could be further from the truth," said Mr. Goldfish. "The motion picture does not supplant and displace the stage. Nor is it the desire, the aim or the dream of the men in the producing art that it should. Motion pictures and photoplays are a separate and distinct form of entertainment from the stage.

"It must not be inferred, however, that I am of the opinion, as executive head of one of the large producing firms, that the future of motion pictures is not to be a brilliant one. Quite the contrary. I do believe that the day is not far distant, however, when the over-expansion, the over-inflation and the unsound conditions will right themselves.

"It will mean a cleaning out process, one of elimination of the unfit and unworthy and a survival of the fit. It will be a great benefit to the industry. There is a belief that money and money alone will bring success in motion pictures. This belief also will be dispelled."

FACES OF FAIR PHOTOPLAY STARS WHO SHINE IN PRODUCTIONS FROM THE WILLIAM FOX STUDIOS



TOP, LEFT TO RIGHT — DOROTHY GREEN, GENEVIEVE HAMPER, THEDA BARA, CLAIRE WHITNEY, DOROTHY BERNARD

BOTTOM, LEFT TO RIGHT—RUTH BLAIR, VIVIAN MARTIN AND NAN CARTER

Horsley Gets Ready for Mutual Expansion Policy

His Contribution of Masterpictures, Known as the De Luxe Edition, Will Present Crane Wilbur as Featured Player, and Include Animal Subjects

SIMULTANEOUS with the policy of expansion, as expressed in the announcement of the Mutual Film Corporation in this issue of the "News" that it will release, beginning in January, three five reel productions every week to be known as Mutual Masterpictures, De Luxe Edition, David Horsley, one of the factors in the Mutual's manufacturing force, makes known his perfected plans for the production of such pictures as he will contribute under the expansion policy.

In preparation for the production of his Mutual Masterpictures, De Luxe Edition, Mr. Horsley has just completed an indoor studio which will give him an additional studio floor space of 20,000 feet.

A step in the right direction is the engagement of technical experts to supervise the construction of props and the building of sets. Mr. Horsley has now on his payroll in Los Angeles Frank Crompton, one of the best authorities on technical construction in the motion picture business; Frank Stammer, a furniture designer and builder for motion pictures of long experience; and Bhogwan Singh, an East India native, familiar with the customs and manners of the Oriental. These experts have a thorough knowledge of conditions in many climes, and when a play is located in any country familiar to them suggestions are offered and accepted in selecting locations, sets, customs, and other matters.

By the expansion policy Mr. Horsley will have two Mutual Masterpictures, De Luxe Edition, releases. One of these is to be animal pictures, featuring prominent photoplayers, assisted by the Bostock animals, and the other is to be dramatic features presenting Crane Wilbur as the featured player. The first animal production is called "The Bait," and is scheduled for release January 22. Other pictures of the same nature will follow every three weeks thereafter.

The story is a drama of the northern Sierras and was written by Theodosia Harris, chief of Mr. Horsley's staff. The featured players are William Clifford and Betty Hart, who are assisted by photoplayers of prominence and the bear and puma contingent of the Bostock animal players.

The production is directed by William J. Bowman, until recently director for Francis X. Bushman. Mr. Bowman put on "The Second in Command," "The Silent Voice" and "Pennington's Choice" for the Quality-Metro, and a long list of plays for other manufacturers.

The animal scenes embracing the use of the Bostock bears and pumas are directed by Captain Jack Bonavita. Capt. Bonavita will direct animal scenes in all animal releases.

Another example of Mr. Horsley's efforts to make his Mutual Masterpictures, De Luxe Edition, the finest possible, is the arrangement just perfected by him with Roy L. McCardell. He will supply all the scenarios for the animal releases. Mr. McCardell is to furnish animal scenarios to Mr. Horsley exclusively.

Mr. McCardell has written many successful photoplays An instance of ability is pointed out in the fact that out of the 20,000 scenarios submitted to the North American Film Corporation for a serial Mr. McCardell's "The Diamond from the Sky" was selected. This work netted him the $10,000 prize offered.

Mr. McCardell is at this writing at work on the first scenario for Mr. Horsley. It is to be a circus story, one of great breadth of interest, and at the same time one that will serve to bring in the Bostock animals in performances of their exceptional feats.

The featured player in this play is to be Margaret Gibson.

The Mutual Masterpictures, De Luxe Edition, which Mr. Horsley will offer with Crane Wilbur as the star, will be released every four weeks beginning January 26. The first release is entitled "Vengeance Is Mine!"

Crane Wilbur plays Governor Loring; Carl Von Schiller appears as Richard Loring, the Governor's brother and the man who assumes responsibility for the death of the blackmailer to shield his brother's wife. Others are Gypsy Abbott and Brooklyn Keller. The two last named are the most important of those especially engaged. Other special engagements for the picture include no less than a dozen players.

By the new schedule the animal pictures will be released on Saturdays instead of Thursdays, as at present. The Crane Wilbur pictures will go out on Wednesday as heretofore.

The change into five-reelers means that the detective series announced for Centaur Star Feature releases with Crane Wilbur as the star will be abandoned. The scenarios were prepared as three reel stories so are unavailable under the new arrangement.

The Cub Comedies, which Mr. Horsley is also producing, will continue to be released as heretofore. One of these single reel fun creating pictures, with George Ovey featured, is distributed every Friday. Milton H. Fahrney continues as director.

DE WOLF HOPPER FINISHES "DON QUIXOTE" FOR TRIANGLE

De Wolf Hopper, D. W. Griffith's $125,000 a year comedian, who forsook operetta and musical comedy for the lure of Triangle films, has completed his "Don Quixote" picture for the Triangle-Fine Arts Studio, and is making another photoplay which will be called "A Knight of the Garter."

Mr. Hopper enjoyed the filming of Chester Withey's adaptation of "Don Quixote" immensely, notwithstanding the hard time of it he had in finding a lean and scrawny Rosinante that would bear his avoirdupois.

Edward Dillon, the director, gave him a cast that included Max Davison as Sancho Panza, Fay Tincher as Dulcinea, and Chester Withey as Don Fernandez. Stills of the "Don Quixote" film recently received show that it is in the true spirit of classic satire, and the windmill scene particularly will evoke hearty mirth when it is shown to Triangle patrons.

Mr. Hopper is glad, however, to get back to his more recent stamping ground of modern comedy characterization, and to put away for the nonce his costume togs. "A Knight of the Garter" will present him as a modern in the long cutaway coat. striped trousers and silk hat of a "A Matinee Idol," in which he was so successful a few years ago.

HEAD OF BOSTON CITY COUNCIL AT UNIVERSAL CITY

George W. Coleman, president of the Boston City Council and former president of the Associated Advertising Clubs of the World, was at Universal City recently with William Woodhead, publisher of *Sunset Magazine;* F. J. Wadleigh, secretary of the Ad. Club of Los Angeles, and John Lindsay, also a member of the Ad. Club.

These gentlemen spent several hours at the picture city, and enjoyed themselves especially on the several big stages, where they met many of the leading directors and film favorites.

Two of the best-known newspaper men in the West were recent visitors at Universal City. One was Frederick W. Kellogg, publisher of the San Francisco *Call;* the other, C. S. Jackson, publisher of the *Oregon Journal*, of Portland. They were accompanied by Mrs. Jackson and Miss A. Brown, of Los Angeles.



SCENES FROM "THE OTHER GIRL," AN AUGUSTUS THOMAS PLAY PICTURIZED BY RAVER


Paramount Pictures
Best Producers
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Best Stars
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Ditmar's Zoo Pictures
Greetings to the Trade
Christmas 1915
Paramount Pictures Corporation

Paramount

DECEMBER RELEASES have served to strengthen and increase the popularity of Paramount Program both with exhibitors and patrons. We know it because our business has increased substantially since December first. Read the list again and you will agree it is unexcelled:

	Date	Manufacturer	Play	Star	Reels	No.
T	Dec. 2	Lasky	*Mr. Grex of Monte Carlo*	*Theodore Roberts*	5	*D.
M	" 6	Morosco	*"Jane"*	*Greenwood and Grant*	5	C.
T	" 9	Lasky	*The Unknown*	*Lou-Tellegen*	5	D.
M	" 13	Lasky	*The Cheat*	*Fannie Ward*	5	D.
T	" 16	Pallas	*The Reform Candidate*	*Maclyn Arbuckle*	5	D.
M	" 20	Lasky	*The Immigrant*	*Valeska Suratt*	5	D.
T	" 23	Famous Players	*Denman Thompson's*	*"The Old Homestead"*	5	D.
M	" 27	Famous Players	*Lydia Gilmore*	*Pauline Frederick*	5	D.
T	" 30	Famous Players	*Nearly a King*	*John Barrymore*	5	C.

★ C—Comedy D—Drama C-D—Comedy-Drama

The next month offers equally strong attractions, both in the play and star.

Paramount Pict
ONE HUNDRED and TEN WEST
NEW YORK.

Pictures

JANUARY RELEASES offer proof of the continued superiority of Paramount Productions. The leading producers, foremost stars in strong plays. Just the things needed to build the exhibitor's business. A strong line from first to the last:

Date	Manufacturer	Play	Star	Reels	No.
M Jan. 3	Famous Players	*The Foundling*	*Mary Pickford*	5	D.
T " 6	Lasky	*Temptation*	*Geraldine Farrar*	5	D.
M " 10	Famous Players	*Mice and Men*	*Marguerite Clark*	5	C.D.
T " 13	Morosco	*Tongues of Men*	*Constance Collier*	5	D.
M " 17	Lasky	*The Ragamuffin*	*Blanche Sweet*	5	D.
T " 20	Famous Players	*Miss Jinny*	*Mary Pickford*	5	D.
M " 24	Famous Players	*My Lady Incog.*	*Hazel Dawn*	5	C.D.
T " 27	Lasky	*The Golden Chance*	*Cleo Ridgley* *Wallace Reid*	5	C.D.
M " 31	Pallas	*The Call of the Cumberlands*	*Dustin Farnum*	5	D.

★ C—Comedy D—Drama C-D—Comedy-Drama

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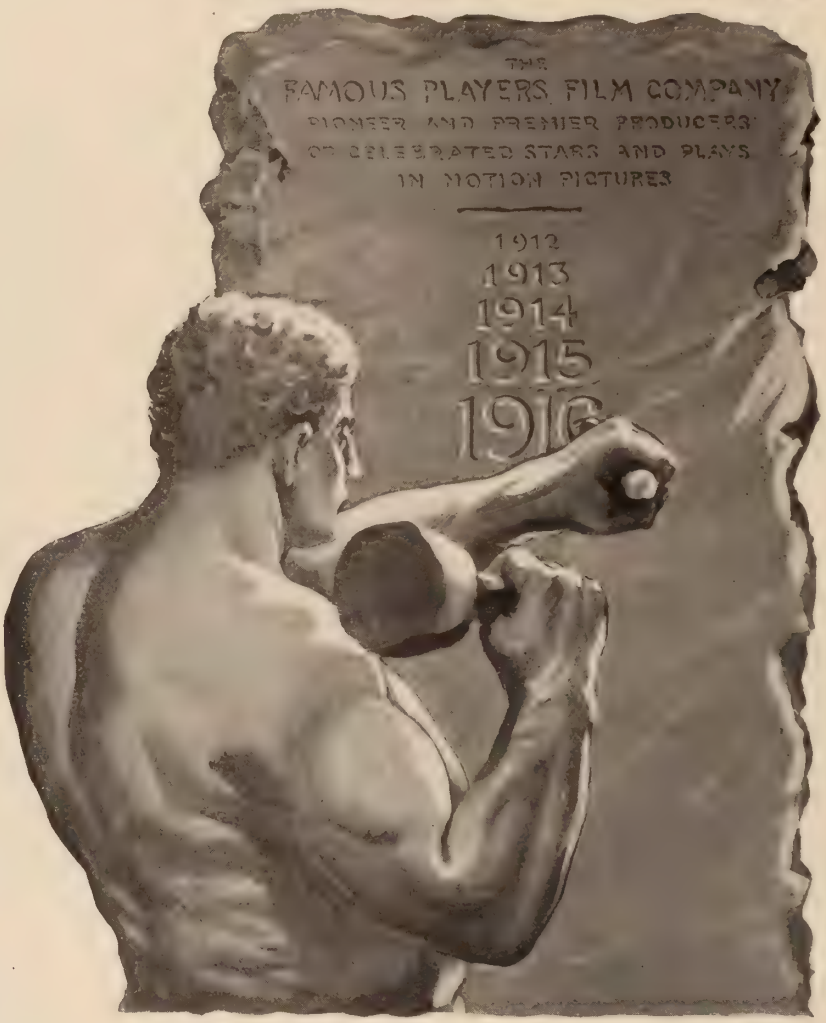
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PARAMOUNT

THE DAWN OF ANOTHER YEAR

OF

SCREEN SUPREMACY!



FAMOUS PLAYERS

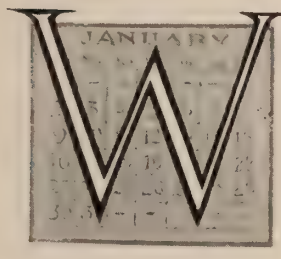
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PAULINE FREDERICK IN "LYDIA GILMORE"



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IN

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FROM THE PLAY

by

EDWARD CHILDS CARPENTER

RELEASED JANUARY 13TH

AND

ANNA HELD

THE INTERNATIONAL STAR



IN

"MADAME LA PRESIDENTE"

THE WELL KNOWN PLAY

By MAURICE HENNEQUIN AND PIERRE VEBER

RELEASE DATE TO BE ANNOUNCED LATER

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PALLAS PICTURES

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IN

"THE CALL OF THE CUMBERLANDS"

FROM THE SUCCESSFUL BOOK AND PLAY BY CHAS. NEVILLE BUCK

(THIS BOOK HAS HAD ONE OF THE LARGEST SALES IN RECENT YEARS)

RELEASED JANUARY 31ST ON THE PARAMOUNT PROGRAM

AND

FLORENCE ROCKWELL

IN

"HE FELL IN LOVE WITH HIS WIFE"



FROM THE WELL KNOWN BOOK AND PLAY BY E. P. ROE

RELEASE DATE TO BE ANNOUNCED LATER

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PARAMOUNT PROGRAM

Paramount-Bray Cartoons

Arrangements have been completed for weekly release, beginning January 6th, through PARAMOUNT PICTURES CORPORATION exclusively of the famous

Bray Animated Cartoon Comedies

These animated cartoons will be drawn by the world's most noted motion picture cartoonists under the famous Bray Patented Process, the only process by which it has been possible to produce animated cartoons successfully for motion pictures. The Bray Studios, Inc., is the only concern in the motion picture field exploiting exclusively the work of artists.

Here is the list of the great cartoonists whose work is at the disposal of the Bray Studios, Inc., exclusively:

J. R. BRAY, originator of the BRAY PATENTED PROCESS for producing animated cartoons and creator of the Famous Col. Heeza Liar Series.

C. T. ANDERSON, creator of the Police Dog Series.

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EARL HURD, famous animal caricaturist.

LEIGHTON BUDD, with his grotesque Lunyland Series.

PAUL TERRY, originator of Farmer Al Falfa, and others.

By special arrangement with R. L. Ditmars, Curator of the Bronx Zoo, there will be a short Zoo picture in each comedy.

Releases for January are:—

Jan. 6: **COLONEL HEEZA LIAR'S WATERLOO**—Cartoon, comedy, by J. R. BRAY.

Jan. 13: **HADDEM BAAD'S ELOPEMENT**—Cartoon, comedy by L. M. GLACKENS.

Jan. 20: **THE CHESS QUEEN**—A silhouette Fantasie by C. ALLAN GILBERT.

Jan. 27: **THE POLICE DOG**—On the Wire—A cartoon, by C. T. ANDERSON.

Write our nearest Exchange about bookings

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COL. HEEZA LIAR RECEIVES A VISITOR

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Released January 6, 1916

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JUST TO MAKE TALK

By LONGACRE

NOW comes the report that the English market is neither so dead as reported, nor is it sleeping. As ever, melodramatic features with themes comprehended by English audiences are wanted. The chief aim of the second qualification is to indicate that American political or topical stories are not wanted. A story dealing with the defective baby question would not make a great furore in England right now, even though one cannot deny that it would be highly topical here.

The need of making melodrama for the foreign market for a long time influenced American producers to make pictures of Universal appeal. Since the foreign market has been restricted by the war more purely American pictures have been produced. But there is still a good market in England which should not be overlooked. Incidentally the British like comedies, especially in these war times—take it from Henry Wood of the Gaumont Film Hire Service of London, who is in America.

The first beefsteak dinner of the winter season for indoor sports at the Screen Club was held last Saturday with Adam Kessel, Jr., in the chair as re-winder. Among those to aid in the entertainment were: Bruce Weyman, baritone solo; Louis Leon Hall, stories; Harry Benham, tenor solo; Howard Crampton, impersonations of great men including Glen White; Gladden James, stories; Dr. J. I. Johnson, tenor solo, and Jack Harvey, baritone solo. Sid Bracey and Bill McKenna presided at the piano. President Billy Quirk was much in evidence among the hundred odd present. More beefsteaks to come looks like a good idea.

Those unassuming but important fellows who turn the cranks, members of the Cinema Camera Club, will give their third annual ball Saturday, December 18, at the Palm Garden, in Fifty-Eighth street, New York City.

Bert Ennis, manager of publicity and sales for the Eastern Film Corporation, arrived in town a few days ago for a stay of several weeks. He parked his car outside the Screen Club and went inside only to encounter one of the many Flivver owners. "Hello, Bill," said Bert. "Your car's outside right under mine." "No," the party of the second part wasn't Bert Adler, either.

Do your Christmas shopping early. Here are a few suggestions for gifts that might please:

Adolph Zukor, an offer from Mary Pickford to work free for a year.

Jesse Lasky, another "Carmen."

W. W. Hodkinson, a week off.

David Horsley, a transcontinental commutation ticket.

Carl Laemmle, Universal peace.

J. R. Freuler, a trip to Milwaukee.

Joe Farnham, Edgar Lewis, Jack Pratt and Tony Kelly, a pardon out of Philadelphia.

D. W. Griffith, a bigger theme than "Birth of a Nation."

Siegmund Lubin and Thomas A. Edison, wireless telephone to Henry Ford's peace ship.

William Fox, just a chance to broaden his activities.

Max Karger, a hair cut.

Richard A. Rowland and Joseph W. Engel, as much progress in the future as in the past.

S. L. Rothapfel, the completion of the Rialto.

Bert Adler, an automobile that will go without gasoline.

P. A. Powers, the sprig of shamrock he gave away a year or so ago.

Klaw and Erlanger, their entry into the motion picture field.

Samuel Goldfish, of the Lasky forces, is off on another of his transcontinental trips. He is off on a running jump from the New York offices to the studios at Hollywood, Los Angeles. The object of the present trip is something of a mystery; Mr. Goldfish has left everybody in the New York offices too busy to even talk about it.

Jack Pratt, of the Lubin company, was inadvertently counted out in the review of "A Man's Making" in MOTION PICTURE NEWS last week. Credit for the story and scenario was given to "Tony" Kelly, whereas, it now appears, the story was Mr. Pratt's. It is a good story, and the reviewer is sorry the authorship was not made clear. The real fault, however, lies in the titling of the film, which is a trifle ambiguous, and left the reviewer in some doubt as to just who did it. Business of making amends to Mr. Pratt for having written a good story. The reviewer, however, refuses to recede from his position that "Tony" Kelly is one of the best scriptwriters.

The whole story of the Boston ball was never told—may never be told, but every few seconds a new reel is released. Now it develops that Carl Laemmle figured as a knight errant, and rescued beauty in distress with as much of a flourish as any taller man could have done. There was a crowd at the railway station, and the police had stretched lines of ropes to mark off a lane for taxis. One woman was crowded against these ropes and fell over right in front of an approaching taxi. Mr. Laemmle, who was standing by her side, stepped under the rope, lifted up the woman and passed her back to King Baggott and Ben Wilson, who were standing by. Mr. Laemmle was so modest about his exploit that he left it for King Baggott to tell; so the news has just reached us.

John Henry Goldfrap, long head of the Fox publicity department, has transferred his interests to the World Film Corporation, and now occupies the Chair of Applied Publicity three floors below his former location. The word below is used merely to indicate the direction taken by the elevators, and has no other meaning in this case.

And speaking of publicity, several prominent manufacturers have recently been heard to express a wish for live, capable and trained newspaper men to take hold of that end of their work. The writer has in mind three well known newspaper men, with a number of years of active experience in New York, all of them eager to try their hands at motion picture publicity. Their complaint is that they cannot get a hearing, and do not seem to be welcome in the offices of picture manufacturers. For the sake of the industry generally, this department stands ready to put the manufacturer or distributor in touch with these men—or others like them.

Charlie Chaplin has added scenario-writing to his professional accomplishments. Besides carrying his own scenery, shaving himself and telling his own stories, the Essanay company now announces that Mr. Chaplin now writes most of his own scripts.

CHANGES OF THE WEEK

John B. Clymer is now the Pathé scenario editor. George Brackett Seitz, former editor, is on the staff devoting all his time to writing.

John Henry Goldfrap, publicity man, leaves Fox for World Film.

H. G. Stafford is now scenario editor of Universal City.

Premier program appointments include: C. Edgar Burton, scenario editor; John W. Mitchell, in charge of casting, and E. A. Levy, publicity department.

ABRAMS ASSISTANT TO JERMAINE IN TORONTO FOR FOX

The Fox Film Corporation, Limited, has now established, in Toronto, a suite of offices on Queen street, under the management of G. R. Jermaine. Numerous contracts have already been signed and the demand for Fox features is already created in that city. Mr. Jermaine is assisted by "Big Ben" Abrams, another New York representative, and both state that there is no doubt as to Fox features being a big success in that city.

"What Does a Woman Need Most ...To... Prolong Youth and Happiness?"

A NEW PROBLEM PHOTOPLAY OF SCIENTIFIC IMPORTANCE
ADAPTED FROM THE BOOK OF THE SAME NAME
WRITTEN BY
ANNA L. MACDONALD



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Two Companies Now at Work for Lubin at Coronado, California

Special to Motion Picture News

San Diego, Cal., Dec. 8.

TWO companies have been working at the Lubin studio in Coronado the past week. One of them, directed by Edward Sloman, has been busy with a three-reeler entitled "His Majesty Plays." The script is by Capt. Richard P. Reifenberick, U. S. A., retired, and the story is somewhat along the line of "Faust."

There is much chance for expert camera work, and B. C. Hayward, in the photography, has to handle some forty dissolving scenes in the course of the three reels.

In the cast Mr. Sloman appears in the



MAY CRUZE

title role, with L. C. Shumway as Merrill, Ben W. Hopkins as the senior Ashley, Alan Forrest as the son, May Cruze as the daughter, and Adelaide Bronti as Mrs. Pearsley, Ruth's aunt.

Melvin Mayo has been directing a three-reeler, "A Modern Paul," the script by Julian Lamothe. This deals with the life and works of St. Paul, in the opening parts of the play, with scenes laid in Palestine and Rome. The ocean strand at Coronado is used in depicting the Sea of Galilee, and there are also scenes of the crucifixion and other incidents of the New Testament.

Helen Wolcott plays the part of the wife, George Routh is seen as the murderer, Alan Forrest as the thief, and Jay Morley as the victim of all the intrigues, who finally flees to the mountains. D. L. Davis handled the camera.

Jay Morley and Alan Forrest came down from Los Angeles for the special engagement in these pictures, Mr. Forrest appearing in both. Mr. Morley's friends were glad to greet him again on the stage at the Coronado studio.

Capt. Wilbert Melville announces that work will commence the coming week on the enlarging of the stage at Coronado, so that there will be ample room for two or more companies to work at one time. The addition will be at least fifty by eighty feet.

Sometimes Nature has not made everything just to suit the particular director or manager of a motion picture company, even though the acting of the individual may be above criticism, and so it came about that Helen Wolcott, a popular member of the Lubin Company, has had made a new nose to relieve the retrousse effect of her own and she now wears this new "prop" in all her parts before the camera.

Julian Louis Lamothe, scenario editor at the Coronado Lubin studio, was born in the old French quarter of New Orleans. After leaving the public schools he attended Tulane University, paying for his college course by writing scenarios. His literary work began while he was in high school, where he was editor of the school journal.

He is a graduate of the New Orleans College of Oratory. He sold the second scenario he ever wrote, and now has over seventy-five produced scenarios to his credit. His present position is his first on a staff. Among the successful plays written by him have been "The Red Virgin," "Her Other Self," "By the Flip of a Coin," "As the Twig is Bent," "The Silent Man," "A Night in Old Spain," "The Taunt," "The Power of Prayer," and "The Level."

Among recent visitors at the Panama-California Exposition have been Cora Beardsley and Ethelyndal McMullin, who are about to start on a trip across the continent as motion picture photographers. Miss McMullin was formerly a motion picture actress, and was at one time comedienne for Ford Sterling.

It is the plan of the young women, who are traveling by auto, to make local motion pictures in each town of any size through which they pass, develop these before leaving and then show the local pictures with others taken at the exposition and other California points in some show-house in the town where they may be at the time.

Allen H. Wright.

"Wise Pen-Wavers to Stay with Pictures"—Cobb

Humorist Who Started Universal's New Serial and Modestly Admits Its Foreordained Success Because He Wrote First Chapter, Predicts Fiction Ideas from Best Authors for Films

Special to Motion Picture News

Boston, Dec. 11.

IRVIN S. COBB, who is author of the first chapter of the Universal serial, recently talked with the News representative while a Selwyn company on the stage was struggling through an act of "Back Home," the play which Bayard Veiller has written from Mr. Cobb's Judge Priest stories. And by the way, it is high time someone began to put Judge Priest into films.

"The motion picture producer has got to turn more and more to writers of established reputation for his scenarios and story ideas," said Mr. Cobb. "Why, the motion picture is a wide-mouthed mill which is devouring an astounding amount of dramatic material from all corners of the world every day in the week. Already they are scraping the bottom of the barrel, and there is little left there right now but the nubbins.

"And no writer who has a good reputation should hesitate to give of his plot ideas to the motion picture. You can't hurt the film by being caddish about it. The film, as has been said just exactly one million and three times before, has come to stay, and the wise man with the waving pen will want to stay with it.

"Now the Universal serial idea is a case in point. Why have a serial in which one man or one small group of men chase the fair goddess of originality all over the lot and back again through thirty or forty thrilling chapters? Why not arrange the thing so that new blood can be injected into each chapter? That's what the Universal was doing. I started them off in that graft serial, with all the pack of famous writers baying at my heels. Now let the rest do their worst. The result must be—it can't help being—the most remarkable series ever filmed—because I started it."

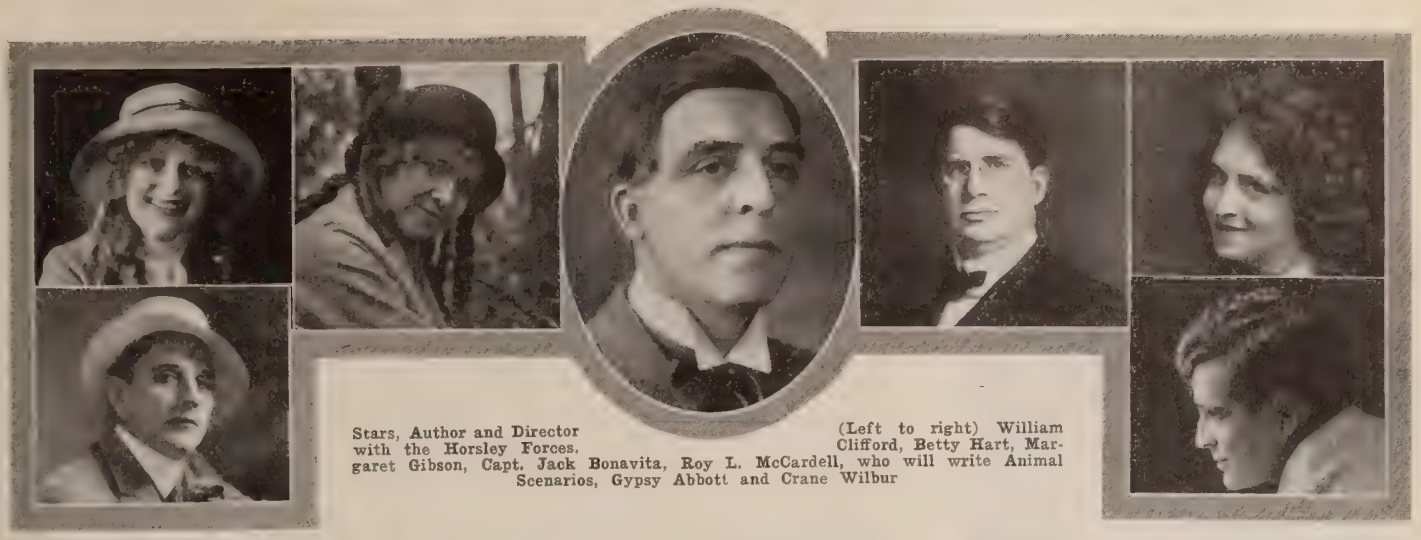
Leslie H. Allen.

HAMMOND, IND., HAS SELF-NAMED CENSORSHIP BOARD

Twenty-five of the leading citizens of Hammond, Ind., have formed a Board of Censorship to determine what kinds of pictures may be shown in Hammond theatres. They say that too many pictures have been shown in Hammond that are not up to the moral standard.



INTERIOR AND EXTERIOR OF NEW ENCLOSED ARTIFICIAL LIGHT STUDIO AT U CITY



Stars, Author and Director with the Horsley Forces, Margaret Gibson, Capt. Jack Bonavita, Roy L. McCardell, who will write Animal Scenarios, Gypsy Abbott and Crane Wilbur

(Left to right) William Clifford, Betty Hart, Margaret Gibson

International Trade Delegates at Vitagraph

Members Inspect Plant After Three Days' Session at Vitagraph Plant and See Motion Picture Manufacture in All Its Stages Under Escort of Host Sam Spedon

IN response to an invitation extended to them by Executive Secretary J. W. Binder of the Motion Picture Board of Trade, a large delegation of the members of the International Trade Conference which closed its three-day session at the Hotel Astor on Thursday last, journeyed to the Vitagraph studios on Friday and were entertained there in royal style by the officials of that company aided by Sam Spedon.

The party was headed by a band of thirty-four pieces composed of the Australian military cadets commanded by Lieut. Frank Seymunds. The cadets are making a tour of the world.

The committee in charge was: J. W. Binder, executive secretary, Motion Picture Board of Trade, chairman; Edward Earl, treasurer, and Arthur J. Lang, export manager, Nicholas Power Company; Albert A. Snowden, LL.D., National Association of Manufacturers.

In going through the plant the visitors were shown the motion picture at all its stages. They first saw a scene being photographed from the new play in which Edna May will star, under the direction of Wilfred North. They then went into the developing room and watched pictures coming out on miles of film after being immersed in the developing solution. They then followed it through the hypo tanks, through the washing tanks, into the drying room, into the assembling room ready to be projected upon the screen.

Afterwards, headed by the band, the entire party paraded around the courtyard where motion pictures for the Hearst-Vitagraph Weekly were made. Here they were addressed briefly by Commodore J. Stuart Blackton, who welcomed them to America and to the Vitagraph Company. Lieut. Seymunds responded and the cadets gave their "kangaroo yell." This for originality and volume of noise has any college yell on this side of the water beaten to a frazzle. J. W. Binder, spoke for the Motion Picture Board of Trade, Sam Spedon for the Vitagraph Company and Dr. Snowden for the National Manufacturers' Association.

Among those present were the following: Earl Gulich, *Hearst Vitagraph Weekly;* W. Stephen Bush, *Moving Picture World;* J. Keough, Editor, *American Industries;* Francis J. Lowe, Export *American Industries;* W. Thompson, Australian, and Lieut. Seymunds and thirty-four Australian military cadets.

DELEGATES: Vincente Gonzalez, Peru; L. F. Solorzano, Mexico City; Jaime Bragado, Barcelona, Spain; Baron J. de Neuflize, Paris, France; N. M. Marshall, Bombay, India; Octavio Guzman, Mexico; J. G. Larente, Cuba; J. Kruming, Russia; A. McLean, Australia; Francisco J. Peynado, Santo Domingo; Augustin Nieto Caballero, Colombia; Diego Martinez, Brazil; Francisco Escobar, Colombia.

Actors introduced to the delegates were: Maurice Costello, Templer Saxe, Hughie Mack, Van Dyke Brooke, Tefft Johnson, Kate Price, Leah Baird, Joe Kilgour, Tommy Mills, Edna May, Louise Beaudet, Arline Pretty, Lillian Walker, Mary Maurice, S. Rankin Drew, Wilforth North, Wally Van, William Humphries and Dick Leslie.

BIOGRAPH TRIMS COAST PRODUCING FORCES FIFTY PER CENT.

Special to MOTION PICTURE NEWS

Los Angeles, Dec. 8.

The producing staff of the Biograph company was reduced fifty per cent. during the past week, when two of the four producing companies were dismissed. No announcement of the future intentions of the organization were given out at the studio, but it is stated the other two companies will be retained permanently.

The directors are J. Farrell McDonald, who is producing dramatic subjects, and Walter Coyle, who is making comedies.

SCENES FOR RAVER SUBJECT FILMED AT ACADEMY FOUNDED BY WINTER

Some of the scenes of the Augustus Thomas play, "The Other Girl," which is being filmed by the Raver Film Corporation, were recently made in and about the Staten Island Military Academy.

This academy was founded by his father, William A. Winter, the noted dramatic critic, who is now eighty years old and still writing. Mr. Winter senior was dramatic critic on the New York *Tribune* for forty-four years.

"Wid's Magazine" Gives Report Service on Films

Proprietor of Distinctive Publication Was First Man to Establish, in *Evening Mail*, First Successful Motion Picture Page in New York Daily

IT is no small undertaking to start a publication which is expected to live without advertising. That's what Wid Gunning has done and he reports progress which has gone beyond even his optimistic expectations in the short time that he has been "on the job." Wid has his offices over in the Times building. "Wid's," the magazine, is just four months old, although Wid was writing for a year before the establishing of the magazine, as film editor of the New York *Evening Mail.*

Coming to New York a little more than three years ago from Ohio, where he had been a newspaper man and an exhibitor, Wid Gunning became publicity and sales manager for the American Eclair Company, and was quite instrumental in their development at that time. It was at Eclair that Wid did his first writing for the film trade as editor of the *Eclair Bulletin.* His personal, intimate style made the *Eclair Bulletin,* an interesting little house organ.

When L. J. Selznick and P. A. Powers organized Warner's Features, he was put in charge of the editing of the films and the preparation of the advertising matter.

In June, 1914, he went to Europe with Sid Olcott, the producer, being desirous of getting practical experience in the field in producing work. With Mr. Olcott, he was business manager and assistant director. Plans had been made for Wid to direct a second company, under Mr. Oclott's supervision, when the war situation became desperate and in September the party returned to New York.

Then Wid went to the New York *Evening Mail* and established the first successful motion picture department on a New York daily.

Four months ago, he started his own independent publication, which is chiefly confined to reviews of all of the feature films.

MUTUAL TRAVELER, SEEN EVERY THURSDAY, IS MYSTERY GIRL

Although hundreds of letters have flooded the home office of the Mutual, asking for the name of the girl who conducts all the sight-seeing parties in the "See America First" trips on the split reel Gaumont-Mutual weekly release, the name of the Mutual Traveler will still remain a mystery.

A Mutual Traveler she is now, and a



"THE MUTUAL TRAVELER"

Mutual Traveler she will remain, until all of the garden spots have been shown in the attractive weekly scenics.

The dark haired little guide has conducted parties through New York, up the Hudson, through Washington, and is at present taking a trip through New England.

Boston has been shown in all its historic interest. The Berkshires come next, and the White Mountains will follow later.

The Mutual Traveller appears in the regular Mutual program every Thursday.

SCENES FOR "BLOODHOUNDS OF NORTH," UNIVERSAL, TAKEN AT ALTITUDE OF 7,000 FEET

The Bear Lake Region, seven thousand feet above the level of the sea, is where William Worthington went with his company of Universal players to produce the exterior scenes in the production of Walter Woods' three-reel story of the Northwest, "Bloodhounds of the North."

Herbert Rawlinson is featured in the production, with Agnes Vernon playing opposite him. The supporting cast comprises Barney Furey, Jack Wells, Jim Mason and Jack Pearce.

THIRTY SCENES TAKEN IN MILWAUKEE

Henry B. Walthall and Edna Mayo, the leads in "The Misleading Lady," and a troupe of actors which was used in the big Essanay production, descended on Milwaukee for five days last week and took thirty scenes there.

With the co-operation of the Milwaukee park commissioners and E. H. Bean, superintendent of the Milwaukee Park Zoo, the flying company made many scenes with a cub bear which was loaned them for the purpose.

Nearly all the wilderness sets, excepting those taken in the Adirondack mountains, were taken in the country just five miles out of the Cream City. Miss Mayo stayed only one day, but the rest of the company crowded a week's work in the five days. The bear was christened Adversity by the troupe because of his rough methods of showing affections.

STRAIGHT TIP FROM ARROW STEERS RAVER TO PILOT STUDIOS FOR PRODUCTION

Through the courtesy of Dr. Shallenberger, of the Arrow Film Company, Harry R. Raver, president of the Raver Film Corporation, has made arrangements for the use of the Pilot studios, located in Yonkers.

This gives the Raver company added facilities for the filming of the interior scenes of "The Other Girl," the successful



FRANCES THOMPSON (Raver)

Augustus Thomas stage play which they are producing.

At the outset it was thought that the production could be completed with the use of but one studio. Up to the present time the Gordon studios on Staten Island have been used exclusively.

SUPREME COURT UPHOLDS THE LAW AGAINST FIGHT PICTURES

By Telegraph to MOTION PICTURE NEWS.

Washington, D. C., Dec. 13.

The United States Supreme Court today upheld the constitutionality of the federal law prohibiting the importing of fight pictures.

Attorneys for Lawrence Webber had applied to the district courts to test the validity of the statute, in an effort to bring the Willard-Johnson films, taken recently at Havana, into this country, after the deputy collector of customs at Newark, N. J., had refused them entry.

EARLE A. DYER.

PHILADELPHIA MANAGERS HOLD BIG DANCE

Philadelphia, Dec. 11.

Several young managers of motion picture houses, including the Stanley, the Ruby and the Regent, gave a successful dance recently under the auspices of the Philharmonic Society, at Royal Hall, Seventh and Morris streets.

The profits are to be the nucleus of a beneficial association for house managers. The success of the first venture has emboldened the committee to arrange for a much larger affair in a short time.

The committee which so successfully managed Sunday's dance consisted of: S. K. Kaplin, chairman; William Katz, W. Carter and D. Lodge.

Every prominent exchange in the city was represented. Among the guests were: George Beihoff, of World Film; H. W. Bethell, of Metro Picture Corporation, and guests from the Fox Film Company, the Famous Players Exchange and others.

"GIRL WITH BIG VOICE" LATEST UNIVERSAL RECRUIT

"The girl with the big voice" is the latest recruit to pictures. This is Marjorie Lake, who has been heard in vaudeville for the past three years and who has just concluded an engagement on the Orpheum circuit.

Miss Lake joined the forces of the Universal Film Manufacturing Company at Universal City.

HELEN EDDY MAKES METEORIC RISE IN HER ART

Pallas Pictures have given a permanent engagement to Helen Eddy. Miss Eddy's joining this film is the dramatic sequel to her remarkable work in "The Gentleman



HELEN EDDY

from Indiana," the current Paramount Pictures release, when her acting was so good that directors, actors and cameramen spontaneously applauded her at the end of a scene. She was placed under contract in twenty-four hours.

Helen Eddy is just out of high school, but has already appeared with Margaret Illington in "Romeo and Juliet," when she read the prologue for the Shakespearian production at the age of thirteen.

Screen Examinations

ELEVENTH KNICKERBOCKER TRIANGLE PROGRAM

("The Beckoning Flame"—Kay-Bee-Triangle. "A Submarine Pirate"—Keystone-Triangle—Four Parts. "The Missing Links"—Fine Arts-Triangle.)

REVIEWED BY OSCAR COOPER

AN out of the ordinary mystery story from the Griffith studios, a picturesquely beautiful offering from Ince, and Syd Chaplin again in Sennett's "A Submarine Pirate," make up the present Triangle offering at the Knickerbocker theatre, New York.

"A Submarine Pirate," run for a second time by request, was reviewed at length in the Nov. 27 issue of MOTION PICTURE NEWS.

Charles Swickard, who directed "The Beckoning Flame" had unusual material upon which to work. Though Henry Woodruff is the announced star of this story, which centers about the Oriental custom of "suttee"—the sacrifice of the wife upon her husband's funeral pyre—the real honors go to Tsuru Aoki, a Japanese actress.

Miss Aoki, besides possessing a face which seems to meet perfectly the screen's exacting requirements, understands restraint so well that her impersonation of the ill-fated wife ceases to be acting at all, and is transformed, in the spectator's mind, to life itself.

The settings are planned with the ability one expects from Ince. Particularly effective are the desert scenes, and the fire which consumes the little hut when Janira (Miss Aoki) gives herself to the



JANIRA MEETS HER LOVER'S FIANCEE

flames in order to save her lover (Woodruff) from punishment at the hands of the Government for his rescue of her.

This picture has a strong emotional appeal, to use a much overworked expression. It arises from the work of the cast as well as from the theme. Throughout the acting runs a key of restraint which is as powerful in its quiet strength as the accompanying music. To the accomplishment of this, Rhea Mitchell, J. Frank Burke, Lewis Morrison, J. Barney Sherry and Roy Laidlaw contribute. C. Gardner Sullivan constructed the story, which in itself, is a guarantee of worth.

Equally pleasing is "The Missing Links," produced for Griffith by Lloyd Ingraham, with scenario by Marion Clarke. The mere enumeration of the principals in this rural murder mystery is enough to show its excellence as a screen offering: Norma Talmadge, Robert Harron, Thomas Jefferson, Elmer Clifton, Constance Talmadge, and Robert Lawler.

Here again naturalness, both in story and acting, has the upper hand, and the Griffith people have also solved the difficult puzzle of aiding suspense by providing the right amount of refined comedy. The locale is rural—another demonstration of originality as applied to a detective story.

The mystery, be it said, is pitched upon the identification of a pair of missing cuff links, and the solution, held back until the audience is ready for it, of course, is satisfying and complete.

Any picture goer will delight in a detective story, which is told so skillfully and with such a high degree of common sense, that it works in the return of a ne'er-do-well from college, his elopement with the step-daughter of the justice of the peace, and its accompanying elements of humor, the murder of the squire after the death of the bank president; the arrest of the ne'er-do-well, his rescue from a mob after the confession of the bank cashier and the final happy ending.

And the mystery is solved by a young country lawyer, who



BOB SUSPECTS HIS BROTHER

reads Gaboriau when he ought to be reading Blackstone. Robert Lawler makes this character a real one. As the two sons of the bank president, Robert Harron and Elmer Clifton shine. Never has Harron's youthful personality been exploited to better advantage. And if we were to single out any other player for especial praise, it would be Norma Talmadge. Her charm holds sway throughout the production.

Others of this remarkably good cast are: Loyola O'Connor, William Higby, Elinor Stone, Jack Brammall, and Hal Wilson.

"THE COWPUNCHER"

(Reelplays—Six Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THIS picture differs from the ordinary photoplay as much as a Wild West show differs from a society drama—but Buffalo Bill has as large a following as John Drew. It is not likely that a more massive and pretentious Western Picture will ever be attempted. Many of the scenes were filmed during an annual conclave of cowboys in Idaho, and some of the broncho busting depicted is truly marvelous. Interesting, too, are the pictures showing a "War Bonnet" round-up.

Hundreds of famous cow-punchers and Indians are introduced into the picture, and these picturesque figures of frontier life add greatly to the realism of the piece. The cowboys are not actors, but real plainsmen, and they register with all the ingenuousness and artlessness of children "showing off."

The story, although credited to Hal Reid, is quite negligible, being merely an excuse to bring in the various incidents of the play. The photography is fair and some of the settings are excellent. Altogether this picture ought to be sure-fire in houses where "Westerns" are popular.

"THE UNKNOWN"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

IF you are looking for a thrilling, rapid-fire romance, then by all means book "The Unknown" at your first opportunity, for as a true love story this picture stands in a class by itself. It is laid in a romantic locale, and it is enacted by principals who well know how to get the most from their romantic roles.

The locale is Algiers. The story chiefly concerns members of that fascinating organization, the Foreign Legion. And the lovers are Lou Tellegen and Dorothy Davenport. The former appears to splendid advantage. He is typical of the part and acts the dashing young Englishman with attractive skill. Moreover he has well overcome that habit of "posing" for the camera which was more or less pronounced in "The Explorer," acting with the ability of a picture artist.

On the other hand, Miss Davenport is pretty and attractive besides skillful in her part of the adoring American girl.



IN THE SOLDIERS' QUARTERS

The story has been arranged by Margaret Turnbull from the novel by I. A. R. Wylie. Besides its magnetic romantic qualities, "The Unknown" has a decidedly original counter-plot, and everyone of the characters save for Captain Destinn, and in particular the several prominent members of the Legion, have the happy faculty of attracting immediate admiration by their deeds and actions.

The picture is exceedingly entertaining at all times and now and again a brisk hand to hand encounter, a small battle, imperilled clandestine meetings, and not the least prominent the persecution of the hero by his unknown father, increase the tempo of the action and incidentally draw the interest up to a high pitch of excitement.

The direction is good in all save one faulty instance, which perhaps can be laid to the Lasky laboratory. There is a series of scenes taking place on a desert, and judging from the preceding indication of time, the clock must register somewhere in the neighborhood of 3 or 4 a. m., yet it is broad, shining, bright daylight. It is an even gamble whether or not this will be noticed by the average picture goer.

The romance is between the Englishman of the Foreign Legion and an American girl. But a captain of the Legion, unknown to both of them, is the father of the young man. He also desires the girl, and shielded by his superior position he protects his rival. Finally he manages to have him sentenced to death. He escapes in company with the girl. They flee, are overtaken by the captain, who at last recognizes his son by means of the Victoria Cross. He repents, of course, and lets them go.

Theodore Roberts is as good as ever as the villainous yet repenting captain, while Hal Clements, Tom Forman, Raymond Hatton, George Gebhardt and Horace B. Carpenter add much to the excellence of the picture.

"OVERNIGHT"

(World Film—Five Reels)

REVIEWED BY HARVEY F. THEW

PHILLIP BARTHOLOMAE'S farce has been made over into a very clever comedy-drama for the screen; although the thread of the story is somewhat slow in unwinding itself, there is plenty of incident, with snap and go to it when the plot does get fairly started, and numerous clever pieces of business have been worked in.

By the use of the Hudson river and the Hudson river boat, a wide sweep of atmosphere has been pictured, and this greatly enhances the general attractiveness of the subject. Vivian Martin is a dainty and charming star. She screens well and gets her work across in clean, clear manner.

The plot is a light and airy thing, as is to be expected in farces. Two bridal couples embark on the same boat. One husband and one wife go ashore the one to send a telegram and the other to recover a lost suit case. The boat leaves them, and the rest of the picture concerns the experiences of the two left on the boat, and the two on shore attempting to catch the boat by rail, horse and decrepit automobile.

The boat party finally lands and creates a furore by appearing at the Birch Bark Inn, where they are hailed as husband and wife. They secure separate rooms and have retired, when the other couple, having broken down several times, also arrive at the same inn. They are also assigned to separate rooms, but before they leave the office their voices are heard upstairs, and the separated ones are reunited.

The villagers, collected to serenade the bridal couples, are scandalized at the "goin's on" and both couples are put out of the hotel in a driving rain storm. But they are happily reunited and care nothing for rain or anything else.

The locations have been selected with excellent artistic taste, and many of the scenes along the Hudson are impressive.

Sam B. Hardy, Herbert Yost, Florence Morrison, William Jefferson, Jessie Lewis and Kitty Baldwin give some excellent character portrayals.

"RECKONING DAY"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

IT seems to the writer that the Essanay multiple-reel program features have greatly improved of late, and the excellence of this picture is good evidence of the contention. Skillful directing puts punch into a not unusual story, and the finished acting further adds to the general impression of quality.

Elizabeth Burbridge, the new ingenue, is a competent actress, and the abilities of Ernest Maupain, E. H. Calvert, and Sydney Ainsworth are well known.

Gideon Winfield, a bank employee, steals money to pay his gambling debts. He marries Clara Worthington, the daughter of a financier, and asks his father-in-law to pay the remainder of his losses. The theft of the bank's funds is discovered, and Winfield leaves town. Clara's father, to escape notoriety, pays the defalcation.

Some time later Clara hears that her husband has been killed, and she remarries. He is really alive, but is killed by a burglar as he is entering Clara's home to blackmail her. Clara is accused of the crime, but at the last minute is saved by the burglar, who confesses.

BRUISES AND SPRAINS FOR ESSANAY ACTORS IN REALISTIC FIGHT BEFORE CAMERA

ERNEST MAUPAIN, who plays the villain's part in "The Law's Decree," Essanay's three-act drama, showed his physical strength at the cost of a sprained hand and many severe bruises sustained by John Cossar, who is the hero of the story.

Maupain and Cossar have a furious battle when the hero discovers that the villain has tricked him into buying worthless shares. The director of the picture determined that the fight would be most realistic. The two combatants were worked up into a high pitch of excitement in other scenes and when the fight was staged they sprang at each other with vim. When the dust cleared away, Cossar's hand was sprained and his back had been wrenched. Maupain's eye was discolored and he was bruised about the face.

But, as the director said, "That fight was a wonder." There was no necessity for a re-take.

"THE GREATER WILL"

(Pathé-Gold Rooster—Five Reels)

(REVIEWED BY PETER MILNE)

"THE GREATER WILL" is the simplest sort of feature. It has a plain story to tell and it tells it plainly. As a result of its straightforward simplicity and partly as a result of the theme's familiarity, "The Greater Will," seldom waxes intense, it never soars to critical heights, but it keeps on evenly and like a good narrative that it is, it is interesting.

The picture was made by Premo and co-stars Cyril Maude and Lois Meredith. The former has his favorite role of the old man and plays with skill throughout, handling his few big scenes in effective style. Miss Meredith as his daughter has a sympathetic role, the kind which she well knows how to portray.

"The Greater Will" has to do with hypnotism, and while the



A SCENE OF REVELRY

ability of pictures based on such lines to convince is always open to question, it must be said that the producer of this feature has overcome many of the handicaps of the story in realistic style.

In fact the direction can successfully pass muster in all major particulars. The settings, specially the ball room and the antique shop are very well arranged. The photography is usually purposely subdued and nicely tinted throughout.

The story tells how the old antique dealer's daughter is wronged by a man who employed hypnotism to accomplish his ends. The girl dies and later when her sorrowing father again meets the man he tells him that at eleven o'clock on each night a vision of the dead girl will appear before him.

By exercising his will the old man causes this vision to appear before his enemy, who, finally driven to distraction, takes his own life.

The supporting cast, in particular the interpreter of the heavy, plays with a uniform consistency that warrants no serious deprecatory criticism.

"AUTHOR! AUTHOR!"

(Mustang—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THOSE who were aware of Art Acord's proficiency in cowboy stunts have wondered why the hero of the "Buck Parvin" series has not introduced more of his riding stunts and lariat specialties into his pictures. This last release of the notable comedy series gives Acord many opportunities to display his prowess with horseflesh.

In addition to the Wild West entertainment, this picture has a more consistent plot, more comedy situations, and faster action than any previous picture of this series. All the fun is clean and legitimate, and the cast, even down to the least important super, is well selected.

Marcellus Peckinpaw, the author of the best-seller, "The Lure of the West," sells the film rights of his book to the Titan Moving Picture Company, on the condition that he be allowed to personally superintend the production of the picture.

He travels out to Los Angeles, and becomes the bug-bear of Montague, the director, for he objects to every thriller put in the picture, insisting "It isn't in the book."

Finally Buck Parvin, the cowboy-actor, decides to rid the studio of this literary pest. He plots with Lone Wolf, an Indian member of the company. Buck tells Peckinpaw of Lone Wolf's ferocity, and thoroughly scares the diminutive author.

The next day, Lone Wolf, with brandished revolver, drives Peckinpaw from camp, and chases him for many miles. When the author returns to the settlement and discovers that Lone Wolf is an educated man, with a Harvard degree, he returns to the effete East, a thoroughly chastened man.

"BONDWOMEN"

(Kleine-Edison-Kleine—Five Reels)

REVIEWED BY PETER MILNE

"BONDWOMEN" sets out to demonstrate that a wrong exists in any household where the husband has complete charge of the exchequer. And in a melodramatic way it eventually accomplishes its purpose. But "Bondwomen" should be designated as a melodrama and not as a moral lesson in economics. To be sure, the finale discovers the husband handing his wife a bank account entered jointly in his and her name, but the husband's awakening is caused by a chain of happenings quite foreign to the economic question.

But "Bondwomen" is a lively melodrama and good in most respects, while its problematical touch adds enough novelty and originality to lift it from the conventional class of features. There are times when the director or author has missed an opportunity to add strength to a scene by neglecting to insert a sub-title, but these places are few and can still be remedied.

Maude Fealy has the featured role of Norma Ellis, the mistreated wife of Dr. Ellis, the gentleman who believes that all the financial care of the household should rest with the husband. Miss Fealy gives an expressive performance and makes the most of the appealing possibilities of her character.

A large supporting cast appears, including John Sainpolis as the doctor, Harmon McGregor as his wayward brother, Iva Shepard as a reformed girl of the underworld, Mildred Gregory as Snowdrop, David Landau as Power, and Harry Knowles, Shirley De Me, Maurice Steuart, Jr., and Frederic Sumner.



SNOWDROP'S REVENGE

The photography never warrants adverse criticism while the settings are very good, being appropriately realistic in every instance. The direction in general is quite adequate. The scenes are well timed and the plot moves forward with an even naturalness that is always pleasing.

The story opens with Norma attempting to assert her rights as regards household money matters. Her husband is obdurate and refuses to give her the chance she desires. His brother, a dope fiend, checked in his attempt to procure more of the terrible powder by a mutual friend of the doctor and his wife, suggests to the husband that he watch this friend, Power.

The husband grows jealous and finally forces a separation. Later the wayward brother, being cured of his habit by Power, confesses to everybody and a reunion is brought about.



SCENES FROM THE FIRST THREE EPISODES OF "THE RED CIRCLE," BALBOA-PATHE SERIAL





VIEWS OF STRIKING MOMENTS IN "TWENTY YEARS AGO," "NEVERMORE," AND "PITY THE POOR"

"SEALED LIPS"

(Equitable—Five Reels)

REVIEWED BY OSCAR COOPER

MAXWELL GRAY'S novel, "The Silence of Dean Maitland," has been here picturized under the direction of John Ince, with William Courtenay as the star.

On the screen the story is resolved into a high-class melodrama, which, as everybody knows by this time, is the sort of picture audiences heartily welcome at intervals.

When we call it high class we are thinking particularly of the settings. The acting is good. It is not required, we believe, that every picture shall be brilliantly acted. But it is required that the cast shall be able to make the story interesting and affecting—in this case. The requirement is fulfilled by Courtenay, Arthur Ashley, Mary Charleson, Adele Ray and Marie Wells in the principal roles.

Courtenay gives a sympathetic impersonation of Henry Everard,



THE DEATH OF CYRIL MAITLAND

the young physician who shoulders the guilt of Cyril Maitland, after the latter has ruined a pretty girl of his parish, and then murdered her father in a quarrel. Ashley, as the young English clergyman, is necessarily the central figure in the action, and carries his part well. He is at his best in what can accurately be called the big scenes of the production: the trial, and the final cathedral scene in which the preacher confesses his guilt before a large congregation and then drops dead.

The latter scene is excellently put on, and furnishes an effective climax. The interiors are up to the best standard of motion picture production, and are a delight to the eye. Most of them also are of considerable depth. In general, the director deserves specific commendation for the care and intelligence he exercised.

Summed up, "Sealed Lips" is a picture in which old but interesting dramatic material has been handled in an acceptable manner. For that reason, as well as because of the style in which it was produced, it is a good picture for the average audience.

"PERKINS' PEP PRODUCER"

(Selig—Two Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THIS current release of the Bloom Center Chronicles differs in no very material degree from the other pictures of the series. Audiences that have seen the other installments know pretty well by this time the abilities and limitations of each of the actors. If your patrons have taken kindly to the rural comedy furnished in previous Chronicles, they will not be disappointed in this one.

The basic idea of the play is clever, but it seems to the writer that some amplification of material was necessary to produce two thousand feet. Some of the business is original, but much of it is not quite new. Notwithstanding its deficiencies, this comedy compares favorably with other series of comedies.

Not to be outdone by a neighboring town, Bloom Center advertises for a municipal trained nurse. Mrs. Perkins, the pretty wife of the owner of a patent medicine called "Perkins' Pep Producer," answers the advertisement. All the male members of the little hamlet at once contract sickness, so that they may be treated by the attractive nurse.

When Perkins comes to town, the nurse passes a bottle of whiskey to the inhabitants, claiming it to be a sample of the Pep Producer. All the men buy bottles of the medicine, but when they discover the fraud, and the fact that the nurse is already married, they mob Perkins, and he barely gets out of town alive.

BROADWAY FILM COMPANY OFFERS 30,000 FEET OF WAR PICTURES

THE interest with which pictures from the war fronts of Europe are received by the public is demonstrated by the crowds that flock to the theatres showing war films.

The Broadway Film Company has received 30,000 feet of negative film direct from the general staff of the several armies engaged in the European conflict, and guarantees that every inch of film sold is authentic.

The films include a large number of scenes that give an insight into the every day life and mental attitude of the monarchs of the warring nations, as well as battle scenes in northern France, Galicia, Germany, Russia, Servia, Turkey and southern Austria.

The films tell a comprehensive history of the European war in moving picture form, showing mighty armies moving into action, artillery duels, bayonet attacks, cavalry charges, routs and retreats, sieges, burning cities, trench warfare, and all other incidents and horrors of the struggle at present convulsing Europe. They also show the daily life of hundreds of thousands of prisoners huddled away in detention camps.

"THE RED CIRCLE"

(Pathé—First Episode)

REVIEWED BY PETER MILNE

THE man who gets away to a fine start at the crack of the pistol, stands a fine chance of leading all the way through and eventually winning the race. So it is with a serial. If it has a snappy, sharp opening, a real introduction, not a mere preface, it is liable to gather strength and interest with its progress.

"The Red Circle" commences excellently. It proceeds immediately after the preliminary entrances of the characters to delve into an exciting story of criminals and a detective. And in its last scenes there lies a tremendous punch, a glimmering fore-



JUNE SAVES "CIRCLE" BORDEN FROM THE DETECTIVE

cast of future excitement, an inkling of thrilling situations to come in the following instalments.

Having shot his bolt to such dizzy heights in the first chapter, one might expect an ordinary author to slump in constructing those to follow. But, and emphasis can be laid on the but, Will M. Ritchey is not an ordinary author. In fact he is a most competent writer of original scenarios. So it will be a surprise indeed if Ritchey's bolt does anything less than sail on at the same level.

As for Ruth Roland, the star; we quote from some anonymous philosopher, "She that is born a beauty is half married." The line might be rendered applicable to continued pictures by reading, "A serial born with a beauty is half successful." Ruth is quite the fascinating embodiment of feminine pulchritude and her presence in Ritchey's scenario forms a fifty-fifty combination that looms formidably against all others.

Opposite delightful Ruth, there is Frank Mayo, a live detective. The supporting cast seen in this number adequately arises to an occasion that is presented.

Special mention should be made of the gentleman who plays "Circle" Jim Borden, the old crook.

A synopsis of the first two reel episode, "Nevermore," follows. "Circle" Jim Borden, oldest of a long line of criminals, having served a prison term, is released. He encounters June Travis, a young girl anxious to assist ex-convicts, but spurns her help.

Borden's son attempts a theft. Max Lamar, a detective follows him to his father's den. The old man, ashamed of his son and tired of forever fleeing the law, has turned the gas on in the boy's room, and when the detective arrives he is ready to fight to the finish.

The detective wins out, but before the old jailbird dies, he tells his conqueror that if any members of the Borden family survive him, a red circle will appear on his or her hand. At the moment of Borden's death June is possessed of a weird sensation.

Later when the detective is standing by an automobile he sees a woman's hand on the side of the car. Slowly, on the back of the hand a red circle appears and then the car dashes away.

The direction of "The Red Circle" is in charge of Sherwood MacDonald, and in "Nevermore" he has amply demonstrated his ability to produce a good story in an equally good manner. The photography, too is very good.

"THE MAKING OVER OF GEOFFREY MANNING"

(Vitagraph Broadway Star Feature—Four Reels)

REVIEWED BY OSCAR COOPER

HARRY MOREY plays the lead in this substantial story of the reformation of an idle young man of millions. The plot is well constructed, entertaining, and free from the commonplaces usually found in pictures of the sort. Charles T. Dazey and William Addison Lathrop are the authors.

One of the notable things about the story is the absence of a villain. Another is the omission of scenes of riotous living through which rich young men are generally conducted (in pictures) before they are permitted to reform. Careful selection of dramatic material is evidenced also in other points of the story.

The result is straightforward, natural action with plenty of human interest, and no exaggerations whatever, acted by a cast of Vitagraph favorites, thoroughly conversant with what can be done successfully upon the screen and what cannot be done. Besides Morey, there are L. Rogers Lytton, Belle Bruce, Ned Finley, Logan Paul, Kate Davenport, Jack Brawn, Marion Henry, Eulalie Jensen, and Tom Mills. Their work is everywhere good, and the acting of Morey, Lytton, and Miss Bruce is superior to that of many widely advertised and much heralded "stars."

Harry Davenport, the director, staged a well managed factory fire scene and otherwise gave the story the settings it needed. He also did some good work with extras in views of an incipient labor riot.



GEOFFREY'S MAKING OVER COMPLETED

In short, the picture is a living witness of what can be accomplished by the application of common sense in direction, acting and authorship to a theme old, but always interesting because of its human qualities.

"MAX HITS THE HIGH SPOTS"

(Pathé—Two Reels)

REVIEWED BY PETER MILNE

EVERY actor who calls himself a comedian delights in essaying the role of the jolly drunk and nine out of ten players fail in making the role comical. Max Linder, he of the French Pathé forces, can play the staggering inebriate to practically humorous perfection, suppressing totally the tiresome and disgusting side of such a character and bringing out its funny traits in fine style.

Through almost two thousand feet Max reels about the streets of Paris accompanied by his uncle, who is in hardly a better state of equilibrium. Max is clad in a coat and hat much too large for him and his shoes keep dropping off, to his great discomfort. He is continually hopping about the streets more like a mechanical jumping-jack than a human being, with results that are laughable.

Then Max and his uncle purchase a taxi and dash about the streets in a reckless way endangering the peace and quiet of the early morning pedestrians. Max Linder makes it all enjoyably funny, what with his eccentric mannerisms and weird expressions.

But "Max Hits the High Spots" has an interesting story besides. It opens with Max, very much the bashful beaux, who practices on his cook and another servant before he attempts to propose to the girl of his uncle's selection. But its no use. Max makes a mess of the entire proceedings and he is then taken out by his uncle to taste a bit of high life, with the results related above.

"I'M GLAD MY BOY GREW UP TO BE A SOLDIER"

(Selig Red Seal—V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

THIS picture plays upon one of the best defined and most powerful of human emotion—mother-love, and one of its corollaries—which is also as old as humanity itself—woman's opposition to war.

Because of its subject it is certain to have very wide appeal. It is also timely, in these days when America is rapidly being divided into two classes: those who believe in military preparedness, and those who believe in Ford.

The people who see this picture will remember longest the impressive, restrained, satisfying acting of Eugenie Besserer. She has created a character which is a genuine ornament to the screen. As the wife whose husband dies in battle, and then as the mother whose son, seventeen years later, is also sacrificed on



THE CITIZEN SOLDIERS LEAVE FOR THE WAR

the battlefield, Miss Besserer shows an unusual understanding of a difficult role. She expresses, as few actresses have the knowledge or the facial gifts to express, a woman's fear, devotion, resignation, and finally pride in the heroism of her men.

Guy Oliver, as the faithful friend of both husband and son, is perfectly cast. Harry Mestayer, the "boy who grew up to be a soldier," is good, although his acting does not carry the emotional appeal conveyed by that of Oliver and Miss Besserer. Harry De Vere and Anna Luther, the other principals, are entirely acceptable.

In the battle scenes a relatively small number of men are employed with considerable skill. Without offering extraordinary effects, these scenes are adequate to the story. There are also the requisite views of recruiting stations, soldiers on the march, camps, and a Red Cross tent.

An effective ending is provided in this way: as the mother sits grief-stricken in her cottage, there comes to her a vision of a battleship firing a broadside, which dissolves into a harvesting machine at work, signifying peace and industry.

The picture as a whole is not an argument against war or against preparedness. It is just the opposite. But it also shows the suffering and grief that war inevitably brings. Its total effect upon the spectator will operate to make him a believer in national defense, if only to avert the suffering that unpreparedness certainly entails. For this reason, it is both a good picture and a timely warning, and it is good enough to stand on its own merits, unsupported by the fugitive popularity of a certain song hit.

"THE INNER CHAMBER"

(Lubin—Three Reels)

REVIEWED BY PETER MILNE

"THE INNER CHAMBER" is unlike the general run of three-reel subjects in that its first climax arrives at the middle of the second reel and sets one wondering as to whether he read "three-reel" instead of "two-reel" on the leader. However, the film itself dispels all such doubts when after its first climax it launches forth on another plot, which terminates in another climax of power equal to the first.

In this respect "The Inner Chamber" may be poor in a strict dramatic sense. A denouement which forecasts a finale is not considered in good taste when its appearance is premature, but taken as a whole this offering of Lubin's can vie for the spectators' interest with the most dramatically correct of its fellow three reelers. The action lags a little bit after the first climax, and just before the second, but for all that "The Inner Chamber" is a strong picture.

Julian Louis Lamothe and Maude Thomas, the authors, have otherwise constructed their scenario in a commendable manner. Both of their separate stories lead up to their climaxes in a way that results in a strong measure of suspense. Particularly is this so in the case of the latter plot. The climax hinges on a conventional situation, but it is so handled that its fullest possibilities have been realized.

The success of "The Inner Chamber" depends in no small measure upon the excellent acting of Melvin Mayo, the heavy. In many scenes Mayo is called upon to portray the pitiable sufferings of a drug fiend. Mayo always convinces by a sincere and realistic interpretation of his part.

The rest of the cast is likewise effective. Helen Eddy, a shining young star, has several difficult bits to handle in her part of Marian Day, at first the young social bud and later the loving wife. In all of her scenes she acts with noticeable ability. L. C. Shumway is good as the hero, and Adda Gleason registers nicely in a sympathetic part.

The story commences with the desertion by Ralph Morgan of his wife. He goes to the city and becomes a bucket shop operator, meeting in the course of his fraudulent business Marian Day, a rich young lady who loves Guy Darwin, a struggling young reporter. Marian is fascinated by the smooth manner of Morgan and at length accepts his proposal of marriage, but at the altar



FADETTE CONFRONTS HER HUSBAND

the reporter bursts in with the wife and puts a stop to the affair. (Climax No. 1.)

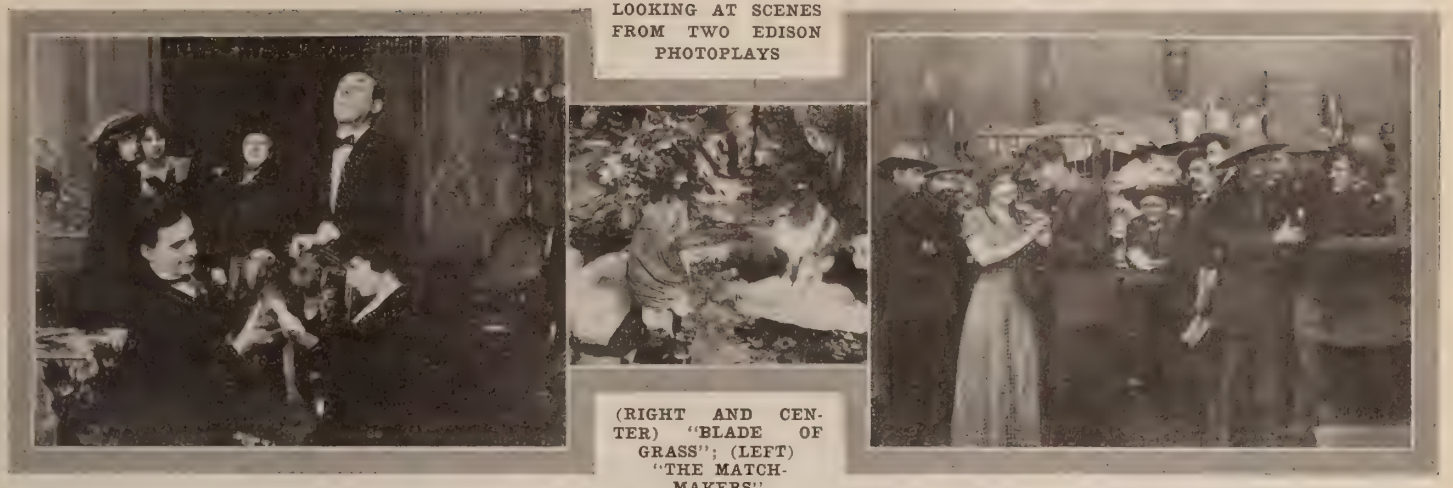
The second part of the picture takes up the story several years later, and shows Guy and Marian married and caring for Morgan's motherless child. Morgan, in prison because of his crooked business methods, has become a dope fiend. One day he escapes and finds his way to Darwin's house.

He kidnaps the girl and locks her in the inner chamber of an old mine which is shortly to be blasted. Then he tells Darwin of his deed. He learns that she is his own child, and returns to rescue her. He succeeds, but in so doing meets death because of the blast which, incidentally, is an excellently done bit of realism. (Climax No. 2.)

RAVER USES THEATRE FRANCAISE FOR "OTHER GIRL" INTERIOR SCENES

THE Raver Film Corporation recently used the Theatre Francaise, one of New York's foremost play-houses, to film several interior scenes called for in the scenario of "The Other Girl," the Augustus Thomas stage success.

The Theatre Francaise is a thoroughly modern theatre, richly furnished and exactly the type called for in the picture. It was secured by Mr. Raver through the courtesy of Mr. Bonaire, of the Theatre Francaise.



LOOKING AT SCENES FROM TWO EDISON PHOTOPLAYS

(RIGHT AND CENTER) "BLADE OF GRASS"; (LEFT) "THE MATCH-MAKERS"

"THE DEATHLOCK"

(Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

FOR magnificence of photography and settings, this picture will make a record to equal. The many difficulties of winter photography have been grappled with in masterly and skillful manner, and the bugbears of halation and static have been all but eliminated.

The work must have been beset by immense hardships and problems, as most of the pictures were made amid the mighty snows of the Klondike. There are impressive stretches of snow-clad mountains, valleys and plains, dog sledges scurrying about amid gigantic pine trees, and beautiful cloud and snow effects, aided greatly by the use of ray screens and orthocromatic films.



DIXIE HEARS OF HER HUSBAND'S DEATH

The story revolves around the use of the Apache death-lock, a method of fastening a victim's legs about a small tree so that there is no escape. Dal Daroux, a gambler, with his adopted daughter, Nell, is preying on the newcomers to the Klondike. He fastens upon Ford Worthing, a young man who is on a prospecting expedition, and in a card game on the steamer cheats him out of his bank roll, the girl aiding. Later Worthing traps the gambler, and gets his money back. Daroux plans to kill the young man, but Nell, who has fallen in love with him, saves him twice.

Then Daroux and a confederate, who have heard of a rich claim left to a young widow, attempt to jump it. Worthing hears of their attempt, and follows them off into the snows. Nell also follows in an attempt to prevent the disaster she knows will follow.

Daroux and his assistant overcome Worthing, and fasten him in the deathlock. Daroux then kills his associate, and starts back. He is overcome by snow madness, and falls to abusing his dogs until one of them, enraged, leaps upon him and kills him. Nell reaches Worthing, and saves him. One of the best effects ever screened is the beacon torch prepared by Nell to send a signal out over the glittering wastes of snow.

The dogs used in several of the snow scenes are said to be the malamutes which won the Alaska sweepstakes in 1914. They are effectively handled, and are a great factor in the beauty of the film. Fred J. Butler, Wilma Wilkie, David W. Butler, Patrick Dempsey and Graham Pettie head the cast.

"THE SIREN'S SONG"

(Shubert-World Film—Five Reels)

REVIEWED BY PETER MILNE

MELODRAMA is the material of "The Siren's Song." Thrills there are in considerable abundance, such as the demolishment of a bucket shop by enraged stockholders, a fight on the deck of a ship followed by a dizzy fall into the water, and another hand to hand encounter enacted on dry ground.

The story is good, save that as produced it moves somewhat unevenly owing to the unusually large number of principals. Three major plot threads are responsible for the size of the cast, but the picture never confuses because of them.

The direction is hardly up to the highest mark of previous Shubert offerings. As regards realistic atmosphere it is good, but even continuity has not been obtained, owing to the fact that in many instances the director has printed a spoken sentence across a scene. To do so he has resorted to the double exposure, which is not exceptionally well done. Likewise has the director dissolved his closeups and full scenes into one another, and in one instance this has resulted in a "repeat."

The cast with the exception of Charles Trowbridge and Helen Weer, the lovers, is inclined to overact. Mlle. Diane as the female heavy offends largely in this respect, while her field of expression is limited. Albert Hart, Mae Phelps, Charles Dickson, Maisie Gay and Adolph Link are cast in other major roles, and save for their tendency to overwork, acquit themselves fairly well.

The camera work is also rather mediocre in some of the scenes, although in others it is quite clear enough.

The story relates the obstacles which a reformed young man meets with when he attempts to live down his past. He is highly successful finally but his arch enemies, his former employer, a bucket shop operator and his female companion are forever popping up in his way, with resulting excitement.

"The Siren's Song" is of note chiefly because of its melodramatic thrills, which though they do not entirely elevate the picture, create a strong measure of sensationalism that will be appreciated by the lovers of it.

CUMMINGS, STAR OF "DIAMOND," A GUEST OF HONOR IN LOUISVILLE

IRVING CUMMINGS, star in "The Diamond from the Sky," was a visitor in Louisville last week. He was the guest at an informal dinner given by the management of the Broadway Amusement Company at the Henry Watterson Hotel.

Those present included Mr. Cummings, his secretary, Mr. Glasser; Fred J. Dolle, manager of the Alamo theatre; Joseph L. Steurele, manager of the Walnut theatre; Louis Steurele, manager of the East Broadway theatre, and Charles N. Koch.

"JANE"

(Moiosco-Paramount—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS picture, founded on the play by W. H. Lestocque and put on at the Tremont theatre, Boston, in the nineties by Charles Frohman, and later making a record run at the Madison Square theatre in New York, is destined to have a long run as a screen comedy.

With Charlotte Greenwood and Sydney Grant in the chief roles, the production has all the delightful touches the play became noted for when Charles Hawtrey was seen in the part of Shackelton, Lottie Venne played Jane, and Charles Brookfield made a hit as William, in London, at the Comedy theatre, December 18, 1890.

The director has managed to get all out of the sidesplitting incidents of the original piece. And further he has shown an adroitness in putting in touches from time to time which were only hinted at in the one play of the season which was the only formidable competitor for public favor with "Charley's Aunt," a farce which had such a tremendous run in New York City.



THE BLUFF WORKS

The fun in the story centres around a young man who had to produce a wife by a certain time. The hero is at his wits' end to meet the requirements. The desperate hero hits upon the expedient of having Jane, a housemaid, pose as his wife.

The plan works out well enough until the butler, who is in love with the girl, imagines that the lovemaking is real.

Charlotte Greenwood plays Jane with a complete understanding of the points in the girl's character to be accentuated. Sydney Grant makes William a man to be reckoned with by the other personages in the story. Lucy Norton gives Myrtle Stedman a chance to show another side to her versatility. Herbert Standing as Andrew Kershaw is capable. Howard Davies made Col. Norton a person of flesh and blood. Lydia Yeamans Titus was excellent as Mrs. Chadwick, and Syd De Grey in the role of Henry Jardine acquitted himself with credit.

Frank Lloyd's direction of the subject has given the picture distinctive qualities. "Jane" is a veritable laugh provoker and ought to please the most exacting motion picture goers.

"VIRTUE"

(Franklin Film Co.—Five Reels)

REVIEWED BY HARVEY F. THEW

THE noble objects of teaching great moral lessons, "saving young girls" and presenting exhaustive studies of sociological conditions, have been used in the past as reasons for putting out films which violated certain puritanical precepts of the police. This film is advanced as one of these "moral lessons." Just what its lesson is is hard to grasp; in reality it is as harmless as a charlotte russe, and if it has any message for young girls, it must be: "Never allow well-dressed city men to chloroform you."

It cannot be denied that there is a large public which likes to be entertained in constant expectation that the police will descend on the place, and the "moral lesson" which is used as a disguise in this case, is a direct appeal to this class—only they are apt to be disappointed.

"Virtue" is the story of a farmer's daughter, living a quiet, pastoral life with her aged father, and with an attentive sweetheart hovering nearby. A rich city man enters the scene, when he is injured in an automobile accident, and is carried to the farm.

After his recovery he writes back to a friend about the girl, remarking that she "lacks education, and would be out of place in our set." The girl sees the letter and decides to get the education. She induces her father to send her to a seminary, and there she figures as a heroine, by rescuing several schoolmates from a burning dormitory.

The city man reads of her exploit; it calls her back to his mind, and he decides he must have her at all costs. So he orders up his closed automobile, takes a small phial of chloroform, and goes to the seminary after her. Walking with her on the campus, he leads her toward the auto, and there he and the chauffeur chloroform her and carry her away to the city.

In the city the girl arouses the jealousy of the city man's mistress, and she starts trouble. In a hand to hand fight the villain gets rid of the older woman, and then introduces the farmer's daughter into his gay revels—she all unwilling. Her country sweetheart succeeds in tracing her, and rescues her just as the revels reach their height.

These revels, practically the only scene where "virtue" figures as anything except its own reward, do not occur, of course, until after the abduction, and the abduction happens in the fourth reel. There are a number of attractive scenes in the first three parts, such as farm activities, a pillow fight in the seminary, a cross-country race by the girls, and so on, and the most diligent seeker after the prurient will find nothing to his desire.

The only violation is of certain canons of good taste, and by cutting out about four feet of the banquet scene there would be nothing that is not to be seen every night in the restaurants where our best people go to get intoxicated.

May Ward has the leading role, that of the farmer's daughter; W. M. Girard is the farmer, Edward Tilton the villain, Dorothy Rogers the other woman, and Dinah Smith a comedy servant.

"HIS TURNING POINT"

(Big A-Associated—Five Reels)

REVIEWED BY HARVEY F. THEW

A THEME of wide appeal has been worked out in conscientious and striking manner, although the methods used are not always perfectly logical. There are elaborate and tasteful settings and striking exterior views, and, moreover, there is action which is not allowed to lag.

The story is built around a child. A three-year-old girl, of the type which is always appealing, and will reach the sympathy of every spectator, has been used, and the director has shown rare discretion in selecting an especially winsome specimen of childhood. There are numerous touches of nature in the nursery, and in fact in all the activities of the little one, which greatly enhance the picture.

The reformation of a young man who has fallen among evil companions and into evil ways, is the theme. He enters the house of a noted engineer to steal the plans of a valuable invention, but finds the engineer's wife is his own sister. He abandons his attempt at burglary, but the husband, returning, he flees, and is captured on the lawn. Another attempt is made by the band to steal the documents, and this is successful.

When the wife's brother is released from prison, he determines to make restitution to the engineer, and he recovers the documents from the gang leader, and leaves them on their owner's desk, where they are found, and create a great mystery. In a final attempt to regain the papers, the gang decides to kidnap the child. This is done, but the wife's brother rescues the little one and returns her to her home. Through the influence of the little girl his reformation is complete. The engineer gets him a good position in South America, and he takes it on condition that he never set foot in the United States again.

The photography leaves something to be desired, chiefly through overlighting of interiors, and a too-wide diaphragm, which has resulted in halation from clothing, draperies and, in some cases, even from faces. Andrew Rogers, Leatrice Zeidler and Micheline Ragep head the cast.

"A PRICE FOR FOLLY"

(Vitagraph Blue Ribbon—V-L-S-E—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

IN "A Price for Folly" Edith Storey is featured as a mercenary opera dancer with the fatal gift of enthrallment over susceptible and wealthy men, young and old, whose pocketbooks, responding with a breathless frequency to her Midas touch, become the sources of dazzling jewelry for the actress' dainty person.

Mlle. Dorothea Jardeau, as she is known, fascinates a youth, played by Antonio Moreno with a gusto indicating a sympathetic conception of the role, Jean de Segni, who has a great deal of money and is free from the handicap of regular hours in business or professional life that might prevent him from spending it with a lavish hand.

The father of the youth, the Duke de Segni, tries for some time to keep from the boy's mother all knowledge of the foolhardy course of their son. In her ignorance of the wild, dissipated life of the young man, she imagines him a model for all other sons in the world to copy to please their mothers. Louis Beaudet played the part of the Duchess de Segni with all the air of the "grand dame" required by the necessities of the role.



JEAN ACCUSES MLLE. JARDEAU

The extravagances of the heir of the house bring his fortunes to a low ebb, and the luxurious dancer, unhappy unless able to gratify every selfish whim, casts him off for a man who, though much older, is capable of condoning the offense of age by gallantly offering her the use of a fortune almost large enough to pay off some of the national debt of France. With a conviction that the national debt could take care of itself, as she had to look to her own welfare, she proceeds to make the flattered admirer, Henri Langdon, played by Harry Morey with considerable animation, especially in the duel scene, suppose that she had never seen a more likable man in all the rounds of her gay life.

Most of the story of "A Price for Folly" is told in the form of a dream. Jean de Segni falls asleep on a couch in the drawing room at home and imagines that his father, made desperate by his son's excesses and total disregard for the honor of the family, kills the duchess and then attempts to commit suicide.

This action leads to complications involving Jean in a charge of murdering his parents. He is cleared, however, by his father on regaining consciousness, confessing the deed. Jean's friends suppose the young man guilty and that his father shouldered all the blame to save the erring son. A duel follows as a result of the sneers from Langdon at the club. Jean is killed in the duel.

On waking Jean takes warning from the dream, and decides to mend his ways.

While numerous scenes show a desire from the director to impart animation to the incidents, the action does not always move with the swiftness apparently demanded by the plot. Many of the flash-backs are too long, and if cut somewhat would give the story more cohesion.

"THE CHEAT"

(Lasky-Paramount—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

FANNY WARD brings a full measure of talent to "The Cheat," and makes the role of Edith Hardy, the thoughtless, social butterfly whose extravagances and impulsive conduct lead to grave family crises, one of the most impressive screen impersonations seen in some time.

There has been no skimping in cutting the dramatic cloth of "The Cheat"; it permits full width to one's enjoyment of a story well told, for its quality, like an all-wool garment, makes the picture as distinctive from a patched and shoddy subject as the difference between a coat made by a Fifth avenue tailor and a take-me-home-for-ten-dollars-before-the-fire-sale-ends.

Director de Mille has produced a picture free from gross technical faults—there is not a foot of superfluous film in all the five reels; there is no unnecessary scene; no prolongation of important ones; no endless repetition of early parts of the story when a character has occasion to refer to previous events.

The director assumed in the possession of the spectator an imagination sufficiently strong to see the connection between present and past events from the pantomime allusions of the players. An instance of this lack of padding, the temptation of inferior directors, is the courtroom scene.

The tearful wife in order to convince the court of her husband's innocence gives a detailed recital of her experience at the hands of the wounded man in his house in the "smart set" colony on Long Island. The audience was spared the repetition of several hundred feet of film showing them what they knew already—there was not even a short flash back.



EDITH PLEADS WITH TORI

The whole story moved with a crescendo of dramatic purpose, culminating in a tense climax corresponding to the third act of a well-constructed stage play. Hector Trunbull, former critic of the New York *Tribune*, who is responsible for the scenario, did his work with an instinctive grasp of the principles of photoplaywright construction.

Jack Dean as the stock broker husband was excellent, and Sussue Hayakawa in the role of Tori, the wealthy oriental who seeks to make himself indispensable to the pleasure-loving wife in her monetary difficulties, gives a realistic presentation.

James Neil, a finished actor whose work always attracts attention even in a "bit," was compelled to waste good acting material on a small part.

Developing and Printing for the Trade

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"THE MILL ON THE FLOSS"

(Thanhouser-Mutual Masterpicture—Five Reels)

REVIEWED BY HARVEY F. THEW

A PRETTY and dramatic pastoral has been built on George Eliot's famous old novel by Philip Lonergan. Excellent locations have been found for the exterior scenes—and the picture is largely exteriors, and there is more atmosphere in the subject than is usual in such pictures. The atmosphere is all of a style which will appeal to picture-goers in this country, and that, in combination with the fact that everybody knows the "Mill on the Floss" ought to make the picture valuable as a drawing feature.

Mignon Anderson does some excellent work as Maggie, the miller's daughter, and she is ably supported by the character work of W. Eugene Moore, as the miller, and Arthur Bauer as the lawyer. Harris Gordon, George Marlo and Boyd Marshall furnish some convincing juvenile work—in fact, the whole piece is well cast, and produced with an eye to logic and sequence.



HER BROTHER'S SCORN

The story begins with scenes at the old mill, the great wheel turning, and the miller and his family happy in the possession of each other, and their work. The action is slow in getting started, and the plot does not really begin to unfold itself until two reels have been run off. There has also been a little haste in the building up of situations, which in some cases leaves them poorly founded and not always reasonable.

The tale is too well known to need repeating. Maggie, the daughter, torn between her love for two men, and scorned by her brother, vindicates herself in the eyes of all, by rowing to her brother's rescue when a flood traps him in the old mill. Both are caught in the torrent, and their bodies are found later, linked together, and their childhood friendship restored in death. These scenes have been well created and photographed. A high type of photography has done much to help the picture, and there are a number of scenes of real beauty.

Fannie Hoyt and Leo Wirth are also in the cast.

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All correspondents of the UNIVERSAL ANIMATED WEEKLY and all others interested are hereby notified that the business address of the UNIVERSAL ANIMATED WEEKLY has been changed from 573 Eleventh Avenue to the new address, 1600 Broadway, New York City. Correspondents and others who have business with the UNIVERSAL ANIMATED WEEKLY will take note of this new address which takes effect beginning on Monday, December 13th, 1915.

UNIVERSAL ANIMATED WEEKLY

1600 Broadway - New York

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Failure." (Biograph. Mon., Dec. 20.)—This is one of [illegible] Dorothy Bernard, Wilfred Lucas, Lily Cahill, Donald Crisp and Edwin August appear. A clerk, discharged for drinking, drifts aimlessly, and finally becomes a singer at a low dance hall. There he meets a woman of the underworld, who pleads with him to "straighten up."

He fails to make any improvement, until an uncle offers him a farm on condition that he marry and settle down. He cannot accept, as he has no money for railroad fare. The girl pawns her trinkets to raise the money, but he refuses to accept it, until he is led to think the proprietor of the place is making him a loan of the amount.

He seeks his former sweetheart, but is too late. Then he returns and marries the girl of the dance hall.

"Packer Jim's Guardianship." (Biograph. Two reels. Tues., Dec. 21.)—A thrilling "western" in which Packer Jim, a newcomer in the locality, rescues the little daughter of Bill Pape from the Indians. Bill Pape dies, after consigning the girl to Jim's guardianship.

Claim jumpers seize the Pape property, and Jim finds he has no recourse in law, so he gallops to the claim agent just as the jumpers are setting fire to the cabin. He shoots two of them and the third flees, leaving him free to reclaim the property for the child. Ivan Christy, Zoe Beech, W. C. Robinson and Robert Nolan head the cast.

"The Tides of Retribution." (Biograph. Three reels. Wed., Dec. 22.)—A thrilling story of a woman's revenge. Larkin, an unscrupulous young man, steals Carpenter's invention, and in doing so causes an explosion which leaves Carpenter's young wife blind. Larkin disappears.

Later he meets Virginia Shirley, woos her and breaks her heart. Years afterward, Virginia, a famous singer, is returning from Europe. On the same boat are Carpenter and his wife, who have been in Europe in a vain attempt to have the wife's sight restored, and Larkin, who has made a fortune from Carpenter's invention. He does not recognize Virginia, and she plies him with wine, lures him into her stateroom, finds Carpenter's original plans, and there brings the two men face to face. In terror, Larkin signs a confession which restores to Carpenter the fortune which his invention has earned. In the cast are Jack Mulhall, Vera Sisson, G. Raymond Nye, Gretchen Hatrman, Edward Cecil and Kate Bruce.

"The Blade o' Grass." (Edison. Three reels. Fri., Dec. 24.)—In this subject is presented a strong story, in a setting of beauty. Deserted by his wife, John Ward gives up his magnificent home and takes his little daughter out to live in the remote woods. There she grows up a real child of the forest.

Ward's sister writes to him, telling him he has no right to keep the child secluded, and deny her the fullness of life, and he sends her to the city for a "polish." There she meets Winthrop, a wealthy New Yorker, and the two fall in love. But city ways are not for Dorothy, and she comes back to the cabin.

Winthrop follows her, greatly against Ward's desires, and he is obliged to keep away from the cabin. The city man, however, wins his way [illegible] art by rescuing Dorothy from a [illegible]dsman. Ward relents, and the two are married. The cast includes Leonie Flugrawth, Pat O'Malley, Charles Sutton, Mabel Dwight, Mrs. Wallace Erskine, Grace Morrison, Guido Colucci, T. Tamamoto and Joe Bingham.

"The Danger of Being Lonesome." (Essanay. Two reels. Tues., Dec. 21.)—Not shown for review.

"Canimated News," No. 3. (Essanay. Split reel, with scenic. Wed., Dec. [illegible] for review.

"The Woman With a Rose." (Essanay. Three reels. Sat., Dec. 25.)—Not shown for review; the story follows: Adele Clinton poses for a picture for her husband, who is an artist. The picture is exhibited and called "The Woman With a Rose." This picture attracts the attention of Lechison, who covets the model, and Czerny, a musician, who admires the picture as a work of art.

Lechison rents a studio and asks Adele to pose for him. To help support her penniless husband, Adele consents. When she goes to the studio she discovers what Lechison wants. She screams, and Czerny enters and shoots the man.

Adele is accused of the murder, but her husband confesses that he was the slayer. He is about to be executed, when Czerny confesses that he was the guilty one.

In the cast are Lillian Drew, Frank Dayton, Ernest Maupain, Frank Malatesta, and Hugh Thompson.

"The Bandits of Macaroni Mountains." (Kalem. Tues., Dec. 21.)—In costume comedies, Bud Duncan appears to even better advantage than in the regular type. In this subject he appears as an Italian bandit, who uses Concha, his fair confederate, to ensnare an American millionaire, and bring him to the mountain lair. Concha, however, develops a fondness for the millionaire, and assists in his escape—not only from the bandits but from his masterful wife.

The bandits then capture the wife, and in demanding her ransom are answered by a hearty request to keep her. Bud and his band then find it impossible to get rid of her, but they are delivered when, in cleaning up their cave, she discharges a mine of dynamite, and blows herself back to civilization, landing on a bench beside her husband. Ethel Teare, Jack McDermott and Myrta Sterling are also in the cast.

"A Bushranger at Bay." (Kalem. Two reels. Wed., Dec. 22.)—This episode of the Stingaree series has more dramatic value than most of its predecessors, and is cleverly arranged. Kentish, an English traveler, recognizes Stingaree from a photograph in the possession of Ethel, who is secretly in love with the bushranger, as a clubman he knew in London.

Soon afterward Stingaree holds up the coach on which the Englishman is traveling and takes the mails. After he departs Kentish announces that he is going single-handed and unarmed to recover the mails. He writes a note, which he sends to the police, with instructions to open it only if he fails to return by eight o'clock.

He finds Stingaree and demands the mails, but the highwayman jeers at him until he convinces Stingaree that his identity is known, and will be public property unless Kentish is back by eight o'clock. Stingaree gives up the mails, and fur[illegible] [illegible] civilization. True Boardman, Marin Sais and Thomas Lingham head the cast.

"The Oriental's Plot." (Kalem. Fri., Dec. 24.)—A treasure is discovered when Marguerite, in this newest venture, solves a deep mystery. The girl rescues a young Hindu girl who is held captive by a curio dealer of her own race, and finds that she had been held because she knew of the hiding place of a great treasure.

The Hindu attempts to recapture her, and in so doing fastens his toils on Marguerite and Bob, the sweetheart. The police are notified through a ruse by Marguerite, and they rescue the captives. Then Marguerite discovers the clue to the treasure cleverly concealed in an old painting. Marguerite Courtot, Richard Purdon, Bradley Barker, A. Lever, Eleanor Lewis and Lois Howell compose the cast.

"A Boy [illegible] 25.)—An [illegible] Hazard of Helen. [illegible] climbs into the cab of a det[illegible] starts it down the track. He is unable to stop it, and the engine is running wild against an approaching passenger train.

Helen, [illegible] 'phone, and told to ditch the runaway [illegible] no other way out. [illegible]iding, then hastening to the [illegible] onto the steel work and, [illegible] dashes past. [illegible]s into the cab [illegible]es Helen Gibson. and Tom [illegible]st.

"The Moment Before Death." (Lubin. Mon., [illegible] by [illegible]

"The Great Detective." (Lubin. Tues., Dec. 14.)—A comedy featuring David L. Don, that is not up to the mark of his recent productions, as the story moves slowly and being conventional in incident, it tires toward the end.

"The Inner Chamber." (Lubin. Three reels. Wed., Dec. 15.)—Reviewed at length elsewhere in this issue.

"A Thief in the Night." (Lubin. Two reels. Thurs., Dec. 16.)—A very good picture, ultimately, in which practically all the space is devoted to the husb[illegible] attempts to force his wife to betray [illegible] at a strange man, found in the hous[illegible] over. The woman remains silent, b[illegible]nger at last confesses.

It is a very s[illegible]ure, interesting at but powerful [illegible] Hawley, Earl [illegible] William H. Turner are [illegible]orge W. Terd the picture Albert Payson Terhune.

"Sweeter [illegible] (Lubin. Fri., Dec. 17 melodra[illegible] upon a [illegible]

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away with it." Octavia Handworth and Rosetta Brice have the principal parts.

"An Unwilling Burglar." (Lubin. Sat., Dec. 18.)—Here is a Billie Reeves comedy, with a wealth of humorous situations, a good story and fitting interpretation on the part of Reeves and his entire support, consisting of Carrie Reynolds, Ferd O'Beck, Jessie Terry, Adelaide Hayes and Frank Smiley. Mark Swan is the author.

"Perkins' Pep Producer." (Selig. Two reels. Mon., Dec. 20.)—Reviewed at length elsewhere in this issue.

"Harney Merwin's Adventure." (Selig. Tues., Dec. 21.—With the exception of an unusually strenuous fight, there is no rough work in this snappy comedy. The trio of leads, consisting of William Stowell, Edwin Wallock, and Marion Warner is quite acceptable.

Hartney Merwin, disgusted with life's conventionality, bets with some of his club friends that there is no adventure to be found in modern life. Hal Dart, Merwin's chum, plots with his sister Grace to give the blase man the adventure he seeks. Grace leads Merwin to a shack, where her brother and his friends are disguised as counterfeiters. Merwin beats up the whole crowd, and takes Grace to the nearest minister, by whom they are married.

Merwin pays the bet, but considers it worth while, since he has acquired a charming wife.

"The Sacred Tiger of Agra." (Selig. Sat., Dec. 25.)—The ending of this Jungle-Zoo drama is not very satisfactory, and the story is the reverse of complex. In the cast are Vivian Reed, Edward Piel, C. C. Holland, and M. Von Harder.

When Dr. Harris dies, his daughter Jennie is left unprotected in the interior of India. A native rajah makes odious advances, and her servant Omah advises her to flee into the jungle. This she does, and she comes upon the Sacred Tiger of Agra, an animal that is worshipped by the natives.

The wild beast has just escaped from captivity. and the rajah and his party, in searching for the animal, meet Jennie. The prince is about to violate the girl, when she promises to tell him the whereabouts of the tiger if he will conduct her safely back to the settlement.

This he promises to do, and she points out the tiger, prostrate on the ground from the effects of the drug she had given it.

"The Thirteenth Girl." (Vitagraph Broadway Star Feature. Three reels. Sat., Dec. 25.)—This story of a girl of the sweatshops, who becomes a fashion model and then the mistress of her employer, thus saving her family from want, is elaborately produced, and well acted by Arline Pretty, Julia Swayne Gordon, Lillian Burns, Robert Whitworth, Arthur Cozine, and Frank Currier. Handsome gowns are displayed, and the heroine (Arline Pretty) wears scanty lingerie in two scenes. The plot, an adaptation of a magazine story by Frances Aymar Mathews, is only fair. Theodore Marston directed.

MUTUAL PROGRAM

"The Book Agent." (Novelty. Mon., Dec. 13.)—A fast comedy, centered about the hustling qualities of a book agent, who is disliked by the business man on whom he has fixed his attention, but is popular with the girls in the office. The victim rigs up a water spout to drench the agent the next time he calls, but the girls tell him of it, and he comes with an umbrella.

Then the victim rigs up a box trap, and the agent is caught, boxed up, thrown into the river, and sent over the falls. The box is spied by a picnic party, hauled uot and opened, and the agent sells half a dozen copies of his book before he even gets out of his prison.

"Seeing America First." (Gaumont. Split reel. Tues., Dec. 14.)—An interesting trip is taken through the Pittsburgh steel mills, and the Mutual Traveller shows the marvellous process of forging and cutting steel and the manufacture of steel girders. There are also birds' eye views of Pittsburgh, the vicinity, and the famous horseshoe curve. On the same reel, is "Keeping Up with the Joneses," in which Pa McGinnis demonstrates the futility of buying a real "classy" hat.

"The Arab's Vengeance." (Centaur. Two reels. Thurs.. Dec. 16.)—The Bostock animals have been used to good advantage in this tale of the desert. Carol Calvin arrives at a military outpost in company with her father, and a mutual attraction springs up between her and Captain Vincent, commandant of the post. A native, who has a grudge against Vincent, kidnaps Carol and conspires to sell her into slavery in the interior. A pursuit is started.

A native fails to find the elephant on which he depended to carry him through to his companions, and tying Carol in a hut, goes in search of the animal. He is killed by a lion. The pursuers find Carol, unconscious in the hut, with a great lion about to spring on her. The lion is killed by a bullet, and the girl rescued. Roy Watson, John Oaker, Thomas Morrissey, Margaret Gibson, Dave Allan and B. Singh compose the cast.

"In the Sunset Country." (Mustang. Two reels. Fri., Dec. 17.)—This is a rambling, not always coherent, Western drama featuring E. Forrest Taylor and Nell Franzen. While not in any way unusual, it is a fair Western subject. Lizette Thorne and Warren Ellsworth complete the cast.

Madge, a dance-hall girl, tires of Mark Henley, the proprietor of the saloon. She runs away, but is overcome by sickness near the cabin of Hal Newcomb, a prospector. He takes care of her for the night, but Henley, hearing of the episode, circulates stories derogatory to Hal's character. These slanders reach the ears of Helen, the school mistress, to whom Hal is engaged. She rushes to his cabin to find out the truth, and finds Henley there alone. He kidnaps her, and carries her off into the mountains. Meantime, Madge has come upon the scene, and substitutes herself for the bound and gagged school teacher. The saloonkeeper is about to kill the gril, when help, summoned by Helen, arrives.

"Spider Barlow's Soft Spot." (American. Fri., Dec. 17.)—The chief attraction of this picture is its timeliness for Yule-tide consumption. The plot and treatment are not extraordinary, but Winnifred Greenwood, George Field, Sid Algier and George Webb furnish acting of the usual excellence expected of them.

Spider and Spike, two burglars, deplore the fact that they cannot give the poor waifs living in the tenement with them a taste of real Christmas. But Spider, inspired with a novel idea, sets out with his pal to get some toys at any cost. Dressed in Santa Claus garb, they pass policemen unmolested, and strip some rich homes of innumerable trinkets. These bring joy to the hearts of the tenement kiddies.

"The Hold Up." (Cub. Fri., Dec. 17.)—Jerry (George Ovey) figures as a busy hero in this comedy. A note to Bessie, his sweetheart, is intercepted by Mamma, who keeps the appointment herself, and uses a rolling pin on Jerry. Bessie tips Jerry off that she is being taken on an auto trip, and Jerry disguises as a bandit and waits beside the trail.

Just before he can go into action a real bandit appears and Jerry figures as a rescuer. His heroism does not mollify mamma, however, and he is obliged to flee, taking the bandit's horse for the purpose. He is overtaken by the police at a country hotel, and lodged in the old familiar cell.

"Two Hearts and a Thief." (Beauty. Fri., Dec. 18.)—This is a comedy of the usual Beauty type, its featherweight plot being made interesting by the acting of Frank Borzage and Neva Gerber, supported by Lucille Ward and Rae Berger.

Jack Nelson, a clerk in the brokerage firm of Henry Winters, is in love with his employer's daughter. He writes a letter to Neva, his sweetheart, suggesting an elopement. He unwittingly gives this letter, instead of an order from Winters to buy K. T. O. stock, to the broker's Stock Exchange representatives. When the stock takes a big slump Winters thinks he is ruined, but the mistake of the clerk has saved him from bankruptcy, and he is willing to let the blunderer marry Nev..

"Cissy's Innocent Wink." (Casino, Sun., Dec. 19.)—This is a real clever comedy, written for and about Cissy Fitzgerald. She figures as the young wife of an aged deacon. She is troubled with a nervous affliction of the eye, which results on her distributing winks around at the party, and consequently collecting a crowd of men; which subsequently the party breaks up.

When the deacon is informed that his wife is carrying on a scandalous flirtation with one of the members of the congregation, he announces that unless the man in the case calls and apologizes within twenty-four hours, there will be trouble.

When the whole male population drops in to apologize, the deacon begins to investigate; then he learns that the trouble is purely nervous. Budd Ross and Charles Craig are also in the cast.

"The Bankhurst Victory." (Reliance. Two reels. Sun., Dec 19.)—A detective story, clustering around the robbery of a famous jewel. Mason, manager of the jewelry house, conspires with Hanson, a noted criminal, to steal the jewel. Mrs. Mason hears of the plot, and protests in vain against the plan. The next morning she is found stabbed to death.

Remar, a detective, discovers that a Miss Brown, stopping at a nearby hotel, is really Hanson's wife, and after the theft of the jewel he traces it to her. He pursues her and Hanson in a taxi, and when he reaches them, he attempts a capture but is stabbed. Assistance arrives, and the pursuit is continued. They are captured, and the jewel recovered. A. D. Sears, Alfred Paget, Jack Brammell, Irene Hunt and Margie Wilson compose the cast.

"The Clean Up." (American. Two reels. Mon., Dec. 20.)—During Edward Coxen's illness, Frank Borzage plays opposite Winnifred Greenwood, and the combination is excellent. The support, consisting of George Field, Lizette Thorne, and Al Fordyce, is very good. The plot is not wholly new, but under the skillful direction of Charles Bartlett it becomes quite absorbing.

Miriam, the daughter of John Barker, a wealthy politician, is engaged to George Prescott, a young newspaper reporter. When Prescott begins to expose the gambling operations that are going on in the city, Barker demands that his newspaper articles be given up, or that he break his engagement with Miriam. Seeing that Barker is one of the gambling coterie, Prescott calls him a crook, and departs.

Thinking that Prescott no longer loves her, Miriam starts to patronize the gambling parlors herself, until her father discovers it. Staggered by his daughter's waywardness, he decides to be on the reform side, and with the help of Prescott, he cleans up the city. Miriam and Prescott are then reunited.

"Making a Man of Johnny." (Beauty. Tues., Dec. 21.)—John Steppling, John Sheehan, and Carol Halloway puts lots of pep in this simple comedy. The bathing beach scene give an excellent opportunity for the display of fetching bathing costumes..

Johnny's uncle hopes to win the hand of Carol, belle of the beach in a summer resort. When it is reported that Johnny is also to visit the watering place, his uncle tells the girls that he is a self-conscious boob. But unknown to his uncle, Johnny makes a strong bid for Carol's favor. Finally the nephew goes to his avuncular relation and asks what he should do when he is in love with a girl who is being courted by someone else. The uncle replies, "Marry her, you simp." Following this advice Johnny marries Carol, much to his uncle's disgust.

"When William's Whiskers Worked." (Falstaff. Thurs., Dec. 23.)—Riley Chamberlain is, as usual, good in this polite comedy of errors. As father of the flowing white beard, he is revered as a patriarch. He forbids his daughter's marriage to the young man of her choice but as soon as he leaves town they elope. William loses his ticket and is thrown off the train.

He telegraphs to his daughter for money, but she has gone, and the message comes back to him for collect charges. In debt he is forced to take a job as bearded lady in a side-show. Their daughter's sweetheart finds him, and by aiding in his rescue, wins favor in his sight. Winifred Lane, George Marlo, Charles Emerson, Frances Keyes, Elice Jordon and John Lehnberg are also in the cast.

"The Pitch o' Chance." (Mustang. Two reels. Fri., Dec. 24.)—The acting and directing of Frank Borzage do much to make this the best Mustang release for some time. The story is good, and the supporting cast, including Jack Richardson, Lizette Thorne, and Helene Rosson, is very happily chosen.

"Rocky" Scott, a reckless, devil-may-care roisterer, one day wins all the money of "Kentuck," a cool gambler. Scott then suggests that "Kentuck" place his common-law wife, Nan, against the pile. This is done, and Scott wins the girl and the wad.

He rides off with Nan, but hearing that the gambler, rueing his bargain, is on his trail with a gun, he returns to meet the loser. Scott's better nature asserts itself, and he asks Nan to marry him. Realizing that her own life has not been wholly above reproach, she consents. When "Kentuck" sees their true love, he does not interfere.

"Author! Author!" (Mustang. Three reels. Sat., Dec. 25.)—Reviewed at length elsewhere in this issue.

"That Country Girl." (Beauty. Sat., Dec. 25.)—Neva Gerber, with Lucille Warde, William Carroll, and Nan Christy, lends attractiveness to this elementary story.

The country girl decides to visit her city relations, and they are horror-stricken, thinking that she will be an impossible hay-seed. When she arrives, well-dressed, pretty, and vivacious, they still look askance at her. But by discovering some gossip about each one of them she causes the haughty city folks to eat out of her hand in their eagerness to prevent a disclosure.

PATHE EXCHANGE INC.

"Pathe News," No. 96. (Wed. Dec. 1.)—The Liberty Bell passes through Buffalo, N. Y.; U. S. Consul Gaffney returns to New York from Munich; opening of the Buffalo-Troy canal; Elmer Oliphant, Army football player; funeral of Joseph Hillstrom, I. W. W. in Chicago; stock show in Alabama; hauling telescope casting up Mt. Wilson, Cal.; Henry Ford in Washington:

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Turkey Trot Day celebration in Alabama; British soldiers operate catapults for hurling bombs; German prisoners in Verdun, France; captured German guns exhibited in London; Pathe's Paris fashions.

"Pathe News," No. 97. (Sat., Dec. 4.)—Prize winning Ohio farmers march through the White House grounds headed by a ladies' band; Lord Mayor of London inspects Trinidad soldiers; children receive schooling in open air in Kansas City, Mo.; "Better Babies" parade in Watts, Cal.; Gov. Ferguson of Texas confers with Carranza in Mexico; scenes relative to the war from London; King George and the Prince of Wales visit the front, North Eastern France; the King and President Poincare review allied troops; the King confers with General Joffre; "Bubbling Bill," an animated cartoon.

"Picturesque Hanoi." (Pathe. Split reel. Mon., Dec. 6.)—A pleasing scenic in photocolor showing views of this ancient, though modernized town in French Indo-China. On the same reel with "Sugar Cane Growing."

"Sugar Cane Growing." (Pathe. Split reel. Mon., Dec. 6.)—In black and white this half-reel shows the sugar industry on the Mascarne Islands lying just east of Madagascar. It is an interesting number and not over-stocked with similar scenes. On the same reel with "Picturesque Hanoi."

"A Foozle at the Tea Party." (Phunphilm. Wed., Dec. 8.)—The Rolin company has made a very funny number here, by employing a golf course as the setting for the picture. On the Links Lonesome Luke impersonates Lord Smitem, meets Letty Lotsofcoin and is getting along fairly well when the angry lord shows up. It's a wonder someone hasn't realized the comedy that lies in a golf club before, as Luke and his associates, continually wielding the sticks, cut a most comical appearance.

"Deep Dyed Dubs." (Starlght. Sat., Dec. 11.)—Heinie and Louie amuse as usual in this number, which though familiar from first to last is comical because of the eccentric comedians. Heinie poses as a statue and Louie as a Baron and take possession of the wealthy Mrs. Moore's house, until the real statue and the real Baron put in their appearances. 8he comic possibilities in this plot are thick and fast and the Starlight performers have realized all of them.

"The New Adventures of J. Rufus Wallingford." (Pathe. Two reels. No. 11.)—This number, entitled "A Stoney Deal," shows the manner in which J. Rufus attempts to swindle James Squibble out of some property. Squibble is eleventh on the list that Wallingford and Blackie Daw have to settle with.

The smooth Rufus is partially successful in his mission as he manages to get about $15,000 from Squibble, but afterwards he discovers that he could have gotten much more and consequently he is quite chagrined. There are a good many scenes in this number that bear little relation to the main plot, but on the whole "A Stoney Deal" is very humorous.

"Pathe News." No. 94 (Pathe.)—Scenes of destruction in the wake of the Tornado in the middle west; boy scouts give demonstration of drill at Jamaica, L. I.; "Christy" Mathewson practices at clay pigeon shooting at Kansas City; Dr. Haiselden, of Chicago, records his decision in the defective baby case; Mr. and Mrs. W. F. Estes start life on the "back to nature" plan in the Maine woods; body of Booker T. Washington is borne to rest at Tuskegee, Ala.; prize winners in baby show at Greenwich, Conn.; students at Chicago enliven football game by introduction of novel floats; future sailormen of British navy in drill at Wallasey, England; wreck of schooner in gale off Swampscott, Mass.; big parade of Georgia Harvest Festival at Atlanta; barges on the Seine, near Paris are fitted out to carry wounded from the front; new giant crane in Chicago shops, easily lifts 200-ton locomotive.

"Pathe News." No. 95 (Pathe.)—Cat is replaced as mascot of the fruit liner Tenadores, by a jaguar kitten; woman's peace party at New York receives a check for $10,000 from Mrs. Henry Ford; Lord Mayor of London attends a memorial service for Edith Cavell at St. Paul's Cathedral; six U. S. army biplanes begin a 500-mile cross country flight at Ft. Sill, Okla.; Paris fashions in natural colors; eyewitness at the front gives pictures of drill with huge kites carrying specially constructed cameras; Brand Whitlock, U. S. Minister to Belgium, passes through New York; school boys in service as "juvenile cops" in New York streets; Evacuation Day is celebrated by the New York Old Guard by a flag-raising at the battery.

"A Bachelor's Christmas." (Rex. Three reels. Sun., Dec. 19.)—An appropriate Christmas release, in which sentiment overcrowds plot. Ben Wilson is featured under his own direction. Wilson is a better actor than director, as some portions of this release testify. Dorothy Phillips plays opposite. The picture is from a story by William Addison Lathrop.

"The Doomed Groom." (L-Ko. Sun., Dec. 19.)—This number features Fatty Voss as a blushing bride, May Emory and Henry Bergman. The male lead we do not know but he overworks himself in many of his scenes. A chase of a conventional sort closes the reel, rather inferior on the whole.

"Neal of the Navy." No. 14. (Panama. Two reels.)—With this installment, entitled "The Great Goal," the serial ends. The thrills last up to the last minute, when Hernandez and Inez reach Lost Isle, to find it inhabitated by a band of shipwrecked sailors, who have gained possesion of the fortune belonging to Annette.

Annette who arrives about the same time, is separated from her party, and finding her alone, Hernandez sacrifices her to the sailors for the sake of the fortune. She is rescued by Neal and a party of bluejackets. In the meantime the brute servant, through a blow, recovers his normal condition, and is revealed as Thomas Illington, Annette's long-lost father.

Recognizing Hernandez as the man responsible for all his troubles, Hernandez pursues him to the edge of a cliff, and finding himself without hope of escape, Hernandez plunges off the cliff to death. Illington and Anette come into possession of the vast fortune, and Neal and Annette are happily united.

"The New Adventures of J. Rufus Wallingford." No. 9. (Pathe. Two reels.)—"Apples and Eggbeaters" is the title under which J. Rufus and Blackie recover a part of the girls' stolen fortune from G. W. Slookum, the scheming country banker.

They find that Slookum holds a note of one Pushman, a manufacturer of eggbeaters, which the latter is unable to pay. So they finance Pushman, and soon an enormous business is being done by the Pushman company. The note is paid, and Slookum realized that there is real money in the concern.

So, when he gets an opportunity to buy out Pushman's interest for $60,000, he jumps at the chance. Blackie J. Rufus and the girls take the next train out of town, and leave Slookum in possession of the whole business, which is practically worthless.

"Ragtime Snapshots." (Phunphilms.)—This is an unusually amusing comedy staged in a photograph gallery. Luke and his partner, attracted by the pretty face of the photographer's clerk, get jobs as assistant photographers, and immediately turn things topsy turvey.

When the Two Dancing Dolls come in to be photographed their rivalry becomes intense. Then they become involved with two husky characters who enter the place, and are pursued up chimneys and across roofs. Trick photography has aided considerably in producing ludicrous situations and actions, and the fun is fast throughout.

UNIVERSAL PROGRAM

"Universal Animated Weekly," No. 197. (Universal. Wed., Dec. 15.)—Army of suffragists descends on the Sixty-fourth Congress; Great Northern, new Pacific liner, leaves San Francisco; new statue of Joan of Arc is unveiled in New York; noted resort town of Avalon, Catalina Island, goes up in $1,500,000 blaze; Ways and Means Committee of House of Representatives assemble in Washington; Labor Chief Samuel Gompers visits Universal City; Australian cadets, on tour of world, call on Mayor of New York; Universal stars show the latest thing in silk sweaters; wireless message from Germany is received at Chicago station, 5,600 miles away; scenes attending the battle of Agua Prieta, near Douglas, Ariz., out-door office to keep stenographers healthy is opened at Wellesley, Mass.; captured cannon, torpedo and mines are shown in London; Ambassador Gerard shown at his desk in Berlin; submarine built for Allies is interned at Charleston, Mass.; superdreadnaught Pennsylvania becomes flagship of Atlantic fleet.

"Father and the Boys." (Broadway Universal Feature. Five reels. Mon., Dec. 20.)—Reviewed at length in issue of Dec. 18.

"Love and a Savage." (Nestor. Mon., Dec. 20.)—In this Al Christie, comic, Lee Moran posing as a savage in the midst of civilization gives one of his best performances. In fact in "Love and a Savage," Christie has made a most excellent comedy which everyone will heartily enjoy. Betty Compson, the new Nestor beauty, Eddie Lyons and Ethyl Lynn fill the remaining principal roles.

"Christmas Memories." (Gold Seal. Three reels. Tues., Dec. 21.)—Reviewed at length in issue of Dec. 18.

"When Love Laughs." (Imp. Tues., Dec. 21.)—Not yet shown for review.

"From Beanery to Billions." (L-Ko. Two reels. Wed. Dec. 22.)—A burlesque on the melodrama again in which father and erring son are reunited through the latter's child. Then the wife must needs become accustomed to her stylish surroundings and the villain of course must be frustrated, which last is accomplished by way of a thrilling and funny chase. Alice Howell appears as the wife and cuts a ludicrous figure, carrying the picture despite occasional vulgarity.

"The Great Fear." (Laemmle. Wed., Dec. 22.)—A simple drama, very well put on by William Dowlan, with a cast which he heads, including Gloria Fonda and Lule Warrenton. A few of the scenes are a little overdone as regards sentimentality, but on the whole the picture is very pleasing. The setting of the grocery store is very realistic.

"One Hundred Years Ago." (Laemmle. Two reels. Thurs., Dec. 23.—One of those dramas in which characters of the present time are influenced in their course by apparitions of the past. The first part of the picture, which transpires in the early eighties is a costume drama, very well put on and interesting in its entirety.

The second part affords a good comparison and is satisfying in its happy finale. The story is by Anthony Coldeway, the directon by Donald MacDonald, while the cast includes Dorothy Davenport, Lee Hill and Rupert Julian.

"Monarchs of the Forest." (Powers. Split reel. Thurs., Dec. 23.)—A pictured vaudeville number showing the antics of Howard's trained bears and dogs. On the same reel with "Wild Bird Life."

"Wild Bird Life." (Powers. Split reel. Thurs., Dec. 23.)—An educational showing the lives of birds of the Atlantic coast including, swallows, sand pipers, hawks and petrels. It was very interesting, although the print shown was dim. On the same reel with "Monarchs of the Forest."

"A Tale of the C." (Victor. Three reels. Fri., Dec. 24.)—A comedy romance with many pleasant touches and most capable interpretation. Although containing little suspense, its comedy is of the best sort, while Mary Fuller and Paul Panzer do very pleasing work in the principal parts. Lucius Henderson directed from a scenario by Elaine Sterne.

"The Terrrible Truth." (Rex. Fri., Dec. 24.)—An interesting version of the eternal triangle laid in a beautiful country setting. Myrtle Gonzalez, Val Paul and Arthur Shirley lead the cast. Lynn Reynolds directed from a story by Harvey Gates

"When Rogues Fall Out." (Bison. Three reels. Sat., Dec. 25.)—Another Helen Holmes picture in which daring Helen for a time forsakes the telegraph operator's job and appears as the railroad president's daughter.

However, this fact does not deprive her of executing a brace of thrilling dare devil stunts—a drop from a bridge to a train beneath, and

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(Left and right) TWO SCENES FROM "SWEET ALYSSUM." (Center) A TENSE MOMENT IN "THE PRINT OF THE NAILS," TWO CURRENT OFFERINGS FROM THE SELIG STUDIOS

another drop from the drain to a trolley car.

L. D. Maloney also accomplishes much when he leaps from a train crossing the bridge, into the water. The story is of a different character than the majority of Miss Holmes' pictures. but it is always nteresting and bound to please her followers.

"Uncle Sam at Work," No. 1. (Powers. Sat., Dec. 25.)—Reviewed at length in issue of Dec. 18.

"When Three Is a Crowd." (Nestor. Sat., Dec. 25.)—By Al. Christie and produced by Horace Davey, this number is slightly too shallow, even for comedy use. There is no climax to the action, while the players do not seem to register well. Neal Burns, Billie Rhodes and Ed Burns are the leads, the latter appearing to poor advantage as an Englishman.

"Stronger Than Death." (Rex. Two reels. Sun., Dec. 26.)—This drama is based on a strong theme, but as produced with a great number of fantastical, visionary scenes is rather confusing at times. Joe DeGrasse made it from Bess Meredyth's scenario, The plot proper is intense, due in no small measure to the good acting of Louise Garbasse, Arthur Shirley and M. K. Wilson. Withal it will please, though the visionary scenes might possibly be made clearer.

"Greed and Gasoline." (L-Ko. Sun., Dec. 26.)—This comedy is based on a good idea which is overworked to an extent that is sometimes tiresome. The usual lively L-Ko climax is lacking. The cast is good, including Fatty Voss and another funny gentleman who appear as hoboes. Gertrude Selby and Reggie Morris are the Newlyweds who suffer from the blackmailing tactics of the other two.



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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, December 20, 1915.

BIOGRAPH—The Failure, D., 1000 (Re-issue)..... 19747
SELIG—Perkin's Pep Producer (Sixth of the Chronicles of Bloom Center), C., 2000..... 19743
SELIG—Hartney Merwin's Adventure, D., 1000..... 19748
***SELIG**—Hearst-Selig News Pictorial, No. 101, N., 1000. 19746
VITAGRAPH—Levy's Seven Daughters, C., 1000..... 19745

Tuesday, December 21, 1915.

BIOGRAPH—Packer Jim's Guardianship, D., 2000..... 19752
ESSANAY—The Danger of Being Lonesome, D., 2000.. 19749
KALEM—The Bandits of Macaroni Mountains, C., 1000. 19751

Wednesday, December 22, 1915.

BIOGRAPH—The Tides of Retribution, D., 3000..... 19757
ESSANAY—Canimated Nooz Pictorial, No. 3, Cart., and Sc., Split Reel..... 19756
KALEM—A Bushranger at Bay (Fifth of the "Stingaree" Series), D., 2000..... 19754

Thursday, December 23, 1915.

LUBIN—Beyond All Is Love, D., 3000..... 19760
MINA—The Little Puritan, C., 1000..... 19764
***SELIG**—Hearst-Selig News Pictorial, No. 102, News, 1000 19763

Friday, December 24, 1915.

EDISON—Blade o' Grass, D., 3000..... 19765
KALEM—The Oriental's Plot (Ninth of the Ventures of Marguerite), D., 1000..... 19768
VIM—Mixed and Fixed, C., 1000..... 19770
VITAGRAPH—Is Christmas a Bore? C., 1000..... 19769

Saturday, December 25, 1915.

ESSANAY—The Woman with a Rose, D., 3000..... 19771
KALEM—A Boy at the Throttle (An Episode of the H. of H. Series), D., 1000..... 19778
LUBIN—No Smoking, C., 1000..... 19774
SELIG—The Sacred Tiger of Agra, D., 1000..... 19779
VITAGRAPH—The Thirteenth Girl, D., 3000..... 19775

UNIT PROGRAM

Monday, December 20, 1915.

VITAGRAPH—On Her Wedding Night, D., 4000.....U-1000
The Patent Food Conveyor, C., 1000.....U-1004

Wednesday, December 22, 1915.

LUBIN—Heartaches, D., 4000.....U-1005
Otto's Cabaret, C., 1000.....U-1009

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, December 27, 1915.

BIOGRAPH—Heredity, D., 1000 (Re-issue).....
SELIG—The Making of Crooks, D., 3000.....
***SELIG**—Hearst-Selig News Pictorial, No. 103, N., 1000.
VITAGRAPH—He Got Himself a Wife, C., 1000.....

Tuesday, December 28, 1915.

ESSANAY—Brought Home, D., 2000.....
KALEM—The Caretaker's Dilemma, C., 1000.....

Wednesday, December 29, 1915.

BIOGRAPH—The Woman of Mystery, D., 3000.....
ESSANAY—The Fable of the Heir and the Heiress, C., 1000 .....
KALEM—The Taking of Stingaree (Sixth of the "Stingaree" Series), D., 2000.....

Thursday, December 30, 1915.

LUBIN—Title Not Reported.....
MINA—Title Not Reported.....
***SELIG**—Hearst-Selig News Pictorial, No. 104, N., 1000.

Friday, December 31, 1915.

EDISON—The Matchmakers, D., 3000.....
KALEM—The Spy's Ruse (Tenth of the Ventures of Marguerite), D., 1000.....
VIM—Chickens, C., 1000.....
VITAGRAPH—By Might of His Right, C., 1000.....

Saturday, January 1, 1916.

ESSANAY—Prisoner at the Bar, D., 3000.....
KALEM—At the Risk of Her Life (An Episode of the H. of H. Series), D., 1000.....
LUBIN—Title Not Reported.....
SELIG—The Manicure Girl, 1000.....
VITAGRAPH—Tried for His Own Murder, D., 3000...

UNIT PROGRAM

Monday, December 27, 1915.

VITAGRAPH—The Making Over of Geoffrey Manning, D., 4000 .....
The Pest Vamooser, C., 1000.....

Wednesday, December 29, 1915.

LUBIN—Titles Not Reported.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

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Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF CURRENT WEEK

Monday, December 20, 1915.

AMERICAN—The Clean Up, D., 2000 04292
FALSTAFF—When Williams' Wiskers Worked, C., 1000 04307
NOVELTY—The Fiddler, 1000 04295

Tuesday, December 21, 1915.

THANHOUSER—Ambition, D., 3000 04296
GAUMONT—See America First, No. 15 Sc., Split Reel, and Keeping Up with the Joneses, Car 04299
BEAUTY—Making a Man of Johnnie, C., 1000 04300

Wednesday, December 22, 1915.

CENTAUR—The Mystery of Carter Breene, D., 3000 .. 04301
NOVELTY—The Innocent Sandwich Man, C., and Between Lakes and Mountains, Sc., Split Reel 04304

Thursday, December 23, 1915.

CENTAUR—The Winning of Jess, D., 1000 04305
FALSTAFF—Toodles, Tom and Trouble, C., 1000 04294
MUTUAL—Mutual Weekly, No. 51, News, 1000 04308

Friday, December 24, 1915.

MUSTANG—The Pitch o' Chance, D., 2000 04309
AMERICAN—Yes or No, D., 1000 04311
CUB—Hearts and Clubs, C., 1000 04312

Saturday, December 25, 1915.

MUSTANG—Author! Author! Com.-D., 3000 04313
BEAUTY—That Country Girl, Com.-D., 1000 04316

Sunday, December 26, 1915.

RELIANCE—The Decoy, D., 2000 04317
CASINO—Hunting, C., 1000 04319

RELEASES OF COMING WEEK

Monday, December 27, 1915.

AMERICAN—The Tragic Circle, D., 2000 04320
FALSTAFF—Una's Useful Uncle, C., 1000 04322
NOVELTY—Title Not Reported .....

Tuesday, December 28, 1915.

THANHOUSER—The Last Performance, D., 3000 04324
GAUMONT—See America First, No. 15, Sc., and Keeping Up with the Joneses, Cart., Split Reel 04327
BEAUTY—Kiddus, Kids and Kiddo, C., 1000 04328

Wednesday, December 29, 1915.

RIALTO—A Prince of Yesterday, D., 3000 04329
NOVELTY—Title Not Reported 04332

Thursday, December 30, 1915.

CENTAUR—The Terror of the Fold, D., 2000 04333
FALSTAFF—Foolish Fat Flora, C., 1000 04334
MUTUAL—Mutual Weekly, No. 52 04336

Friday, December 31, 1915.

MUSTANG—The Cactus Blossom, D., 2000 04337
AMERICAN—The Mender, D 04339
CUB—Title Not Reported 04340

Saturday, January 1, 1916.

CLIPPER—The Wrath of Haddin Towers, D., 3000 04341
BEAUTY—Settled Out of Court, C., 1000 04344

Sunday, January 2, 1916.

RELIANCE—The Law of Success, D., 2000 04345
CASINO—The Girls' Color Scheme 04347

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSAL SPECIAL FEATURE—The Tenement House Evil (Second Episode of "Graft"), D., 2000. 01071

Monday, December 20, 1915.

BROADWAY UNIVERSAL FEATURE—"Father and the Boys," Com., D., 5000 01055
NESTOR—Love and a Savage, C., 1000 01056

Tuesday, December 21, 1915.

GOLD SEAL—"Christmas Memories," D., 3000 01057
IMP—When Love Laughs, C., 1000 01058

Wednesday, December 22, 1915.

LAEMMLE—The Great Fear, D., 1000 01059
L-KO—From Beanery to Billions, C., 2000 01060
ANIMATED WEEKLY—Weekly No. 198, News, 1000. 01061

Thursday, December 23, 1915.

LAEMMLE—One Hundred Years Ago, D., 2000 01062
POWERS—Howard's Monarchs of the American Forest, Vaud., and Wild Bird Life, Ed., Split Reel ... 01063

Friday, December 24, 1915.

REX—The Terrible Truth, D., 1000 01064
VICTOR—"The Tale of the C.," Com. D., 3000 01065

Saturday, December 25, 1915.

BISON—When Rogues Fall Out, D., 3000 01066
POWERS—Uncle Sam at Work, No. 1 01067
NESTOR—When Three Is a Crowd, C., 1000 01068

Sunday, December 26, 1915.

REX—Stronger Than Death, D., 2000 01069
L-KO—Greed and Gasoline, C., 1000 01070

RELEASES OF COMING WEEK

UNIVERSIAL SPECIAL FEATURE—"The Traction Grab" (Third Episode of "Graft"), D., 2000 01088

Monday, December 27, 1915.

BROADWAY UNIVERSAL FEATURE—The Nature Man or a Struggle for Existence, D., 5000 01072
NESTOR—Some Chaperone, C., 1000 01073

Tuesday, December 28, 1915.

GOLD SEAL—As the Shadows Fall, D., 2000 01074
LAEMMLE—The Evil of Suspicion, D., 2000 01075

Wednesday, December 29, 1915.

VICTOR—Father's Child, C., 3000 01076
L-KO—A Scandal at Sea, C., 1000 01077
ANIMATED WEEKLY—Weekly No. 199, News, 1000. 01078

Thursday, December 30, 1915.

LAEMMLE—The Little Upstart, D., 3000 01079
BIG U—Babbling Tongues, D 01080

Friday, December 31, 1915.

IMP—A Tribute to Mother, D., 2000 01081
NESTOR—Flivver's Terrible Past, C., 1000 01082

Saturday, January 1, 1916.

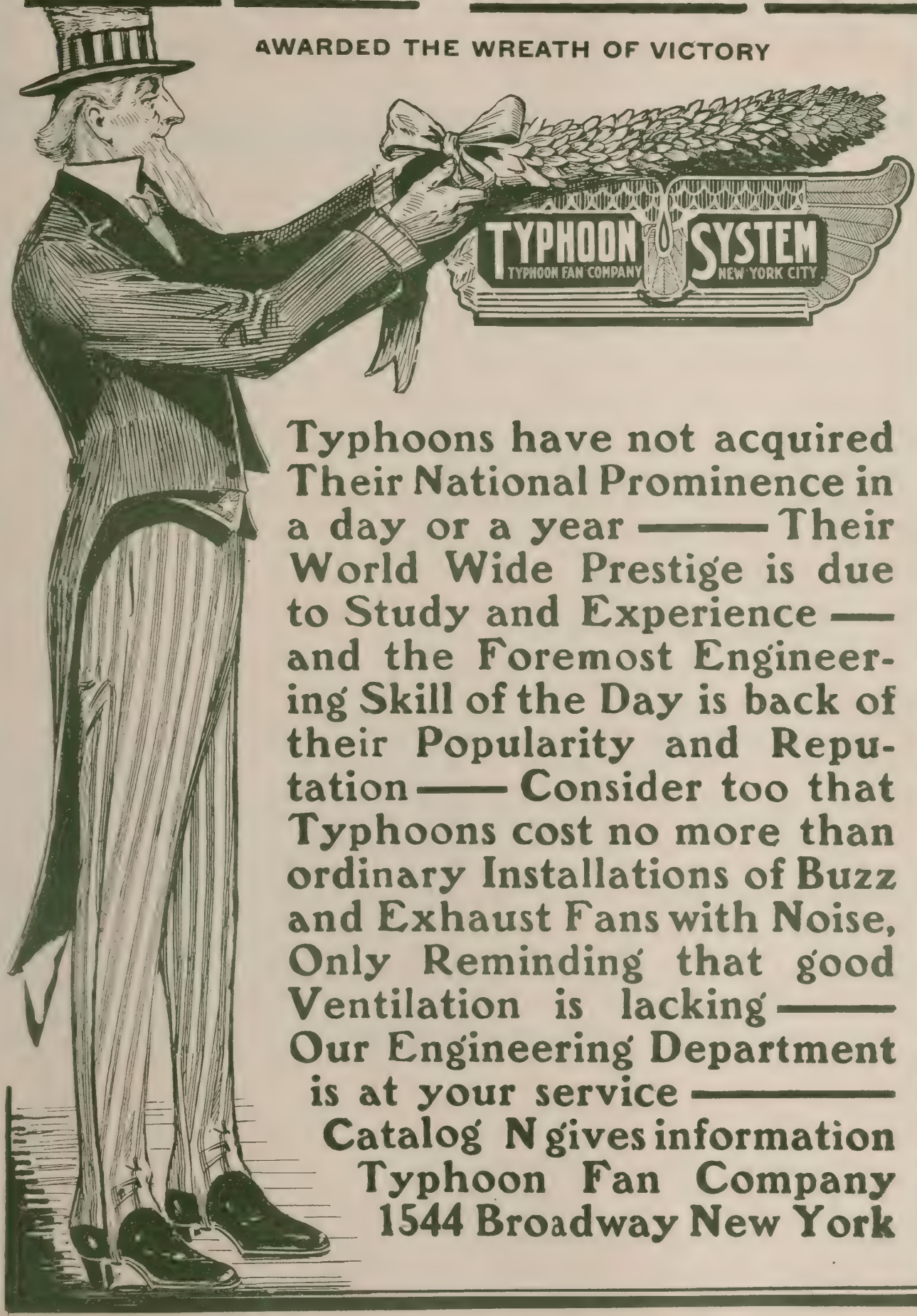
BISON—The Dawn Road, D., 2000 01083
POWERS—Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin") 01084
JOKER—Lemonade Aids Cupid, C., 1000 01085

Sunday, January 2, 1916.

BIG U—The Honor to Die, D., 3000 01086
L-KO—Pants and Petticoats, C., 1000 01087

TYPHOON COOLING & VENTILATING SYSTEM

AWARDED THE WREATH OF VICTORY



Typhoons have not acquired Their National Prominence in a day or a year ——— Their World Wide Prestige is due to Study and Experience —— and the Foremost Engineering Skill of the Day is back of their Popularity and Reputation —— Consider too that Typhoons cost no more than ordinary Installations of Buzz and Exhaust Fans with Noise, Only Reminding that good Ventilation is lacking ——— Our Engineering Department is at your service ———

Catalog N gives information

Typhoon Fan Company
1544 Broadway New York

Release Dates for Ready Reference

ASSOCIATED SERVICE

Week of November 22, 1915.

The Fighting Minister, D., 2000....Santa Barbara
The Bitter Cup, D., 2000.....Ramona
A Friend in Need, D., 2000.....Alhambra
The Goat, D., 2000.....Empire
The Parson Slips a Cog, C., 1000.....Atlas
Ike Goes to the Front, C., 1000.....Federal
Sammy, the Cub Reporter, C., 1000.....Banner
The Courting of Miss Fortune, C., 1000.....Deer

Week of November 29, 1915.

The Yellow Streak, D., 2000.....Santa Babara
The Comeback, D., 2000.....Ramona
The Bitter Dregs, D., 2000.....Alhambra
The Rescue, D., 2000.....Empire
Ike With the German Army, C., 1000.....Atla
Elsie's Ambition, C., 1000.....Federal
Aunt Tillie's Elopment, C., 1000.....Banner
Rube's Delirium, C., 1000.....Deer

Week of December 6, 1915.

A Slave Mammon, D., 2000.....Santa Barbara
Cleansing Waters, D., 2000.....Ramona
When a Man Is Married, D., 2000....Alhambra
The Rider of the Plains, D., 2000.....Empire
The Mishap, C., 1000.....Atla
Ike Captures a Fort, C., 1000.....Federal
His Middle Name Was Trouble, C., 1000.Banner
Silk Stocking Romance, C., 1000.....Deer

GENERAL FILM PROGRAM

BIOGRAPH

12— 1. The Hungarian Nabob, D.....4000
12— 2. His Emergency Wife, C.....1000
12— 3 My Hero, D. (Reissue).....1000
12— 7. A Woman Without a Soul, D.....2000
12— 8. A Poor Relation, D.....3000
12— 9. The Masterful Hireling, D.....1000
12—10. The Painted Lady, D. (Reissue).....1000
12—14. Her Step Children, D.....2000
12—15. Divorcons, Com.-D. 4000
12—16. Cupid Entangled, Com.-D.....1000
12—17. Fate, D. 1000
12—20. The Failure, D. (Re-issue).....1000
12—21. Packer Jim's Guardianship, D.....2000
12—22. The Tides of Retribution, D.....3000

EDISON

12— 3. Life's Pitfalls, D.....3000
12— 4. The Sufferin' Baby, C., and Microscope Pond Life, Ed.....Split reel
12— 8. Mary, D. 1000
12—10. Her Inspiration, D.....3000
12—11. The Lone Game, D.....1000
12—15. History of the Big Tree, Ed., The Black's Mysterious Box, and the Hicks in Nightmare Land, Cartoons .....Split reel
12—17. The Hand of the Law, D.....3000
12—18. Santa Claus Versus Cupid, Com.-D..1000
12—24. Blade o' Grass, D.....3000

ESSANAY

11—25. It Happened in Snakeville, C.....1000
11—26. Broncho Billy's Love Affair, D.....1000
11—27. The Edge of Things, D.....3000
11—29. The Night of Souls, D.....3000
11—30. The Losing Game, D.....3000
12— 1. The Fable of the Low Down Expert on the Subject of Babies, C.....1000
12— 2. Jack Spratt and the Scales of Love, C.1000
12— 3. The Burglar Godfather, D.....1000
12— 4. On the Private Wire, D.....2000
12— 7. The Power of Publicity, D.....2000
12— 8. Dreamy Dud in Love, C., Cartoon...1000
12— 9. The Merry Models, West. C.....1000
12—10. The Escape of Broncho Billy, D.....1000
12—11. Blind Justice, D.....3000
12—14. Reckoning Day, D.....3000
12—15. The Fable of Sister Mae Who Did as Well as Could Be Expected, C..1000
12—16. Snakeville's Champion, C.....1000
12—17. Broncho Billy's Marriage, D.....1000
12—18. A Christmas Revenge, West D....2000
12—21. The Danger of Being Lonesome, D..2000
12—22. Canimated Nooz Pictorial No. 3, Cart. and Scenic, Split reel.....1000
12—25. The Woman with a Rose, D.....3000

KALEM

12— 6. The Money Gulf, D.....3000
12— 7. Minnie, the Tiger, C.....1000
12— 8. The Black Hole of Glenranald (Third of the "Stingaree" Series), D.....2000
12—10. The Ancient Coin (Seventh of the Adventures of Marguerite), D.....1000
12—11. Crossed Wires (An Episode of the H. of H. Series), D.....1000
12—13. The Glory of Youth, D.....4000
12—14. Almost a King, C.....1000
12—15. To the Vile Dust (Fourth of the "Stingaree" Series), D.....2000
12—17. The Secret Message (Eighth of the Ventures of Marguerite), D.....1000
12—18. The Wrong Train Order (An Episode of the H. of H. Series), D.....1000
12—21. The Bandits of Macaroni Mountains, C. 1000
12—22. A Bushranger at Bay (Fifth of the "Stingaree" Series), D. 2000
12—24. The Oriental's Plot (Ninth of the Ventures of Marguerite), D.....1000
12—25. A Boy at the Throttle (An Episode of the H. of H. [illegible]

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Selig, Vitagraph, Vita-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin [illegible]
Thursday—Essanay, Lubin, Mina.
Friday—Edison, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, [illegible] Vitagraph.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Club.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

LUBIN

12— 1. The Taint, D.....3000
12— 2. The Silent Man, D.....2000
12— 3. With Stolen Money, D.....1000
12— 4. And the Parrot Said: "? ? ? ?" C...1000
12— 6. The Other Sister, D.....1000
12— 7. Playing the Same Game, C.....1000
12— 8. The Web of Hate, D.....2000
12— 9. The Ogre and the Girl, D.....3000
12—10. The Stool Pigeon, D.....1000
12—11. Bashful Billie, C.....1000
12—13. The Moment Before Death, D.....1000
12—14. The Great Detective, C.....1000
12—15. The Inner Chamber, D.....3000
12—16. A Thief in the Night, D.....2000
12—17. Sweeter Than Revenge, D.....1000
12—18. An Unwilling Burglar, C.....1000
12—23. Beyond All Is Love, D.....3000
12—25. No Smoking, C.....1000

UNIT PROGRAM—LUBIN

12—22. Heartaches, D. 4000
12—22. Otto's Cabaret, C. 1000

MINA

12— 2. The $50,000 Policy, C.....1000
12— 6. 45 Minutes from Nowhere, C., and Why Hubby Grows Bald, Cart..Split reel
12— 9. 45 Minutes from Nowhere, C., and Why Hubby Grows Bald, Cart..Split reel
12—16. When the Big Show Struck Squeedunck, C. 1000

HEARST-SELIG NEWS PICTORIAL
Issued every Monday and Thursday.

SELIG

12— 2. The Love of Loti San, D.....3000
12— 4. A Jungle Revenge, D.....1000
12— 6. The Run on Percy (Fifth of the Chronicles of Bloom Center), C....2000
12— 7 Orders, D. 1000
12— 11 The Baby and the Leopard, D.....1000
12— 13 The Coquette's Awakening, D.....2000
12— 14 On the Eagle Trail, D.....1000
12— 16 The Golden Spurs, D.....2000
12— 18 Jungle Justice, D.....1000
[illegible] Chronicles of Bloom Center), C...2000
[illegible] Hartney Merwin's Adventure, D.....1000
[illegible] The Sacred Tiger of Agra, D.....1000

VITAGRAPH

11—27. A Model Wife, Com.-D.....2000
11—29. One Plus One Equals One, Com.-D...1000
11—30. The Mystery of the Empty Room, D..2000
12— 1. A Scandal in Hickville, C.....1000
12— 2. The Conquest of Constantia, Com.-D.1000
12— 3. The Home Cure, C.....1000
12— 4. Cal Marvin's Wife, D.....3000
12— 6. Her Last Flirtation, C.....1000
12— 7. Wasted Lives, D.....3000
12— 8. Sonny Jim's First Love Affair, Com.-D. 1000
12— 9. Sam's Sweetheart, D.....1000
12—10. Roony's Pipe Dream, C.....1000
12—11. Hughey of the Circus, C.....2000
12—13. Benjamin Bunter, Book Agent, Com.-D. 1000
12—14 A Question of Right or Wrong, D..2000
12—15 The Faith of Sonny Jim, Com.-D....1000
12—16 The Flower of the Hills, D.....1000
12—17 The Deceivers, C.....1000
12—18 A Man's Sacrifice, D.....3000
[illegible] Lovey's Seven Daughters, C.....1000
[illegible] Is Christmas a Bore? C.....1000
12— The Thirteenth Girl, D.....3000
[illegible]
[illegible] *On Her Wedding Night, D.....4000*
[illegible]

KRITERION PROGRAM

Re-Releases Week of November 22, 1915.

The Adventurer, D., 2000.....Paragon
Billy Now a Medico, C., 1000.....Santa Barbara
Environment, D., 2000.....Alhambra
A Disappointed Suitor, C., 1000.....Thistle
The Bigot, D., 2000.....Santa Barbara
Oh, Those Kids! C., 1000.....C. K.
Struck Oil, D., 2000.....Monty
Poor Little Rich Man, C., 1000.....Punch
None So Blind, D., 2000.....Trump
Krit Komic Kartoon, Cart., and Making a Great Newspaper, Ed., Split reel.....Pyramid
His Pardner's Sacrifice, D., 2000.....Navajo
The Painted Anarchist, C., 1000.....Alhambra

Re-Releases Week of November 29, 1915.

The Witness, D., 2000.....Paragon
Billy Puts One Over, C., 1000....Santa Babara
Big Hearted John, D., 2000.....Alhambra
Sherlock Boob Detective, C., 1000..Santa Babara
The Keeper of the Flock, D., 2000..Santa Babara
The Unloaded 45, C., 1000.....C. K.
The Western Border, D., 2000.....Monty
Catching a Speeder, C., 1000.....Punch
Father and Son, D., 2000.....Trump
Such a War, C., 1000.....Pyramid
A Mask, a Ring and a Pair of Handcuffs, D. 2000 .....Navajo
Syd, the Bum Detective, C., 1000.....Alhambra

MUTUAL FILM PROGRAM

AMERICAN

11—15. The Substituted Minister, D.....2000
11—19. Drifting, D. 1000
11—22. The Key to the Past, D.....2000
11—26. The Bluffers, D.....1000
11—29. The Silver Lining.....2000
12— 3. Spider Barlow Cuts In, C.-D.....1000
12— 6. The Water Carrier of San Juan, D..2000
12—10. A Broken Cloud, D.....1000
12—13. The Solution of the Mystery, D....2000
12—17. In the Sunset Country, D.....2000
12—20. The Clean Up, D.....2000
12—24. Yes [illegible] No, D.....

OUR OWN REVIEW
Of "THE OTHER GIRL"

RAVER FILM CORPORATION SUBMIT

"THE OTHER GIRL"

By [illegible] THOMAS

Staged by
PERCY WINTER
In 298 Scenes

PRINCIPAL PLAYERS IN THE CAST

FRANK SHELDON, [illegible]
"Kid Garvey".....Mr. James J. Corbett
REV. CLIFTON BRADFORD.....Mr. Paul Gilmore
HENRY WATERMAN, Banker.....Mr. Horace Vinton
THADDEUS FULTON .....Mr. Mortimer Martini
JUDGE NEWTON BATES.....Mr. Louis Thiel
REGINALD LUMLEY, Society Fop.....Mr. Rawland Ratcliffe
ARTHUR TAYLOR, Reporter.....Mr. Henry Redding
THOMAS ROBINSON, Butler.....Mr. Ten Eyck Clay
MRS. WATERMAN.....Miss Mona Ryan
CATHERINE FULTON .....Miss Becky Bruce
ESTELLE KITTREDGE.....Miss Edith Luckett
MYRTLE MORRISON, Vaudeville Headliner..Miss Frances Thompson
ANNE MURPHY, the Cook.....Miss Lizzie McCall
WILLIAM MULDOON .....Himself

It must be candidly admitted that "The Other Girl" is not the greatest picture ever produced. It lacks the spectacular ponderosity of "Cabiria," the seductiveness of "Carmen," the sensuous appeal of the nude. Its comedy is not broad farce or slap-stick. It lacks grim death and daring leaps. The photography is not flawless, nor is its direction absolutely masterful.

But, for consistency of story, direction, acting and photography it stands out a worthy first production. Its name and the name of its author, Augustus Thomas, its great success enjoyed on the oral stage and the wide popularity of its principal artists are assets that make "The Other Girl" a splendid commercial proposition. It is a wholesome sort of drama sprinkled with natural humor. Its scenes are splendidly staged and the large cast is made up of distinctive types. Perhaps the most prominent among the players is James J. Corbett, erstwhile champion of the world, and popular hero actor. His "Kid Garvey" of the Thomas play is refreshing in its originality. Mr. Corbett's acting is natural and convincing, and he fits the part assigned him like a glove.

Paul Gilmore's "Rev. Bradford" is a delight. Even when one considers the long line of important parts Mr. Gilmore has essayed in the past it is not difficult to say this is his greatest achievement.



[illegible], one [illegible] and [illegible] a famous health builder, looms up prominently in the story's telling.

Edith Luckett and Becky Bruce, popular young leading women of the legitimate stage, do fine justice to difficult and exacting roles.

The supporting principals fully anticipate the author's ideals and render [illegible]

An automobile accident on crowded Broadway, numerous fistic encounters between "Kid Garvey" and others, and an imposing theatre interior are among the "big" situations displayed, including a clever visualization of Corbett's early struggles to attain prominence and wealth.

Realistic settings evidently prepared without regard for expense impress one with the thought that Raver-Thomas productions are not to be stinted.

"The Other Girl" is no doubt a splendid entertainment and should be a success. It has a valuable title, its author is renowned, its stars are famous and its story consistently told by professionals. The public will appreciate this kind of picture.

BOASTING

about one's own picture might be construed as an indication of over-confidence.

A NEW VENTURE

should be signalized by definite, conservative statements—pessimistic perhaps—but so carefully prepared as not to mislead.

The satisfaction of giving more than one promises is much greater than that gained by promising more than one is able to deliver.

DECEIVING

the exhibitor is as fatal to the deceiver as misleading the public.

Therefore, with apologies to Harrison, Milne, Denig, Thew, Judson, Cooper, Blaisdell, Condon, "Sime," Holcomb, Smith, Buckley, Ennis and Grau, and other worthy critics, "The Other Girl" suffers its first review.

READY FOR RELEASE SOON

RAVER FILM CORP. HARRY R. RAVER President

World's Tower Building

New York

Release Dates for Ready Reference

BEAUTY

11—23. The Drummer's Trunk, C.....1000
11—27. Cupid Beats Father, C.....1000
11—30. Billy Van Deusen and the Merry Widow, C. 1000
12— 4. Making Over Father, C.....1000
12— 7. Pretenses, C. D.....1000
12—11. Nobody's Home, C.....1000
12—14. A Girl, a Guard and a Garret, Com.-D. 1000
12—18. Two Hearts and a Thief, C.....1000
12—21. Making a Man of Johnnie, C.....1000
12—25. That Country Girl, Com.-D.....1000

CASINO

11—28. The Widow Wins, C.....1000
12— 5. A Tangle in Hearts, C.....1000
12—12. Curing Cissy, C.....1000
12—19. Cissy's Innocent Wink, C.....1000
12—26. Cissy's Christmas Turkey, C.....1000

CENTAUR

12— 9. Stanley in Darkest Africa (Animal D.) .....2 reels
12—16. The Arab's Vengeance (Animal D.).2 reels
12—23. The Winning of Jess (Animal D.)..2 reels
12—30. The Terror of the Fold (Animal D.).2 reels
12—16. The Arab's Vengeance, D.....2000
12—23. The Winning of Jess, D.....1000

CENTAUR STAR FEATURES

12—22 The Mystery of Carter Breene, D ..3000

CLIPPER

11—20. The Winning Hand, D.....3000
12—11 Curly, D. 3000

CUB

11—26. A Deal in Indians, C.....1000
12— 3. A Shot Gun Romance, C.....1000
12—10. Doctor Jerry, C.....1000
12—17. The Knockout, C.....1000
12—24 Hearts and Clubs, C.....1000

FALSTAFF

11—18. A Cunning Canal-Boat Cupid, C.....1000
11—22. The Postmaster of Pineapple Plains, C. 1000
11—25. The Villainous Vegetable Vender, C..1000
12— 9. Clarence Cheats at Croquet, C.....1000
12—13. The Conductor's Classy Champion, C.1000
12—16. Bill Bunks the Bandit, C.....1000
12—20. When William's Whiskers Worked, C.1000
12—23 Toodles, Tom and Trouble, C.....1000

GAUMONT

11—30. See America First, No. 12, and Keeping Up with theJoneses, Sc. and Cart. .....Split reel
12— 7. See America First, No. 13, and Keeping Up with the Joneses, Sc. and Cart. .....Split reel
12—14. Seeing America First, No. 14 (Pittsburgh and the Steel Mills), Sc., and Keeping Up with the Joneses, Cart. .....Split reel
12—21 See America First, No. 15, Sc., and Keeping Up with the Joneses, Car. Split reel

MUSTANG

12— 3. Broadcloth and Buckskin, C.-D.....2000
12— 4. Film Tempo, C.-D.....3000
12—10. There's Good in the Worst of Us, D..2000
12—17. In the Sunset Country, D.....2000
12—24. The Pitch o' Chance, D.....2000
12—25. Author! Author! Com.-D.....3000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

12— 8. The Army and Navy Football Game, 1915 1000
12—13. The Book Agent, C.....1000
12—15. A Musical Mix-Up, C.....1000
12—20. The Fiddler 1000
12—22. The Innocent Sandwich Man, C., and Between Lakes and Mountains, Sc. Split reel

RELIANCE

11—28. The Friends of the Sea, D.....2000
12— 5. The Stab, D.....2000
12— 8. Her Mother's Daughter, D.....3000
12—12. The Wayward Son, D.....2000
12—19. The Bankhurst Mystery, D.....2000
12—26. The Law of Success.....2000

RIALTO

11— 3. The Devil's Darling, D.....3000
11—17. The New Adam and Eve, D.....3000
12— 1. Lessons in Love, C.....3000
12—15 The Ace of Death, D.....3000

THANHOUSER

11—21. Beneath the Coat of a Butler, D.....1000
11—23. The Baby and the Boss, C.-D.....2000
11—28. All Aboard, C.....1000
11—30. The Crimson Sabre, D.....2000
12— 5. The House Party at Carson Manor, D. 1000
12— 7. His Vocation, Circus D.....1000
12—12. Her Confession, D.....1000
12—14. An Innocent Traitor, D.....2000
12—19. The Necklace of Pearls, D.....1000
12—21. Ambition, D. 3000

THANOPLAY

11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000
12—18. His Majesty the King, Com.-D.....3000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of December 13, 1915.

New Adventures of Wallingford, No. 11, C., 2000 .....Pathe
Climbing Mt. Blanc, Scenic, 1000.....Globe
Ruses, Rhymes, Roughnecks, C., 1000..Phunphilms
Beloved Vagabond, D., 6000.....G. R. Plays
More Deadly Than the Male, C., 1000..Starlight
The Red Circle, No. 1, D., 2000.....Balboa

Week of December 20, 1915.

New Adventures of Wallingford, No. 12, C., 2000 .....Pathe
Animal Movements Analyzed, Col. Ed., and a Tea Plantation (Java), Ed. Split reel .....Photocolor-Globe
Peculiar Patient's Pranks, C., 1000.Phunphilms
The War God's Decree, D., 3000.....Victory
The Board-Bill Dodgers, C., 1000.....Starlight
The Red Circle No. 2, "Pity the Poor," D., 2000 .....Balboa
(Special) 12—24. Life of Our Saviour.....5 reels

Week of December 27, 1915.

New Adventures of Wallingford, No. 13, C., 2000 .....Pathé
Col. Heeza Liar, Nature Faker, Cart., California's Rocky Shores, Col. Sc. (See America First) Split reel.....Photocolor
Lonesome Luke, Social Gangster, C., and Where the Trees Are Stone (See America First) Sc., Split reel.....Phunphilms
Chasing 'em Out in the Open, C., 1000..Starlight
The Red Circle, No. 3, "Twenty Years Ago," D, 2000.....Balboa

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

10—21. The Greater Courage, W. D.....2000
10—28. The Flag of Fortune, D.....2000
11— 4. The Markswoman, D.....1000
11—11. Hearts That Are Human, D.....3000
11—24. The Trap that Failed, D.....1000
12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com. D..1000

BISON

11— 6. The Mettle of Jerry, D.....2000
11—13. What the River Foretold, D.....3000
11—20. The Heart of a Tigress, D.....3000
11—27. A Desperate Leap, D.....2000
12— 4. The Connecting Link, West.-D.....2000
12—11. The Lion's Ward, Animal D.....3000
12—18. His Real Character, W. D.....2000
12—25. When Rogues Fall Out, D.....3000

BROADWAY UNIVERSAL FEATURES

11—15. Colorado, D. 5000
11—22. My Old Dutch, D.....5000
11—29. The Supreme Test, D.....1000
12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000

GOLD SEAL

11—16. Manna, D. 2000
11—23. In Search of a Wife, D.....2000
11—30. The Phantom Fortune, D.....3000
12— 7. Idols of Clay, D.....3000
12—14. Lord John in New York (Adventure No. 1 of Lord John's Journal), D.4000
12—21. "Christmas Memories," D.....3000

IMP

11— 9. Getting His Goat, C.....1000
11—16. Bill's Plumber and Plumber's Bill, C..1000
11—19. Blood Heritage, D. 3000
11—23. When Willie Went Wild, C.....1000
11—26. Man or Money? D.....3000
11—30. Safety First and Last, C.....1000
12— 7. Slim, Fat or Medium, C.....1000
12—10. The Little Lady Across the Way, Com. D. 2000
12—14. Almost a Papa, C.....1000
12—17. The Vacuum Test, D.....1000
12—21. When Love Laughs, C.....1000

JOKER

10—16. A Millionaire for a Minute, C.....1000
10—23. Pete's Awful Crime, C.....1000
10—30. A Day at Midland Beach, C.....1000
11— 6. His 20th Century Susie, C.....1000
11—20. Chills and Chicken, C.....1000
11—27. Dad's Awful Crime, C.....1000
12— 4. Title Not Yet Decided.
12—11. Slightly Mistaken, C.....1000
12—18. Title Not Reported.....

LAEMMLE

11—14. The Masked Substitute, D.....2000
11—25. The Mayor's Decision, D.....3000
11—28. Inside Facts, D.....1000
12— 2. Gilded Youth, D.....3000
12— 3. The Devil and Idle Hands, D.....1000
12— 5. Does It End Right? D.....1000
12—16. The Bride of Nancy Lee, D.....2000
12—18 The Water Clue, D.....1000
12— The Great Fear, D.....1000
12—23. One Hundred Years Ago, D.....2000

L-KO

11—17. Disguised but Discovered, C.....1000
11—21. Ready for Reno, C.....1000
11—24. Stolen Hearts and Nickels, C.....2000
12— 1. Lizzie's Watery Grave, C.....1000
12— 5. A Saphead's Revenge, C.....1000
12— 8. Sin on the Sabbath, C.....2000
12—12. Lizzie's Shattered Dreams, C.....1000
12—15 Blackmail in a Hospital, C.....1000
12—19. The Doomed Groom, C.....1000
12—22. From Beanery to Billions, C.....2000
12—26. Greed and Gasoline, C.....1000

NESTOR

11—15. A Looney Love Affair, C.....1000
11—19. Wanted, A Leading Lady, C.....1000
11—22. When Father Was the Goat, C.....1000
11—26. Saved by a Skirt, C.....1000
11—29. Operating on Cupid, C.....1000
12— 6. Their Quiet Honeymoon, C.....1000
12— Keeping It Dark, C.....1000
12—13. Her Speedy Affair, C.....1000
12—17. Where the Heather Blooms, C.....2000
12—20. Love and a Savage, C.....1000
12—25. When Three Is a Crowd.....1000

POWERS

11—25. Kidnapping the King's Kids, C.....1000
11—27. The Mirror of Justice, D.....1000
12— 2. The Three Jeanettes, Vaud., and The Life of the Salamander, Ed..Split reel
12— 3. His Good Name, D.....2000
12— 9. The Frolic of the Marionettes, and Nature's Monstrosities, Vaud. and Ed. .....Split reel
12— Howard's Monarchs of the American Forest, Vaud., and Wild Bird Life. Ed. .....Split reel
12— Uncle Sam at Work, No. 1.....

REX

11— 7. Such a Princess, Juv. D.....3000
11— 9. The Parson of Pine Mountain, D.....1000
11—13. The Circus, C.....1000
11—14. Liquid Dynamite, D.....1000
11—18. The Ring of Destiny, West.-D.....2000
11—21. The Mystery of the Locked Room, D.3000
11—28. The Kingdom of Nosey Land, D.....3000
12— 5. Under a Shadow, D.....2000
12—10. The Power of Fascination, D.....1000
12—12. Juror Number Seven, D.....2000
12— The Bachelor's Christmas, D.....3000
12— The Terrible Truth, D.....1000
12— Stronger than Death, D.....2000

VICTOR

10—27. A Life at Stake, W. D.....2000
11—12. Promissory Notes, D (A Story of Real Life, No. 1).....1000
11—17. Lil' Nor' Wester, Sea Coast, D.....3000
12— 1. He Was Only a Bathing Suit Salesman, C. 3000
12— The Awakening of Patsy, D.....1000
12— The Widow's Secret, D.....2000
12— "The Tale of the C," Com.-D.....3000

The Past is Prologue

¶ What Vitagraph has done in the past
Is our promise for the future

We covenant with you, our exhibitors,
To keep you a little bit
Ahead of the procession.

We covenant with you
To release nothing
Which might in any way
Harm any of you

We covenant with you
To supply a goodly share
Of excellent productions

We covenant with you and solemnly vow
To produce photoplays
Without reserve
Without self-interest
But
For the common good of all—
As it is within our power to produce

¶ Glad are we and sincerely grateful
For the task

ALBERT E. SMITH
J. STUART BLACKTON

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH BLUE RIBBON FEATURE

Were Old King Cole alive today
He would call for
The Vitagraph Blue Ribbon Feature
"WHAT HAPPENED TO FATHER"

Frank Daniels
The inimitable comic opera king
Is featured in a superb vehicle written by
Mary Roberts Rinehart

The story is unique and
Critics consider this production
One of the best comedies ever released.
It embodies new comedy situations
And gives Frank Daniels an opportunity
To utilize the world famous individuality
That enabled him to win the title of
The inimitable comic opera king

The unlimited producing facilities of the Vitagraph
Coupled with Frank Daniels' enviable reputation
Make a combination that will prove to be
A great drawing card
And
Will please your audiences as well.
The release date of this Blue Ribbon Feature is
December 27th.

BIG FOUR FEATURE PLAY V L S E

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



Broadway Star Features

Are the best three reelers
In the world.

———o———

One reason for this
Is the fact that
The subjects chosen are
Original in theme.
An example of this is
"THE 13TH GIRL"
Released December 25th.
This story deals with
The downfall of a beautiful girl.
The majority of the scenes
Are laid in one of
New York's most fashionable shops.
Professional models display
The present day gowns and lingerie.
The picture features
Arline Pretty
Robert Whitworth
Julia Swayne Gordon
Lillian Burns
Arthur Cozine and
Frank Currier
And is directed by
Theodore Marston

———o———

Without a doubt this three reel feature
Is stronger than the majority of larger features
Presented by other manufacturers.

———o———

Stars of this magnitude
And stories of this type make
Broadway Star Features
The best three reelers
In the world

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. AND LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

A New Era

In the history of motion pictures
Few incidents stand out with boldness
Few changes have been made in the method of release
Few new ideas have been developed in the direction of presentation

—But

Albert E. Smith and J. Stuart Blackton
Have hit upon a wonderful plan

The plan is
THE PERSONALLY PICKED PROGRAM

Every subject released under this brand
Will not only be produced under the personal supervision of
J. Stuart Blackton and Albert E. Smith
But
Will be so selected as to compose
A complete evening's entertainment.
In other words, the program will comprise
The harmonious blending of subjects
A combination of good comedy and drama

The first release of
THE PERSONALLY PICKED PROGRAM
Will be composed of
A four reel dramatic subject, entitled
"ON HER WEDDING NIGHT" and
A single reel comedy
"THE PATENT FOOD CONVEYOR"
The release date is
Monday, December 20th.

If an exhibitor desires to present
The best in photoplays—
Feature stars of the first magnitude—
In stories of supreme value—
We suggest that he communicate immediately with
The nearest branch of the General Film Company.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

Feature Releases—Current and Coming

FOX FILM CORPORATION

10— 4. Sin .....5 reels
10—11. The Little Gipsy.....5 reels
10—18. The Soul of Broadway.....5 reels
10—25. The Family Stain.....5 reels
11— 1. Carmen .....6 reels
11— 8. The Blindness of Devotion.....5 reels
11—15. A Woman's Past.....5 reels
11—22. Her Mother's Secret.....5 reels
11—29. The Galley Slave.....5 reels
12— 5. The Unfaithful Wife.....5 reels
12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath.....5 reels
12—26. Destruction .....5 reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE

11— 3. The Sentimental Lady.....5 reels
11—17. The Politicians .....5 reels
12— 1. Canavan .....5 reels
12—15. Bondwomen .....5 reels

EDISON

10— 6. Vanity Fair .....7 reels
10—13. The Magic Skin.....5 reels
11—10. Children of Eve.....5 reels
12—8. The Destroying Angel.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

10—11. Emmy of Stork's Nest (Mary Miles Minter) .....5 reels
11—15. The Woman Pays (Valli Valli)....5 reels
12— 6. A Yellow Streak (Lionel Barrymore and Irene Howley).....5 reels

POPULAR PLAYS & PLAYERS

10— 4. The Song of the Wage Slave (Edmund Breese) .....5 reels
10—25. My Madonna (Mme. Petrova).....5 reels
11—29. Barbara Frietchie (Mary Miles Minter) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

10—18. The Final Judgment (Ethel Barrymore) .....5 reels
11— 1. Her Reckoning, or Tables Turned (Emmy Wehlen) .....5 reels
11—22. One Million Dollars (William Faversham) .....5 reels
12—13. The House of Tears (Emily Stevens) .....5 reels
12—27. Black Fear (Grace Elliston).....5 reels

QUALITY PICTURES

11— 8. Pennington's Choice (Francis X. Bushman and Marguerite Snow).5 reels
12—20. Rosemary (Marguerite Snow).....5 reels

MUTUAL MASTERPICTURES

41. Bred in the Bone (*Reliance*).....4 reels
42. The Brink (*N. Y. Motion*).....4 reels
43. The Miracle of Life (*American*).....4 reels
44. His Wife (*Thanhouser*).....4 reels
45. The Seventh Noon (*Mutual*).....4 reels
46. The End of the Road (*American*).....5 reels
47. Inspiration (*Thanhouser*).....5 reels
48. The Strife Eternal (*Mutual*).....5 reels
49. The Forbidden Adventure (*Mutual*)...5 reels
50. The Buzzard's Shadow (*American*).....5 reels
51. The Mill on the Floss (*Thanhouser*)...5 reels
52. The Painted Soul (*Mutual*).....5 reels
53. The Deathlock .....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

10—28. The Masqueraders .....5 reels
11— 4. Still Waters, C.-D.....5 reels
11— 8. Madame Butterfly, D.....5 reels
11—11. The Mummy and the Humming Bird, D.....5 reels
11—15. Bella Donna, D.....5 reels
11—29. The Prince and the Pauper.....5 reels
12—23. Denman Thompson's Old Homestead .....5 reels
12—27. The Foundling .....5 reels
12—30. Nearly a King.....5 reels

BOSWORTH

9—23. 'Twas Ever Thus.....5 reels

JESSE LASKY COMPANY

11— 1. Carmen. D.....5 reels
11—18. Armstrong's Wife .....5 reels
11—22. Chimmie Fadden Out West, C.....4 reels
12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown .....5 reels
12—13. The Cheat .....5 reels
12—20. The Immigrant .....5 reels

MOROSCO PHOTOPLAY COMPANY

10—25. The Yankee Girl.....5 reels
12— 6. "Jane" .....5 reels

PALLAS

11—25. A Gentleman from Indiana, D.....5 reels
12—16. The Reform Candidate.....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

12— 5. The Golden Claw (Bessie Barriscale) .....5 reels
12—12. Aloha Joe (Willard Mack).....5 reels
12—19. The Winged Idol (Katherine Kaelred) .....5 reels
12—26. The Edge of the Abyss (Mary Boland, Frank Mills, Willard Mack).5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

12— 5. Double Trouble (Douglas Fairbanks).5 reels
12—12. The Lily and the Rose (Lillian Gish) .....5 reels
12—19.—Jordan Is a Hard Road (Dorothy Gish and Frank Campeau).....5 reels
12—26. The Penitentes (Orrin Johnson)....5 reels

KEYSTONE-SENNETT PRODUCTIONS

12— 5. The Best of Enemies (Weber & Fields) .....2 reels
12— 5. A Janitor's Wife's Temptation....2 reels
12—12. The Village Scandal (Raymond Hitchock and Roscoe Arbuckle..2 reels
12—12. The Great Vacuum Robbery.....2 reels
12—19. Fatty and the Broadway Stars (Roscoe Arbuckle) .....2 reels
12—19. Crooked to the End (Fred Mace)...2 reels
12—26. A Submarine Pirate (Sid Chaplin)..4 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH

11— 1. The Turn of the Road.....5 parts
11—15. Heights of Hazard.....5 parts
11—29. The Caveman .....5 parts
12—13. The Price for Folly.....5 parts
12—27. What Happened to Father.....5 parts

LUBIN

11—22. The Nation's Peril.....5 parts
12— 6. The Man's Making.....5 parts
12—20. The Great Divide.....5 parts

SELIG

10—18. A Black Sheep.....5 parts
11—15. Sweet Alyssum .....5 parts
12—13. I'm Glad My Boy Grew Up to Be a Soldier .....5 parts

ESSANAY

11— 1. The Crimson Wing.....6 parts
11— 8. The Raven .....5 parts
12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts

WORLD FILM CORPORATION

BRADY

11—29. The Sins of Society.....5 reels
12—27. Over Night .....5 reels

CALIFORNIA

10—25. Salvation Nell .....5 reels

EQUITABLE

11— 1. The Better Woman.....5 reels
11— 8. Should a Wife Forgive.....5 reels
11—15. The Cowardly Way.....5 reels
11—22. A Daughter of the Sea.....5 reels
11—29. Not Guilty .....5 reels
12— 6. The Warning .....5 reels
12—13. The Labyrinth .....5 reels
12—20. Sealed Lips .....5 reels
12—27. The Dragon .....5 reels

FROHMAN

11—12. Body and Soul.....5 reels

HARRIS

11— 8. Hearts of Men.....5 reels

SHUBERT

11— 1. Bought .....5 reels
11—15. A Butterfly on the Wheel.....5 reels
12— 6. The Gray Mask.....5 reels
12—13. The Siren's Song.....5 reels
12—20. Camille .....5 reels

FEATURES FOR STATE RIGHTS

ALL FEATURES BOOKING AGENCY

Right Off the Bat.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION

Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

The Melting Pot.....5 reels
The Whirl of Life (The Castles)...6 parts

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
The Black Spot.....4 reels
Victoria Cross .....4 reels
O-18 .....4 reels

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks.....5 reels

GREAT NORTHERN FILM COMPANY

Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels
A Woman's Honor.....4 reels

HANOVER FILMS

Dec.—Marvellous Maciste .....5 parts

ITALA FILM COMPANY

Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession.....5 reels
Nov.—The Concealed Truth .....5 reels

K. & R. COMPANY

July—Silver Threads Among the Gold.....5 reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

LINICK AND MELCHIOR

Was She to Blame? (*Elm Features*) 5 parts

F. O. NIELSEN

Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Thorns of Passion.....4 reels
Little Sunset .....4 reels
The Spoilers .....9 reels
All for a Girl.....5 reels

OCEAN FILM CORPORATION

Nov.—Life Without a Soul.....5 parts

PHOTODRAMA COMPANY

How Molly Made Good.....6 reels

PHOTOPLAY RELEASING COMPANY

Aug.—Sarah Bernhardt at Home.....2 parts

PROHIBITION FILM CORPORATION

Prohibition .....5 parts

REELPLAYS CORPORATION

The Cowpuncher .....8 reels

STANDARD NEWSFILM, INC.

Are We Ready? .....4 reels

STERLING CAMERA & FILM CO.

Land o' the Lost.....5 reels
The Game of Three.....5 reels

SUN PHOTOPLAY CO., Inc.

The Princess of India.....5 reels

WORLD SERIES FILM CO.

1915 World's Championship Series. (Boston Am. vs. Phila. N.)....3 or 5 reels

Announcement

Animal pictures such as ***David Horsley*** is producing with the wonderful Bostock animals have never before been seen upon the screen.

During the last three months these Centaur Features have established a new standard for animal pictures. They have astonished the trade by the exhibition of feats and effects that no one has ever before deemed possible.

The old style animal picture with its constant repetition of "stunts" is rapidly losing its vogue. The public is growing wise to the difference.

On the other hand, the demand has become so great for the "advanced" animal dramas and comedy-dramas of the Centaur class that, commencing in January, a ***five reel subject will be released every third week.*** These remarkable pictures, with their undeniable appeal to all ages and all classes of people, will be known as Mutual Masterpictures, De Luxe Edition. They will offer a startling array of talent.

ROY L. McCARDELL, the premier scenario writer of America, author of "The Diamond from the Sky" and a thousand other successes, has been engaged to furnish new and original stories.

MARGARET GIBSON, youthful, beautiful and talented, and

IRVING CUMMINGS, a film star of international popularity, will be two of several featured players.

THE BOSTOCK ANIMALS, famous in every part of the world—educated to a point almost beyond belief—will continue to amaze, thrill and instruct.

CAPTAIN JACK BONAVITA, foremost animal trainer-director, and the original European Bostock trainers are in direct charge of the quadruped actors.

Wm. J. Bowman and ***U. S. Davis*** are the noted directors in charge of productions.

CRANE WILBUR

the eminent screen star, will be seen in a five reel Mutual Masterpicture, De Luxe Edition, every four weeks, commencing with "Vengeance Is Mine" on January 31. Mr. Wilbur is assisted by selected actors who have won recognition through ***motion picture acting.*** The plays in which Mr. Wilbur appears are strong dramatic and romantic vehicles ***written especially for him*** by authors of reputation.

GEORGE OVEY

the funniest man in America, directed by ***Milton Fahrney,*** will appear as usual in the weekly one reel Cub Comedies—the best comedy buy on the market.

David Horsley Productions

Announcing a new De Luxe Edition of Mutual Masterpictures -three-a-week- each an elaborate five reel feature picturization setting a new high standard ★ ★ ★ ★

Details on following pages

—new!

MUTUAL MAST

DE LUXE

AND now we announce greater expansion in Mutual film activities. Beginning the week of January 17th, 1916, the Mutual Film Corporation will present a new and startling schedule of feature productions to be known as "Mutual Masterpictures, De Luxe Edition." THREE of these productions will be released EVERY WEEK—*each in five reels.* They will feature many famous Broadway stage stars and screen favorites. They will be features of an extraordinary character—picturizations of famous books, plays, and powerful, original scenarios by noted authors. These three-a-week "Mutual Masterpictures, De Luxe Edition," will be released *in addition* to the regular $8,000,000 Mutual Program. The Mutual Program will also be expanded by the release of *three three-reel features every week* instead of two, and the addition of VOGUE COMEDIES featuring England's greatest knockabout comedian. With the vast assortment of scenic, topical and comic specialties in the Mutual Program, exhibitors will find in "Mutual Service" a wonderful opportunity for a well-balanced program of strong box-office attractions. A few of the forthcoming five-reel "Mutual Masterpictures, De Luxe Edition," are:

-distinctive

ERPICTURES

EDITION

"SILAS MARNER," from George Eliot's famous book—featuring Frederic Warde, Broadway's distinguished Shakespearian actor. (Thanhouser)

"THE OTHER SIDE OF THE DOOR," from the popular novel by Lucia Chamberlain — featuring Harold Lockwood. (American)

"THE IDOL OF THE STAGE"—featuring the Broadway favorite, Malcolm Williams. (Gaumont)

"VENGEANCE IS MINE!"—featuring Crane Wilbur. (Horsley)

"AS A WOMAN SOWS"—featuring Gertrude Robinson. (Gaumont)

"THE BAIT"—featuring William Clifford. (Horsley)

"THE FIVE FAULTS OF FLO"—featuring Florence LaBadie. (Thanhouser)

"LORD LOVELAND DISCOVERS AMERICA" — featuring the Broadway stars, Arthur Maude and Constance Crawley. (American)

EXHIBITORS: WIRE! We are now contracting with leading theatres throughout America for this new Mutual service. The three-a-week "Mutual Masterpictures, De Luxe Edition," may be booked individually or collectively. If you are seeking an *exceptional* five-reel feature service, as well as a program of remarkable specialties, wire us immediately for full details of this new policy or write for the latest copy of "Reel Life," containing complete information.

Mutual Film Corporation

John R. Freuler, President

71 W. 23d Street—New York City

Exchanges in 68 Cities

MUTUAL PROGRAM

EXHIBITORS: A new three reel feature will be added to the regular Eight Million Dollar Mutual Program early in January making the Mutual Program bigger and stronger than ever. The best comedies, the most stupendous dramatic features, and the greatest topical, scenic and animated cartoon productions are furnished in the regular Mutual Program. If you are not now using Mutual Service write or wire us for full details of the newer, bigger Mutual Service.

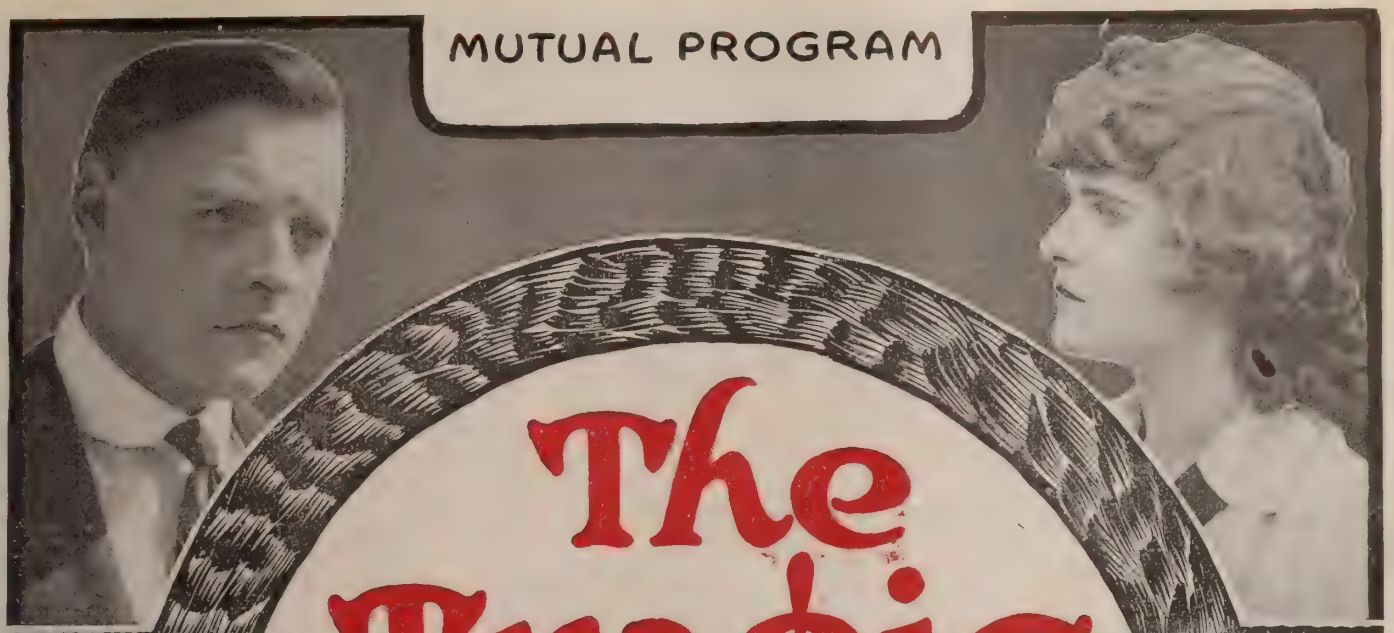
MUTUAL FILM CORPORATION

JOHN R. FREULER, President

Executive Offices: **71 West 23d Street**

NEW YORK CITY

MUTUAL PROGRAM



The Tragic Circle

A strong two-part "Flying A" society drama, with

Harold Lockwood

and

May Allison

Released December 27th

The Mender

A single reel "Flying A" drama, with

Helene Rosson
E. Forrest Taylor

Directed by William Bertram

Released Dec. 31st

Kiddus, Kids and Kiddo

A screaming "Beauty" comedy, with

Carol Holloway
John Sheehan

Directed by Jack Dillon

Released Dec. 28th

Settled Out of Court

A "Beauty" comedy-drama with

Lucille Ward
Frank Borzage

Directed by Archer McMackin

Released Jan. 1st, 1916

"Flying A" and "Beauty" productions are distributed throughout the United States and Canada exclusively by MUTUAL FILM CORPORATION

American Film Company, Inc.

Samuel S. Hutchinson, President
Chicago, Illinois

MUTUAL SPECIAL FEATURE

HELEN HOLMES

The Fearless Film Star



RIDE into the realm of *crowded houses and big profits* with Helen Holmes in this new, stupendous feature. It's a railroad film novel!

Tremendous Publicity Campaign!

More than half a million dollars are being spent to make "The Girl and the Game" the greatest triumph of the age. Advertisements now are appearing in leading papers everywhere. The public is on edge, awaiting this mighty production. Among the great newspapers to publish the story week by week, are:

New York World	*San Francisco Chronicle*
Pittsburgh Press	*St. Louis Globe-Democrat*
Atlanta Constitution	*Cleveland Leader*
Omaha Bee	*Philadelphia North American*
Buffalo Courier	*Memphis Commercial Appeal*
Indianapolis Star	*Milwaukee Sentinel*
Chicago Evening Post	*New Orleans Times-Picayune*
Detroit Journal	*Los Angeles Tribune*
Baltimore American	*Dallas Journal*
Boston Globe	*Seattle Post-Intelligencer*

And A Thousand Others

IN

THE GIRL AND THE GAME

First Release Dec. 27th!

15 Two-Act Chapters!

Seize This Opportunity!

Here's your greatest opportunity! Seize it! Mutual exchanges—68 of them—will release Chapter I of "The Girl and the Game" December 27th. A new, two-act chapter each week thereafter. Bookings are coming in like wildfire. Act now or you may be too late. Don't let your competitor beat you. Act! Tear off the coupon. Rush it in. Get the jump on your rivals. Send in the coupon. It's not an application—doesn't obligate you at all. Send it in at once. The slighest delay may deprive you of this stupendous feature, so take no chances. ACT NOW!

Signal Film Corporation
SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 South State Street
CHICAGO, ILLINOIS

NOW! Send this Coupon

The Girl and the Game Dept., MUTUAL FILM CORPORATION,
71 West 23rd Street, New York City.

Gentlemen: Please reserve "The Girl and the Game" for me. Send prices and complete booking information. This incurs no obligation on my part.

Name.....

Theatre.....

City.....

State.....

Capacity of House.....

Service Used.....

MUTUAL SPECIAL FEATURE

SPECIAL OFFER

To Exhibitors Who Have Not Booked

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

Now comes an offer so liberal that it is almost beyond belief — an offer only to those exhibitors who have not booked "The Diamond From The Sky." No special offer ever made to exhibitors equals or even approaches this one.

You must take advantage of this! And quick action is the thing! Tear out this coupon, fill it out and shoot it in to the Mutual home office. Full particulars will be sent to you at once. This offer lasts only a limited time. You must act now! Don't delay. It's a money-in-your-pocket proposition. Act!

Here's the Coupon! Send It In!

Mutual Film Corporation
71 West 23rd St., New York City

Gentlemen: — Please send at once full details of your special offer to exhibitors who have not booked "The Diamond From The Sky."

Name .....

City .....

State .....

Name of Theatre .....

Seating Capacity .....

Service Now Used .....

It is understood that this request incurs no obligation whatever on my part.

Now!

You exhibitors know the tremendous success of "The Diamond From The Sky." This special offer will amaze you. Send in the coupon NOW!

North American Film Corporation
JOHN R. FREULER, President
71 W. 23rd St., New York City

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

MUTUAL PROGRAM

The WRAITH of HADDON TOWERS

A three-part "Clipper" star feature with the eminent stage celebrities

Constance Crawley and Arthur Maude

A fanciful story of Mediaeval life revealed through psychic phenomena. It's a strong box-office attraction.

Directed by Arthur Maude

Released January, 1st, 1916

The Newest "Mustang" Drama

The Cactus Blossom

A prim and pretty picture set amid the rugged wholesomeness of the early days out west. Featuring

Anna Little and Frank Borzage

Directed by Tom Chatterton

Released December 31st



All "Clipper" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

SAMUEL S. HUTCHINSON
President

CHICAGO
ILLINOIS

MUTUAL PROGRAM



EDWIN THANHOUSER
PRESENTS

GLADYS HULETTE

IN

AMBITION

Supported by an excellent cast which includes

HOWARD M. MITCHELL

Released in Three Reels, on Tuesday, December 21st

FALSTAFF COMEDIES

WHEN WILLIAM'S WHISKERS WORKED — *Released in 1 Reel Monday, Dec. 20*

Riley Chamberlin heads the cast

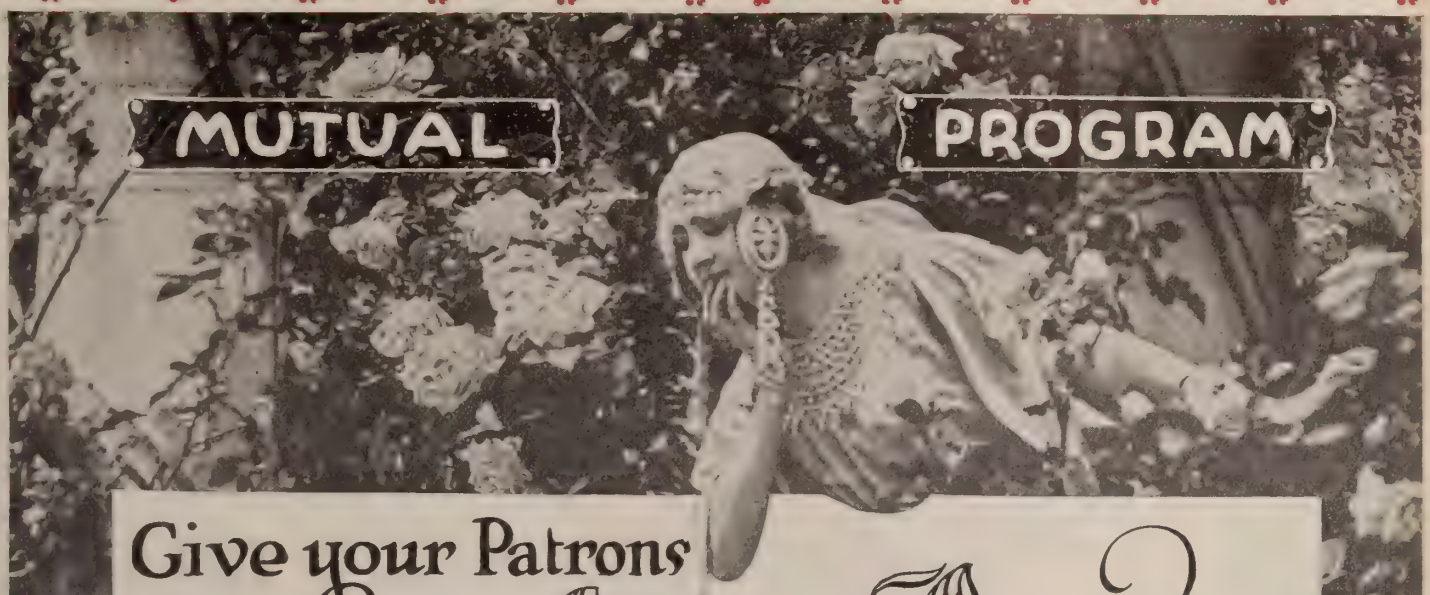
TOODLES TOM and TROUBLE — *Released in 1 Reel Thursday, Dec. 23*

In which Colin Campbell is at his funniest

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA



Give your Patrons

This Christmas Present

In Nature's Colors

A PRINCE of YESTERDAY

RELEASED WITHOUT EXTRA CHARGE AS A MULTIPLE-REEL

RIALTO STAR FEATURE

DECEMBER 29

Rich Settings in Colors True to Life

Gaumont Co.

FLUSHING
NEW YORK
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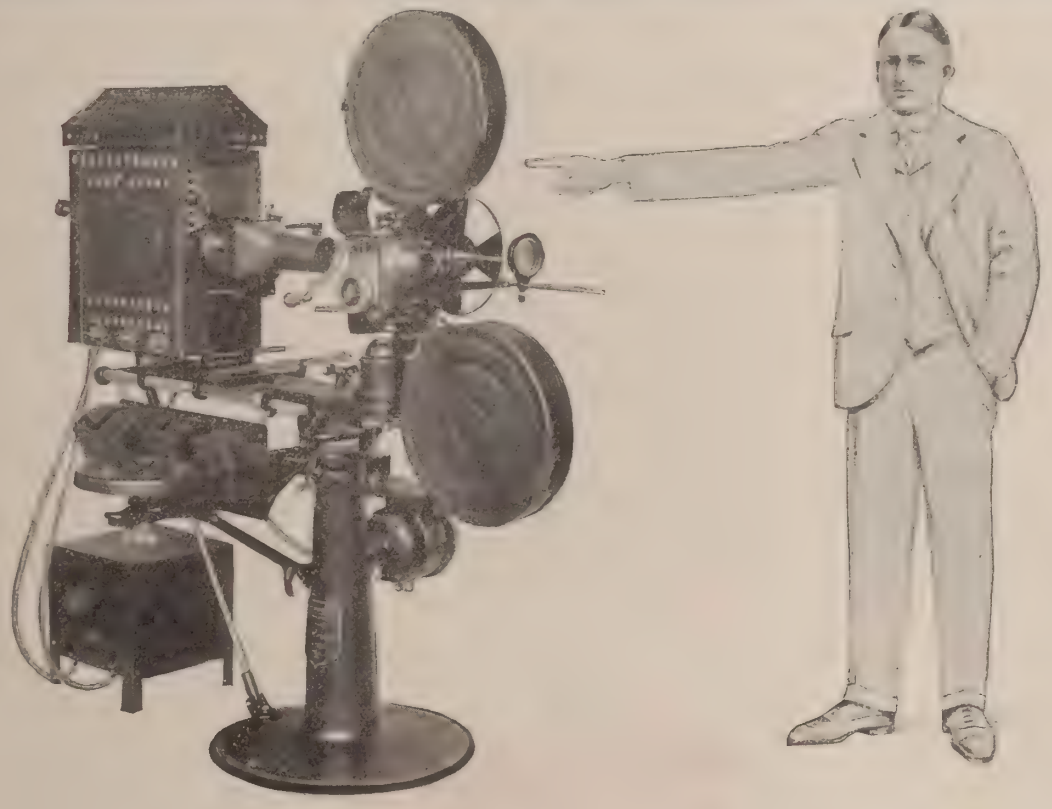
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SECTION OF MOTION PICTURE NEWS DEVOTED TO THE
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Christmas Greetings

TO

Operators, Exhibitors, Dealers, Distributors and Executives

IN THE

MOTION PICTURE TRADE

What the Trade has to say about SIMPLEX PROJECTORS:
Similar letters are received daily.

STRAND THEATRE
Pasadena, Cal.

November 28, 1915.

The Precision Machine Company,
317 East 34th Street, New York, N. Y.

Gentlemen:

Having used two Simplex projecting machines for one year in this theatre, wish to add a few lines of testimony to the pleasure I have in using them and to tell you of the excellent satisfaction they are giving us. The character of this theatre makes it such that a high standard must be maintained at all times.

We have not expended one cent on repairs during the year, and as I have used all makes of machines the past fifteen years can say this of no other make. Can this record be broken by any other make?

We attribute our tremendous success and high standard to the projection for which the Simplex Machines are wholly responsible and cannot help but recommend them to all exhibitors who desire to obtain the highest projection results at the lowest cost.

Very truly yours,

dtd to WAH (Signed) E. W. NICHOLS.

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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

Figure 29 also illustrates another installation connected to this system through pipes "H" and "I" in shunt with the main distribution system pipes "C" and "E." These pipes connect with another cylinder "G" with its piston connected to a movable member "J" which can exert an influence or blow at points "K" and "L," supported on the base "M." With this form of a motor or power transmitter the speed of the reversal would not so seriously impair its work if the reversals were increased above normal, but still there would be opportunity at the higher speed to prevent the piston "G" from performing its full work, due to impedance or choking effect which is really a kick back or spring action. Taking for granted that the arrangement of "G" is such that it is operative to accomplish a certain purpose, then the original power plant "A" and "B" will supply power at "K" and "L" but not in a continuous potential or force. The potential or force is only high or at its maximum when "J" comes to a full stop at "K" and on the reversal stroke at "L." Here you have an illustration of the A. C. arc. Anybody can understand that the force or power exerted by "J" is never felt or consummated until "J" has hit against "K" or "L," and "J" cannot after it has once come to a stop, exert power again until its motion has been reversed. In view of this explanation you will understand that with the A. C. arc the current as illustrated by "J," travels in the space between "L" and "K" which represents the arc oscillating back and forth, but it does not do work excepting at the points "K" and "L" which represent the upper and lower carbon crater.

You might say: in order to get continuous power at "K" and "L," why not move them closer together so "J" will touch both of them? If you do this you will, to be sure, have a trembling motion back and forth or alternate pressure on "K" and "L," but you will lose the momentum of "J" between "K" and "L," which gives you the potential or the pressure that is necessary to give a real blow.

If I should put "K" and "L" close to "J," I would have a closer representation of the incandescent lamp where there is a power flowing through the filament which appears to the eye to be continuous, because the filament holds the heat during the dead period of the reversal or cycle. You know the incandescent lamp gives light which proves expenditure of energy, but its intensity is not sufficient to produce the results required for a projector arc which calls for a continued set of impulses or hammer blows alternately at the upper and lower carbon. I may go further to prove that my demonstration of the arc "J" acting upon the carbon craters "K" and "L" in Fig. 29, is applicable to the case, but suggesting that you use the resultant sound in this case in place or instead of the resultant power or blow.

The arc or hammer "J" oscillates back and forth between points "K" and "L" at a rapid point of speed, and considerable sound will be set forth. If on the other hand, we move "K" and "L" together so that "J" cannot move back and forth, the sound will disappear, and as a result the efficiency of the device will be decreased in exactly the same manner as if you put the upper and lower carbon of an arc lamp burning properly, so close together that the arc cannot exert a sufficient potential blow at the carbon craters to maintain the required intensity of light.

The object of the foregoing illustration is to bring before the student the A. C. problem, in a simple way by

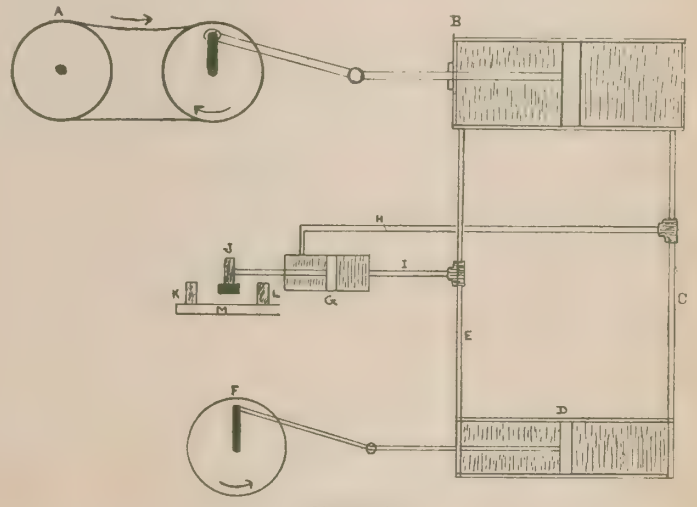


FIGURE 29

comparison. A water system can generally be understood because its action is simple and can be tried out and above all, you can feel or see not only the result, but the movement of the power produced, as well as the transmitting medium, which in the illustration has been designated as water, oil or any other similar liquid. I have demonstrated to students the example in Fig. 29 by merely taking two rubber balls, such as used for anatomizers, filling them partly with water and connecting them with a rubber tube. By slowly forcing the water by pressing on one, into the other the surging of the water back and forth is accomplished and up to a certain speed the complete exchange of water between the two balls is possible. If too rapid an exchange in the displacement of water is effected you will not get the full benefit of the complete stroke or reversal, because the impedance of the spring effect is entirely too great.

Majestic, Detroit, Offers An Entertainment De Luxe

Amphitheatre Style of Construction, Giving Each of 2,160 Seats an Unobstructed View of Stage, Used in Theatre of Remarkable Beauty, Whose Furnishings Are in Keeping with the High Class Program Presented to Patrons—Details of Arrangement and Program

AN "entertainment de luxe" is probably the best fitting description of the amusement program offered by the management of the beautiful Majestic theatre, Detroit. Manager M. W. McGee has succeeded in making the Majestic, with its seating capacity of 2,160, one of the most talked-of theatres in the country.

In the interior arrangement of the Majestic the amphitheatre style of construction was used. The seats were inclined gradually right from the stage to what ordinarily would be the peak of the "gallery" without any perceptible break. This has proven popular because all seats command an unobstructed view of the stage.

The next feature that is striking about the Majestic is the fact that every entertainment is given a "one week stand," and despite the fact that it is located more than a mile and a half from the town town district, it has been filled not only rush nights but every night in the week, rain or shine.

Details of Construction

The Majestic theatre was conceived by A. Arthur Caille, owner of the Fine Arts and Maxine theatres. The plans were made by C. Howard Crane, architect, and built by the Frank Farrington



THE INTERIOR OF THE MAJESTIC THEATRE, DETROIT

Company, of Detroit. It was decided to use the frontage on Woodward avenue to the best advantage, and it was therefore faced with glazed polychrome terra cotta, treated in the most modern architectural style. The entrance, which is in the center of the building, has three stories on either side, and the second floor is filled with high-class shops for women of taste. The theatre entrance itself has an elaborate marquise extending to the curb, so that patrons in their automobiles may take ladies to the entrance without being inconvenienced in wet or stormy weather.

The entrance is entirely finished with tile, marble and terra cotta, in keeping with both exterior and interior of the building. The lobbies and foyers, in addition to their beauty, are so spacious that the entire seating capacity of the theatre can be accommodated in them. In addition to the foyer, there is a recessed loggia, or lounging room, which is artistically fitted out, containing an open fireplace to add to its attractiveness. On the other side are spacious retiring and rest rooms for ladies, with a maid in attendance and a large smoking room for gentlemen is also provided.

The arrangement of the seating is said to be unlike that found anywhere else in the country in a moving picture theatre. Every seat has what is termed a perfect sight line to the stage, and is very comfortable, being finished in leather with soft but firm upholstering. There are forty boxes on both sides of the auditorium and across the center, being designed for comfort and to accommodate box parties.

Ivory, old rose and gold are the basis of the color scheme, while the decorations are conformed to the Adam period. The ceiling is particularly handsome, set off by the panels above the boxes and the frieze which extends completely around the auditorium. Entrance to the theatre is gained by easy runways or through large, well-lighted passageways, each aisle being carpeted with colors that match its surroundings.

Original Lighting System

A feature that at once impresses the observer is the system of lighting, which is distinctly original and cannot be found elsewhere. It is known as a self-suffusing, semi-direct, which enables the operator to throw the house into moonlight, sun, dawn or gloom whenever the occasion and stage pictures require. The electric lighting features in the theatre are unique and are the original designs of Robert D. Wardle.

Exhaust fans, working rapidly and noiselessly, keep the air in motion constantly. In the summer, the air is washed, then cooled in a large ice chamber and forced into the building by large electric fans, so that any temperature desired may be maintained. In the winter the air is heated in a specially constructed chamber, and then forced from beneath the seats into the auditorium.

A feature of the performance that seems to be always pleasing to the immense audience is the playing of the pipe organs by Frank Fruttchey. Two large pipe organs are installed, one on either side of the auditorium. These organs are exceedingly large and comprehensively toned. The console placed in the center of the orchestra pit is connected electrically with the four great sections, great organ, small organ, pedal organ and mechanical organ, and is also constructed so that organ music, piano music and symphonic mysic can be played.

The draperies of the Majestic cost as much as the furnishings of many small theatres. The old rose velour with gold trimming has created a harmonious effect that is rich and pleasing to the eye. Hundreds of yards of velour are used in the immense stage curtain, the many portieres and lambrequins.

Draws Patronage from Entire City

To show the same program for one week, and that in what may be termed an outlying theatre, where the seating capacity is more than two thousand, is something that has probably never been done on such a scale until undertaken by Manager McGee at the Majestic. Naturally, the people in the immediate neighborhood would not be sufficient to keep the playhouse open from 2:30 to 11 P. M. each day, but the Majestic draws people from every part of Detroit.

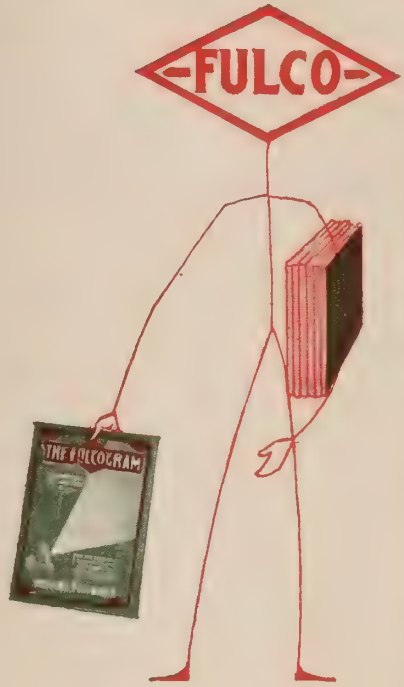
The performance is continuous, but it is divided so as to start at 2:00, 4:30, 7:00 and 9 P. M. It is opened with a prelude by the organist from some popular classic opera. Then comes a topical review which is strictly a "Majestic" review. Following this comes a short picture of popular interest or educational value; then comes the main picture of the evening. A comedy is also shown, but this is placed following the main picture, so that those from out of town can see the main picture and leave before the comedy is shown if desired.

WORK STARTS ON NEW PICTURE THEATRE AT GREENSBURG, PA.

GREENSBURG, Pa., is to have a fine new motion picture theatre and the work of excavating for the basement has been started. The theatre is being erected by M. Manos. It will have a seating capacity of 1,350, of which 875 seats will be on the first floor and 450 in the balcony. The structure will be three stories high, the upper floors to be used as offices.

The building will be 50 by 180 and will have a stage 33 by 56 feet, in case the house should be used for other purposes than that of motion pictures. The ground has been leased for a period of 21 years and the building will cost between $45,000 and $50,000. Mr. Manos now owns the Lyric theatre at Greensburg. This is a 300-seat house and runs Paramount and Fox pictures at 5 and 10 cents during the day and 15 cents at night.

¶In the name of the E. E. Fulton Co. (whom I represent) I greet you and extend to you hearty good wishes for a Joyous Xmas and a Bounteous New Year. You—Mr. Exhibitor and You—Mr. Operator, have made 1915 the most prosperous year in our history.



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Picture Machines,
Lenses,
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than ever before and we want to acknowledge our keen appreciation of your support in something more substantial than words. We want you to accept from us a little gift—something that will help to make 1916 more prosperous for you than 1915. Here it is—

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THE MAGAZINE FOR THE UP-TO-DATE EXHIBITOR and OPERATOR

¶The FULCOGRAM is totally unlike anything ever printed before. There is not a thing in it to be found in other Movie publications. The pages are few but filled with helpful, readable paragraphs about things that interest YOU—and help you in a business way. Illustrations and descriptions of novelties and improvements appear in every number, and each issue is enlivened with a sprinkling of paragraph and cartoon in humorous vein.



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We are saving a copy for YOU. Write your name and the name of your theatre on a post card and mail to us. You will receive a copy of every number we publish in 1916.

E. E. FULTON CO.

156 W. Lake St., Chicago

The Department Store of the Moving Picture Trade

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult.

EFFICIENCY OF ARC LAMPS AS USED IN PICTURE MACHINES

W. M. H., Kinsley, Kan.—*Will you kindly advise me through your Projection Department regarding the efficiency of arc lamps as used in picture machines. I understand that the old style enclosed arc lamps had an efficiency of 2 watts per candle power. We are using 45 Ampere A. C. through a Hallberg A. C. Economizer, 110 volts. Supposing the arc voltage to be 35 volts, we would have a current consumption of 1,575 watts, and at an efficiency of 2 watts would give us only 787 candle power, and as so much of the light is not thrown toward the condensers, the actual candle power used msut be comparatively small. What I would like to know is this: What is the apparent candle power of the arc at 45 amperes, 35 volts? What is the candle power, delivered to the condensers, to be used in producing the picture? This is a subject upon which I have never seen any data, and my reason for wishing to know is not merely curiosity.*

ANSWER.—The enclosed arc lamp as it has been and still is regularly used for street and interior lighting, cannot be used in a comparative way by which to judge a projector arc.

I was for many years interested in the design, development and construction of both open and enclosed arc lamps for street lighting.

The open arc as originally used generally consumed 10 amperes with a voltage drop across the arc of approximately 45, making the watts consumed at the arc 450. This lamp was generally rated as a 2,000 candle power arc. It is true that this candle power was developed in a certain direction, which was approximately 45 degs. below a horizontal line run through the center of the arc, with the positive crater above the lower negative.

For general illumination, however, full use could not be made of this brilliancy, which only existed in one certain direction. For street lighting, for instance, the horizontal effort was more desirable. The aim was to prevent a brilliant illuminated spot below the lamp with a rapidly decreasing amount of illumination further away.

It is interesting to note that a 450 watt open arc street lamp, which gave a maximum candle power of about 2,000 in the downward direction, gave only slightly over 400 candle power in the horizontal direction, and in the upper direction above the center of the arc the candle power dropped rapidly down to about 100. Nevertheless, in the early days the 2,000 candle power rating was accepted for a 450 watt open D. C. arc.

Some years later the enclosed arm lamp was developed for street and interior lighting, and with this form of lamp it was possible to maintain a 5.6 ampere arc with a potential drop of 80 volts within a small glass globe inside of the larger outer globe. The arc when enclosed, consuming according to the above figures about 450 watts, would give far better distribution of light. At no point would the candle power of the positive crater be over about 1,000, and the horizontal candle power would average 600 candle power. This was a decided improvement when used for street lighting because it did away with the intensely brilliant spot below the lamp, and gave a more uniform illumination in all directions, but of course at a great sacrifice of efficiency.

For projector arc lighting the first condition, such as existed with the open arc is, of course, the more desirable one, and therefore the open arc has been applied in all instances for projection.

With D. C. it becomes possible to burn the upper or positive carbon in such a manner that practically the entire crater is exposed to the condensing lens. Consequently the maximum intrinsic brilliancy of the crater is available wtih D. C. for concentration at the aperture on the machine. Under this condition an efficiency approximating or exceeding 1 candle power for each ¼ watt is possible.

With A. C. operating with a rheostat, the distance between the upper and lower carbon when maintaining an act of approximately 35 to 40 volts is so great that only one crater can be focused at the time. This limits the available source of light to one A. C. crater under ordinary conditions.

With 60 cycle A. C., due to the fact that the current is intermittent reversing 60 times per second, the intrinsic brilliancy of the crater is much reduced as compared with D. C. This fact, taken together with the possible exposure of only one of the craters at the time, materially reduces the available illumination for projection.

However, when a Hallberg A. C. Economizer or similar transforming device is used, and when the carbons are set either straight up and down, or the lower straight up and down, and the upper at an angle relative to it, it is possible to operate with a much shorter arc, varying between 30 and 33 volts, which consumes the upper and lower carbon point in such a manner that both the upper and the lower craters can be exposed, giving maximum illumination which materially improves the condition with the A. C. arc. As a matter of fact, through this method of operation more than double the amount of illumination can be had at the aperture for the same amount of power expended at the arc, as compared with an arc controlled by a rheostat or a choke coil.

I don't know that any accurate photometric tests have been made in the manner described, but, judging by comparison, the efficiency is well within one candle power for each ½ watt expended.

Experiments have been made by many more or less inexperienced in the art of projector lighting, with a view to operating the arc at a high voltage, so as to do away with the rheostat on the 110-volt circuits, or by using impregnated carbons, such as have been used for flaming arc lamps, but the results have been poor, and no advantage gained; in fact, it was almost impossible through that means to produce a steady light on the screen.

CONNECTING TRANSFORMERS IN SERIES ON 220-VOLT CIRCUIT

C. K., Brooklyn, N. Y.—*Can in case of emergency two 110 volt transformers be hooked in series and used on a 220 volt circuit? When I get a short on secondary what blows booth fuses On one occasion when working a Power's inductor, 208 volts, a short in lamp blew meter fuses, why? Thank you for an early answer.*

Ans.—If you possess two 110 volt Hallberg Standard type A. C. electric economizers, which are transformers with absolutely separate primary and secondary windings, it is possible to connect these in series on a 220 volt circuit in three different manners as shown in the accompanying illustrations.

Referring to Fig. 1 the line or primary windings are connected in series across the 220 volt supply circuit. Please note that the secondary windings of economizer No. 1 are short circuited, but the secondary windings of economizers No. 2 are to be connected to the carbons. With this combination it is possible to secure for a short time, that is for intermittent work, between 60 and 65 amperes at the arc. This particular connection should not be

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J. H. Hallberg,
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Kindly ship AT ONCE 100 ¾ x 12" Speer Carbons. The "Speer Carbons" are O. K. in every respect. I can get as good a light with Speer Carbons on a lower amperage than with higher priced (imported) carbons on a higher amperage. This means a great saving in current consumption and should appeal to other exhibitors.
Very truly yours,
Calderwood Brothers,
Per W. H. C.

Check enc.

BOHEMIAN THEATRE
E. J. Gallagher, Mgr.
Pittston, Penn'a.
November 17, 1915.

Speer Carbon Company.
Gentlemen:—
In reply to yours of November 16th will say that I think your carbons are equal to any imported carbon. I have tried them all, and I also gave a few to a friend of mine and he speaks very well of them. Please give me your lowest cash price in 1000 lots. I have been selling quite a few carbons in this section up until the European markets closed.
Yours respectfully,
E. J. Gallagher.

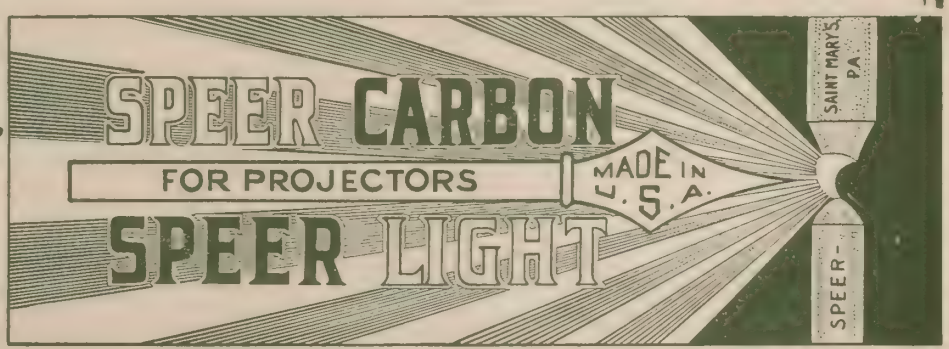
Ramsaytown, Penn'a,
Sept. 28th, 1915.

Speer Carbon Co.
Gentlemen:—
Replying to your favor of 17th inst. in regard to carbons recently received from you, beg to advice they are giving excellent satisfaction.
We throw a light 50 feet, using a Power's No. 5 Projector, on a 275 to 290 Volt, Direct Current. Machine draws 26 Amperes.
Of course, we use a special resistance, or rheostat, to reduce the current to 110 volts.
Yours respectfully,
Ramsaytown Amusement Association
(Signed) J. E. BIXBY, Treas.

WHEN YOUR STOCK RUNS LOW AND YOU WANT CARBONS IN A HURRY

YOU MAY NOT GET THEM—BETTER ORDER NOW!!!

Remember this Label when you order M.P. Carbons



NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

We will fill sample orders in standard bundles of fifty each in sizes ½, 9/16, ⅝ and ¾ inch and in bundles of twenty-five each of the ⅞ and 1 inch at pro rata prices, providing cash accompanies the order in full.

Our Speer Carbons are absolutely guaranteed to give SATISFACTION OR MONEY BACK.

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AND A WISH THAT THE

New Year

MAY BE A HAPPY AND PROSPEROUS ONE.
MAY THE JITNEYS AND DIMES FILL YOUR COFFERS
TO O'ERFLOWING AND MAY THAT "BOGIE,"
LEGAL CENSORSHIP, BE LAID AWAY TO REST
FOREVER.

We Will Ship a GOLD KING SCREEN on TEN DAYS' FREE TRIAL to Any Exhibitor in the United States
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used for all day runs, but in case of an emergency for an hour or two at the time, there would be no harm to the equipment.

Fig. 2 illustrates another way to connect two separate 110 volt economizers, but in this instance both secondary windings are connected to the circuit which feeds the arc lamps, and with this connection it is possible to get between 80 and 100 amperes at the arc indefinitely for continuous service.

Fig. 3 illustrates another method of connecting two 110 volt Hallberg A. C. economizers on 220 volt line. With this form of connection it is possible to operate one arc on economizer No. 1 and another arc on economizer No. 2, at the same time securing between 40 and 50 amperes at each arc. If one lamp is cut out with the connections as shown in Fig. 3 by operating the switch or separating the carbons it would be possible to secure only about 30 amperes on the remaining arc.

Other style transformers constructed on the same basic principle as the Hallberg A. C. economizer can be similarly connected, but in other types where the secondary and primary windings are interconnected, such as in auto-transformers, the same advantage of connection cannot in all instances be obtained so that the rule given above for the A. C. Hallberg economizer does not hold good for all kinds of compensarcs, compensators and similar devices.

With Hallberg A. C. economizer it is possible to put the carbons together and not below the fuse on the line, providing the fuses of 35 ampere capacity for 110 volts and about 15 to 20 ampere capacity for 220 volts. With any of these devices, however, the fuse may blow if it is of *just the capacity required for the transformer when operating normally,* because with the short circuited arc there will be an increase in the ampere flow on the line. This increase varies for different makes and types of transformers.

I believe that on the Powers' inductor for 110 volts, if the carbons are short circuited when the switch is on the high notch it will blow a 40 ampere line fuse, and on 220 volts it will blow a 20 ampere line fuse, if the short circuit at the arc is left long enough. The remedy is to use a fuse of 5 ampere higher capacity if you anticipate continual prolonged short circuits.

Under normal conditions, however, these fuses should last as a short circuit is an unexpected and unnecessary occurrence in a well managed projector equipment.

CONTEMPT CASE FOLLOWS DECISION OF OMAHA JUDGE HOLDING PICKETING OF THEATRE LEGAL

DISTRICT COURT at Omaha was called upon the other day to determine whether union operators could picket a motion picture theatre wearing badges, "Do Not Patronize This Theatre—Unfair to Organized Labor," and tell each person passing the place that the theatre was unfair.

Managers of the Princess, Fourteenth and Douglas streets, Omaha, refuesed to put in an union operator. The matter was brought up before the Central Labor union, of which the operators' union is a member, repeatedly. Committeers from the central body were sent to confer with the Princess' owners, Samuel Harding and Harry L. Goldberg, but the operator against whom the objections were raised, was allowed to remain.

Then the picketing began. One of the picketers was arrested for assault. Then a number of charges and counter-charges resulted, with a number of arrests. Finally the matter was taken to district court by Harding and Goldberg. After a hearing Judge W. A. Redick decided the unionists had a right to picket, giving a long, explanatory decision in the case.

The next move was the citing of several members of the local union for contempt. The court ordered "peaceful picketing only" and it was charged they yelled, blew cigarette smoke into women's faces, used bad language and performed acts which exceeded the "persuasion of the patron's will," which had been held legal. The restraining order had forbidden acts or language which had the effect of coercion or intimidation.

The hearing on the contempt case has been continued.

The case has attracted much attention in Omaha, the operators telling their story on floats in parades and in other ways. The union has for months been trying to get every operator in the city into the organization. Committees from the Central Labor union have made numerous calls. "Unfair" lists have been published repeatedly, urging union men to stay away from certain theatres

TEXT OF WAGE SCHEDULE AND NEW AGREEMENT SIGNED WITH OPERATORS BY 90 BALTIMORE THEATRES

FROM G. Kingston Howard, president of the Baltimore Moving Picture Operators' Union, has been received the wage schedule and working agreement, effective November 3, 1915, signed by ninety out of ninety-five houses in that city. It is quoted in full herewith:

Wage schedule and working agreement of Moving Picture Operators' Protective Union, Local No. 181, I. A. T. S. E. & M. P. M. O. of Baltimore, Md.; effective November 3, 1915:

(This schedule governs moving picture operators only.)

One operator, night work only, five hours or less daily, no relief, not less than $14.00 per week. With one matinee per week beginning at 2 P. M. or later, including not less than one hour relief for supper, not less than $15.00 per week. Without supper relief, not less than $15.50 per week.

Open-air theatres, night work only, five hours or less daily, no relief, not less than $14.00 per week, regardless of weather conditions.

All matinees, opening at 2 P. M. or later, and closing at 5 P. M. or earlier, not less than $1,00 extra each matinee.

One operator, eight hours or less, including not less than one hour relief for supper daily, not less than $18.00 per week.

One operator, nine hours or less, including not less than one hour relief for supper daily, not less than $20.00 per week. This also applies to vaudeville or other houses playing two or more shows daily.

One operator, ten hours or less, including not less than one hour relief for supper daily, not less than $22.00 per week.

Theatres running longer hours shall require two operators, and time shall be divided equally between them.

Two operators, each working six and one-half hours or less daily, no relief, not less than $16.00 each per week. For longer hours operators shall be paid pro rata.

Operators shall not work more than their regular daily shift without permission from this organization.

Overtime, consisting of supper hour and all work performed outside of scheduled hours, except keeping operating room clean, not less than fifty cents per hour or fraction thereof. Operators shall report for duty at least fifteen minutes before opening of show.

Entertainments, such as churches, lodges, etc., one operator, five hours or less, not less than $3.00 each performance. For setting up machine, booth, etc., not less than $1.00 extra. For taking down machine, booth, etc., not less than $1.00 extra.

Carrying reels, one way, $1.50 per week. Both ways, $2.50 per week. The members of this organization do not care to carry film at all and believe that this service can be performed equally as well by any other employee.

A manager must give an operator one week's notice in writing before discharging him, otherwise he forfeits one week's salary, which is paid to the operator. This rule may be waived with permission in writing from this organization.

An operator must give a manager one week's notice in writing before quitting, otherwise he forfeits one week's salary, which is paid to the manager. This rule may be waived by permission of the manager in writing.

Managers insisting on less than five minutes intermission each show, will furnish a boy to rewind the film. Operators shall not rewind film while operating machine.

Regular operators may lay off one night each week, providing they furnish union substitute, at no extra expense to the management.

Six week-days shall constitute a week. Sundays, double time.

The union agrees to furnish sober, reliable and competent men.

An authorized inspector of this organization shall be permitted to visit the operating room at all times while the house is open for business, to see that the operator is properly performing his duty.

In the event that any conditions arise that are not covered by this agreement, a decision by the president or business agent of this organization shall be recognized until the next regular meeting of this organization.

Should the undersigned management be declared unfair by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, and same is endorsed by the Baltimore

The Reason for a Hit

Often a film in one house is a hit and in another similar house is a failure. There is only one explanation—the lens equipment.

Bausch and Lomb Projection Lenses

give the clear, brilliant pictures that spell success. They are the regular equipment on both Edison and Nicholas Power Machines, and the best professional operators everywhere give them decided preference.

Equip your machines with the Bausch & Lomb objectives and condensers and assure yourself of the profit that follows. They are procurable through any film exchange.

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669 ST. PAUL ST., ROCHESTER, N. Y.

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Single or Double Arc

Single, two or three phase circuit

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A. C. to Controlled D. C.

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TRADE MARK

is a complete—upright electrical unit, that furnishes the best possible direct current light for motion picture projection and may be installed and operated in any projection booth.

Better pictures, bigger profit and perfect automatic arc regulation.

Send for booklet **"The Perfect Arc"**

The Hertner Electric & Mfg. Co.
Department N, Cleveland, Ohio, U. S. A.

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(Made in Switzerland)

The Quality Carbons of the World

Reflex D. C. Carbons have a Specially Constructed Negative with Copper Coated Core.

The following letter comes from a concern operating two theatres who tried out **Reflex** carbons for over a month.

"Enclosed please find N. Y. exchange, for which send us by freight 1,000 ½ x 6 copper coated cored carbons and 100 5/8 x 12 plain cored carbons.

"We have tried your copper coated cored carbons and obtained SPLENDID RESULTS, working them in with others, we now wish to try your own combination."

You, Mr. Manager, and you, Mr. Operator, don't you want these **splendid** results? Others are improving their projection with **Reflex** carbons and it **would pay you to try them.**

¾ x 12 plain cored, $10.00 per 100 carbons
5/8 x 12 plain cored, $7.50 per 100 carbons
5/8 x 6 copper coated cored, $3.75 per 100 carbons
½ x 6 copper coated cored, $2.75 per 100 carbons

If your dealer cannot supply you with **Reflex Carbons**, send cash with your order or instruct us to ship C. O. D., and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Write us for descriptive circular

Jones & Cammack
SOLE IMPORTERS
12 Bridge St. New York City

Federation of Labor, this agreement shall become null and void upon two weeks' notice in writing.

We hereby accept this agreement until November 3, 1918, and further agree to employ only union operators, members in good standing of Local No. 181, I. A. T. S. E. & M. P. M. O.

. . . . . .
Theatre.

. . . . . .
Manager.

. . . . . .
For Local No. 181, I. A. T. S. E. & M. P. M. O.

NATION'S LARGEST PICTURE THEATRE, WITH 6,000 SEATS, PLANNED FOR ROCHESTER, N. Y.

PLANS for a new motion picture theatre, to be the largest in the country, have been prepared by Architect Leon Lempert for George E. Simpson of Rochester, N. Y., and it is expected that work will be started in the spring. The theatre will have a seating capacity of nearly 6,000 people.

George E. Simpson, promoter of the project, is the active head of the new Regersen company, which is operating the Regent and Gordon theatres, the two leading motion picture houses of Rochester. Mr. Simpron has been in the picture business for a number of years. He ran the Hippodrome in Main street east, Rochester, until the business developed to such an extent that he was obliged to build a new house in East avenue, the fashionable street of the town. This theatre is the biggest in the city and commands the top prices.

The new house will have a seating capacity of about 2,800 on the lower floor, 2,000 in the first balcony, and about 1,000 in the second balcony. The plan is to have the admission price to this second balcony five cents at all times. It is thus figured that all classes of people can be reached. The house will be so constructed, it is said, that the vision from the second balcony will be just as good as that now afforded in most first balconies. Prominent New York engineers have been called in by the architect to discuss the various problems which have been presented.

New and novel features to be introduced are a tea room where everything will be sold at cost and which will be run solely for the convenience of patrons; a nursery where mothers can leave their youngsters and be assured that the little ones will have the best of care; also a parking place for automobiles.

The second balcony will be reached either by escalators or big elevators. The new theatre will be called the Hippodrome and will be located only a short distance from Main street. It will have a frontage of 165 feet.

CIRCLE THEATRE COMPANY, INDIANAPOLIS, INCORPORATES TO BUILD $200,000 HOUSE

ARTICLES of incorporation of the Circle Theatre Company, which was organized for general amusement purposes and particularly to operate a new theatre which is to be built in Monument Place by the Monument Realty Company, the site of the Horace F. Wood livery barn, Indianapolis, have been filed with the Secretary of State of Indiana. The capital stock of the company is $25,000.

The stockholders of the realty company are also the stockholders of the Circle Theatre Company. The officers and directors are: President, A. L. Block, L. Straus & Company; vice-president, Robert Lieber, of H. Lieber Company; secretary, Ralph S. Norwood; treasurer, Meyer Efroymson, of Efroymson & Wolf; Morris Cohn, Denver, Col., and Albert J. Gilligham, of Detroit, who owns large picture theatres in Detroit and Grand Rapids, and Isidore Feibleman, of Bamberger & Feibleman, attorneys. Additional incorporators are Arthur L. Strauss, of L. Strauss & Company, and Preston C. Rubush, of Rubush & Hunter. Tenants have vacated the property and the wrecking of the old buildings will start soon.

The plans for the theatre building are well under way, and the erection of the building will begin early in January. The highest grade of motion pictures will be presented at popular prices, and the house will contain a fine orchestral organ and one of the features will be a large orchestra. The theatre will have a seating capacity of 3,000, and the theatre is to be erected at a cost of about $200,000. It is planned to open it in May.



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HOLSTON BUILDING KNOXVILLE, TENN.
Selling Motion Picture Machines, Screens Chairs & Supplies of the very best sort

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A Merry Christmas and Prosperous New Year

A. B. C. DRAMATIC MUSIC

Don't be without the New Modern Melo-Dramatic Music for Picture Playing
9 Sets now ready.

Set No. 1 consists of a heavy misterioso. Agitato and Plaintive, for scenes of incendiarism or premeditated murder.

Set No. 2 consists of a long Heavy Dramatic Descriptive and Hurry. Good for scenes of heavy plotting or mysterious action leading to fights or tumult.

Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.

Set No. 9 is a three numbered Storm scene. A.1 is a Storm Hurry. B.2 is an Allegro Agitato. C.3 a Plaintive Andante as an Aftermath.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

Prices:—Small Orch. including Organ and Cello.....25 cents each Set
Full Orch. .....35 cents each Set
Piano Solo and Accom.....10 cents each Set
Extra Parts ..... 5 cents each part

PHOTO PLAY MUSIC CO., Publishers.

New York Theatre, 1530 Broadway, New York City

The Christmas Cheer

That Is Proverbial

—is the happy possession, day in and day out, of the exhibitor who has installed a

RADIUM GOLD FIBRE SCREEN

The perfect projection which it gives—and which can be secured in no other way, smooths his business way;—his patrons are satisfied and his electric current bills are low.

Radium Gold Fibre Screens have stood the test of time. They have led the field for years. Theatres in which they are used represent the "class" of the motion picture industry. The Strand, New York City, foremost of America's photoplay houses, has used a Radium Gold Fibre Screen at every single performance since its opening.

There is no earthly reason why every exhibitor in the country should not have perfect projection. Certainly photoplay patrons will reward the exhibitors who do their best toward showing faultless pictures. The installation of a Radium Gold Fibre Screen should be the first step—and this step alone will work almost inconceivable wonders.

Our recently adopted sales plan is a particularly liberal one. Our goods are priced in accordance with the standards used in the best business circles. Our business methods are fair —and we guarantee our product.

Don't Delay;
Write Today!

Radium Gold Fibre Screen, Inc.

220 W. 42d St., N. Y. City

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Allfeatures, Ltd., Scala Theatre Bldg., Montreal, Can.

Building and Furnishings

Edited by Nathan Myers

MAKERS STRIVE TO GIVE EXHIBITION SCREENS THAT SHOW PICTURES WITHOUT EYESTRAIN

THERE has been no subject of greater interest to the exhibitor, and perhaps none more discussed and written about than the material of which the screen should be made.

The writer reviewed this matter some months ago, and advocated very strongly the use of the better of the many specially prepared screens. My opinion has not changed as to the value of such screens, but has been greatly modified by actual experience in certain installations, and for that reason I desire to review this field once more.

There are as aforesaid many patented screens, of glass and of various materials stretched on a wood frame. They are relatively of varying quality, and so greatly do they differ in result, that it might be said some are of the highest value and others are very ineffective. For obvious reasons the writer does not mention names. The buyer must be guided by the advice of the experienced in the purchase of a patented screen or depend upon personal investigation. The latter, he might well do in conjunction with his advisor if that be practicable.

The prepared or patented screens claim, and most do result in a saving of electricity and a better reflection to those directly in front of the screen. Some have the value of producing a mellow tone to the black and white film, enhancing greatly the effect. Since features are now being produced in tones this mellowing of the picture is not so important as it has been.

Eye strain is also claimed to be lessened by these patented screens. This has been a disputed question.

The writer firmly believes that the better of these screens give the long felt need in projection to the theatre that is proportionately long. The picture is clear; it has an exceptional softness, and detail, and does not take the same amperage to illuminate it.

Obviating "Fading Away"

But—and here is the large "but"—in a house which is wider than its depth, the same equal result is not obtained. That portion of the audience directly in front of the screen will, as in the long house, get an improved picture, but from the centre of the house the further one views the picture away from the centre the poorer the picture becomes. This is termed "fading away."

This defect is not very noticeable. It is gradual and the casual observer is not aware of it. It is resultant from the nature of the materials and light reflection. The more acute the angle of vision, the more does the defect exist.

It is slightly obviated by setting the screen as far away from the audience as possible.

The question arises whether the "fade away" defect is bad enough to offset the extra quality of the picture to those in direct line of vision. This could best be determined in each individual case. Certainly the exhibitor seeks an average in betterment, and if the defect is not too great to the few it is better to endure it, for the betterment to a greater number.

The plaster screen still has its advocates. It is white, it has about the same reflection in all directions, or rather it fades away to the sides less than the patented screens. It does require a higher amperage. Its pictures are white; there is no tone to them. It might well be said that few appreciate these desired refinements, and that more measure result by the contrast of white and black.

Canvas or duck screens properly stretched and painted with suitable materials are highly favored. A slight blue just off the dead white is most satisfactory.

In viewing any picture close to the screen, and in front, there appears an effect resembling a waterfall, a repetition of bubbles. This effect is noticeable in all screens and cannot be eliminated, and is the cause of people avoiding the front seats.

ANNOUNCER FOR THEATRE EXTERIORS AN ATTRACTIVE DEVICE

THE announcer is a distinctly new and effectcive means of advertising for picture shows or other similar enterprises that is being used extensively in Chicago and other cities.

The announcer is built in the form of an enclosed crystal Kiosk constructed almost entirely of metal and plate glass and of such a substantial and permanent nature as to be impervious to the weather.



THE ELECTRIC ANNOUNCER IN PLACE

Each of the four sides of the announcer has a plate glass door and back of these are ground glass panels, measuring approximately 30 inches by 44 inches, that will accommodate a one sheet poster. The glass panels to which the lithographs are attached are ground on one side for the purpose of distributing evenly the light passing through the lithographs from the rear.

Just above each poster space is a similar but smaller glass panel for the insertion of the standard size printed announcements, such as Today, Tonight, Tomorrow and Saturday, which also illuminate the same as the posters. When the plate glass doors are closed the posters are protected from injury in any way and are distinctly visible day or night.

The lower section of the announcer is an interchangeable letter sign on each of the four sides for the purpose of further describing the features referred to in the lithographs above. Each sign has four lines with spaces for fifteen letters in each line and constructed so that the lettering can be readily changed as desired.

One 500 watt nitrogen or tungsten lamp inside the announcer illuminates the four lithographs, date lines and interchangeable letter signs so as to attract attention in a pleasing manner for a distance of a block or more.

The Rawson and Evans Company, of 711 West Washington Boulevard, Chicago, who are the manufacturers of this attractive and most practical means of display, state that the demand is increasing rapidly.

LIGHT ABSORPTION!

In speaking of "LIGHT ABSORPTION" we mean the light you pay for but don't get. Most screens "absorb" too much of the light, and consequently are expensive to use at ANY PRICE.

The Minusa Gold Fibre screen, by actual test, absorbs less than one per cent of the light used. This wonder screen reflects ALL of the light back to the audience (where it belongs), and gives a beautiful "natural" picture, without "Fuzz."

The "Minusa" cuts your light bill in HALF, reduces the heat in the lamp house, and eliminates the cost of broken "condensers."

The lighting company pays for your screen.

Besides being a busy little saver, the "Minusa" does not "tire the eyes." Nothing is so vexing to an audience as having to strain to SEE the picture. It's the easiest way for an exhibitor to ruin an otherwise well regulated house.

You are in business to MAKE MONEY, not selfishly, but artistically. Get a Minusa Gold Fibre screen, "Built By Brains," and save your audience and yourself.

Wire or Write for Samples and Prices.

The "ORIGINAL GOLD FIBRE SCREEN"-Perfected.

MINUSA

MINUSA CINÉ PRODUCTS COMPANY,

SAINT LOUIS, BROADWAY AT CHESTNUT | CHICAGO, SAN FRANCISCO | PITTSBURGH, CALGARY, ALBERTA | NEW YORK, 19 WEST TWENTY-THIRD STREET

SCREENS "BUILT BY BRAINS"



"BERGER'S Classik" STEEL CEILINGS

THE illustration shows a Berger "Classik" Steel Ceiling in the vestibule of the Majestic Theatre, La Crosse, Wis.

From an artistic standpoint, these ceilings are equal in every respect to the most expensive moulded plaster, and harmonize with any style of architecture. Aside from their unusual beauty, these ceilings are a safeguard against fire and are non-collapsible. And the price is RIGHT.

Our interesting Book D.M.N., showing hundreds of beautiful designs, suitable for theatres and halls, sent on request. Write for it today.

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Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.

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SUBSTITUTE FOR METOL REPORTED BY NEW YORK CHEMIST

DR. C. J. THATCHER, Riverdale avenue and 230th street, New York City, who is a graduate f the Chemical Department of the University of Leipzig, has since the war began, been endeavoring to manufacture a product to take the place of Metol. The result of this work is the manufacture of a product called Kathol, which is now being placed upon the market.

Some exhaustive tests have been made as to the efficacy of this new product and in each case it is reported to have proven a success.

The resemblance between these two products is so close that any photographer or laboratory man may use his own preferred development formula, merely substituting Kathol for Metol as no change in proportions are necessary.

The United States Patent Office has granted Dr. Thatcher patent for his developer.

Still further tests are at the present time being made and will be reported in a later issue of MOTION PICTURE NEWS.

GOLD KING SCREENS INSTALLED IN FOURTEEN MORE THEATRES

THE Gold King Screen Co., of Altus, Okla., report the following recent installations of Gold King Screens: C. A. Worthington Opera House, Jacksboro, Tex.; Lenwood theatre, Kansas City, Mo.; William Roper, Roper theatre, Council Bluffs, Ia.; E. E. Belcia, Jacksonville, Tex.; John Morris, Jr., John's theatre, Jacksonville, Tex.; R. Burford, Rex theatre, Arkansas City, Kansas; John H. Barncord, Lamara theatre, Phoenix, Ariz.; J. H. Snively, Paris, Tex.; T. M. Hervey, Unique theatre, El Paso, Tex.; A. Martini, Majestic theatre, Galveston, Tex.; Crescent theatre, Nashville, Tenn.; Alhambra theatre, Los Angeles, Cal.; Princess theatre, Santa Ana, Cal.; Pastime theatre, Canadian, Tex.

NEW PROJECTOR TO BE PLACED ON THE MARKET

THE Stern Manufacturing Company of 109 North Tenth street, Philadelphia, announces that they will very soon place a new projection machine on the market.

In the announcement, it is stated that case-hardened steel will be used throughout the sprockets, shaft, etc. This machine will be substantial, solid and of considerable weight.

The price of this machine will be about $200, with motor and all other up-to-date attachments.

The method of distribution will not be through jobbers and from them to dealers, but directly with any and all dealers throughout the country without restrictions.

Further details on this machine will be given through the NEWS when it is ready for the market.

INCREASING DEMAND FOR "SPEEDCO" MACHINE

THE adoption by the Speed Controller Company, of the name "Speedco" as applied to their automatic projection arc feeding machine, heretofore known simply as the Arc Controller, has apparently become a valuable asset to their business, for they advise of increasing demand for their product.

Recent installations of their machines have been in the Exhibition Room of the Nicholas Power Company, 90 Gold street, New York; "City" theatre at Brockton, Mass.; the recently-completed "City" theatre at Newark, N. J., and four of their machines are in use at the "Duplex" theatre, Detroit, Mich.

MINUSA INSTALLS MOTION PICTURE EQUIPMENT IN ILLINOIS SCHOOL BUILDING

A PUBLIC school in Champaign, Ill., is to have a motion picture theatre equipment.

L. N. Phillips, of the Danville Film Exchange, has charge of this installation. A special Gold Fibre screen, built by the Minusa Cine Products Company, of St. Louis, will be installed.

This move on the part of the Champaign school will be watched with interest by many of the other institutions of learning in the adjacent territory.

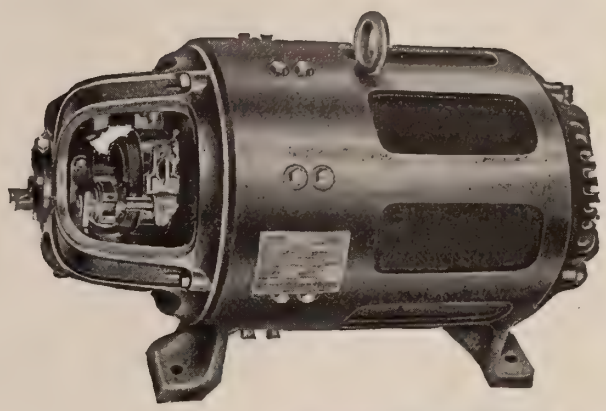
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For single phase, $40 extra.

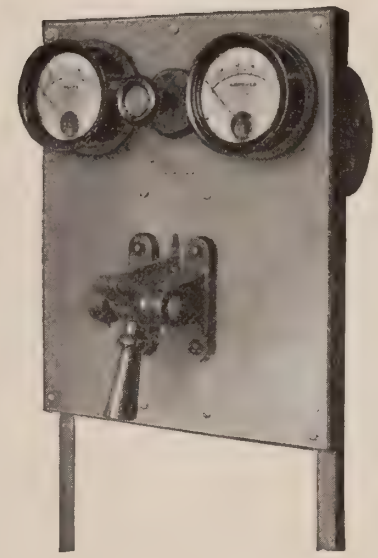
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Including (1) Lamp Control, $20 extra for control for (2) 30 to 40 amp. arcs.
Other Sizes and Styles of All Kinds Quoted Upon Request.



WEIGHT, 450 LBS. HEIGHT, 15″
WIDTH, 15″ LENGTH, 28″

This Perfect 2 Lamp Switchboard



For (2) 30-40 amp. arcs with volt and amp. meters and special field rheostat—No live part on front of board.

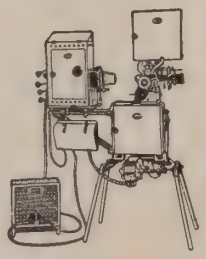
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POWER'S 6B

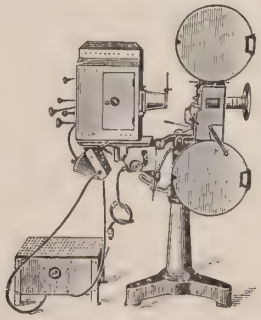
I equip your theatre completely; all make machines, carbons and supplies. Send $2.50 for latest Operators' Book, "MOTION PICTURE ELECTRICITY."

Manufacturer and Main Distributor

J. H. HALLBERG

SWEDISH ELECTRICAL ENGINEER

34 East 23rd Street New York, U. S. A.



"SIMPLEX"

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

AFTER several delays contracts have been awarded and work has been commenced on the remodeling of the American theatre on Market street, San Francisco, just beyond Seventh street. Considerable new steel will be installed, and about $25,000 will be expended on the house before it is again reopened with moving pictures as the attraction.

J. W. Considine, of the Sullivan & Considine Circuit, was in San Francisco during the last week of the Exposition, and announced that a sale of this circuit was being negotiated. The Empress theatre, which has been making such a success with the William Fox attractions of late, is owned by this combination of vaudeville interests.

The Rex theatre at Clovis has been purchased by A. C. Weaver, a recent arrival from Fresno.

The Jitney theatre, opened at Fresno during the past year by K. S. Cashin, has been sold to J. Eul, who will conduct it in conjunction with the Majestic theatre.

Plans for building a new theatre at Lindsay, in the celebrated orange district of Central California, have been announced by F. H. Smith, an exhibitor of that place.

A moving picture theatre to cost about $100,000 is to be erected on the site of the present Rice Institute at 17th street and San Pablo avenue, Oakland, by Vance & Holton. It will be ready for occupancy next July.

CANADA

It is rumored that the Majestic theatre, Adelaide street, West Toronto, will shortly be opened as a moving picture theatre for the exhibiting of features, but the concluding arrangements have yet to be made, according to the theatre owners.

KANSAS

A picture theatre that is to cost $7,500 is being erected at Salina by F. C. York.

The Orpheum theatre at Pittsburg, Kan., was destroyed by fire on November 24. It was built at a cost of $40,000, and will be rebuilt.

The Home National Bank of Arkansas City has purchased the Lotus theatre building in that city.

G. M. Smith is to erect a new motion picture theatre at Augusta for F. G. Yates. It is to cost $8,000.

Abe Jacobson, of Topeka, has been granted a permit to erect a $10,000 motion picture theatre in that city. It is to be of stone and brick construction, and will be completed on March 1.

KENTUCKY

The Capital theatre at Frankfort, which has been leased by the Broadway Amusement Company of Louisville, and which has been rebuilt into one of the most comfortable and prettiest amusement houses in Central Kentucky, was thrown open to the public recently. The theatre has been redecorated. In the gallery, which will be reserved for negroes, are accommodations for 165 prsons. An indirect illuminating system furnishes the light. A new heating system has been installed, and there are ample exits. The remodeling of the building cost about $10,000.

Work on a motion picture theatre at Mayfield is nearing completion, and it is expected that the house will be ready for business about the first of the new year. The new theatre will be under the management of W. F. Grau, who now operates the Dixie theatre at Mayfield.

The Pastime theatre at Maysville and equipment has been sold to Charles Triebel, of New Richmond, Ohio. Mr. Triebel at the present time operates a picture theatre at New Richmond. He plans to remodel the Pastime, and to open it in the near future as a motion picture house.

ILLINOIS

Fred. Stelzer has purchased the Princess motion picture theatre at Lincoln from Snyder & Belaski.

Manager W. M. Sauvage has changed his program at the Temple theatre in Alton, and is now showing Triangle pictures.

August Johannsen has purchased the Grand theatre at Rock Falls from A. N. Cole.

Wilson McKim has been appointed manager of the Lyric theatre at Rock Falls.

INDIANA

The Royal theatre at Frankfort, which was damaged by fire November 12, reopened December 6, after it had been redecorated. The operating booth has been reconstructed and reinforced to withstand the possibility of another fire.

The Jefferson theatre at Jeffersonville, under the management of Harry Piefer and the Lewis brothers, has been thoroughly overhauled. A $650 piano and a $200 motion picture machine have been added under the new management.

The old post office building at Mishawaka is to be remodeled into a motion picture theatre by O. J. Lambiotte at a cost of about $6,000.

The Bell theatre at Warsaw has been bought by O. L. Winslow from C. A. Rigdon.

The Bijour theatre at Orleans is to be moved across the street from its present location.

The West Market Street theatre, at Bluffton, called the Palace, is being dismantled. W. H. Sawyer says he decided there was not the opportunity for a theatre in Bluffton that he thought when he started to remodel.

The Franklin theatre at Michigan City is now under the management of Shaffer & Dinger; the former, Gus H. Shaffer, is superintendent of the steel car department at the car factory. Mr. Dinger is an experienced theatrical man of Chicago.

The American Seating Company, of Chicago, has obtained the contract for the installation of the seats in the new Temple theatre at Mishawaka, where the work is being rapidly pushed to complete the theatre. Every attention will be paid to the ventilation of the building.

Holwager's former Little Grand theatre, at Madison, which has been remodeled throughout, was re-opened Thursday evening, December 8. The theatre has been constructed of fireproof materials, mostly concrete and structural iron, from the basement to the roof. The theatre has a seating capacity of nearly 800 persons.

It was announced recently that the Bastian Realty Company would erect a motion picture theatre at 1830 Central avenue, Indianapolis. The amusement house will be leased to Walter O. Rouse, who will operate it. A building permit fixing the cost at $6,000 was issued.

By the incorporation of the Gem Theatre Company, Indiana Harbor, for $10,000, and the purchase of five theatres by the new company, the "moving picture war" at Indiana Harbor where five moving picture and vaudeville theatres have been waging a war for two months, at a cost of an average of $100 a week to each manager, has been ended. The theatres were giving patrons more and charging less than any theatres in Indiana.

The Pictureland, Family, Liberty, Gem and Columbia theatres were bought by Julius Nassau, N. T. Dochea and A. I. Engel. All but two of the theatres, the Family and Columbia, will be closed.

Paul Bumanovich, of the Pictureland, A. Berkson, of the Family, L. W. Sarica, of the Liberty, and Rinpinger Brothers, of the Columbia, go out of business through the deal. The public is now



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COMPLETE
with arc lamp

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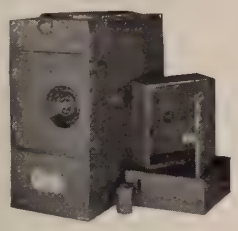
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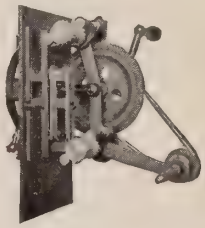
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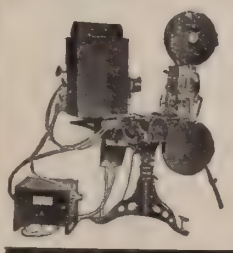


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One No. 6A complete machine, 110 or 220 D. C. motor, etc., $187.00.
All of these are new equipmnets with new motors, but the mechanisms are slightly used, guaranteed absolutely perfect, 14-inch magazines.
One 110 Hallberg Economizer, $30.00.
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Return of money if not satisfied. Catalogue on request. **109 N. 10th Street, PHILADELPHIA, PA.**



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When you buy a motion picture machine, get a tried and proven projector—one that is easy to operate—one that will give you just as perfect service six and seven years after installation as on the first night used—one that will go through years of hard service with practically no repairs, no breakdowns, no projection troubles of any kind.

The machine that lives up to the above requirements is the MASTER MODEL, the projector that satisfies the exhibitor, the operator, and the public.

Write for new circular describing the MASTER MODEL.

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY
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VELVET GOLD FIBRE SCREENS

With the Soft Velvet Finish

PRODUCE PERFECTLY PROJECTED PICTURES

Manufactured by

L. J. Gardiner, 154 Woodward Ave., Detroit, Michigan

I named this curtain the "Velvet Gold Fibre" as it brings out the soft warm velvet tones of the photography, instead of the harsh glare caused by the contrast of the high lights against the dead black of the deep shadows which have given pictures heretofore a flat, chalky and sooty appearance, losing the depth of perspective. With this velvet finish we have eliminated all eye-strain and make your front seats as desirable as any in the house. Added to this we have increased your illumination fully 100%. Write for full particulars.

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feeds 'er to perfection and pays its way

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by starvation may be unpleasant, but it certainly is
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paying ten and fifteen cents for moving pictures, instead of seven reels of pictures for five cents.

Vaudeville, which has been given at three of the theatres, has been discontinued.

Dr. T. Armfield, who is building a new theatre at Elwood, has been notified by the city authorities of Elwood, that the front of his theatre extends fifteen inches on the city property. It has been discovered that several other buildings on the same street extend an equal distance on the city property and Dr. Armfield has gone ahead with his building, notifying the city authorities that if any steps are taken to stop him, he will file suit against the owners of every building on the street that extends over the city property line.

The old post office corner at Mishawaka has been leased for five years by O. J. Lembrotte, of Crawfordsville, who expects to remodel the building and open a first class picture show with a seating capacity of 500, modeled after the LaSalle theatre at South Bend. The theatre will have a balcony. Mr. Lembrotte will charge ten cents admission.

James E. Hankins and James E. Stewart have bought the moving picture theatre at English, formerly operated by N. E. Gobbel and Guy Longest. The new owners put on the first show recently to a well filled house.

The Dreamland theatre at Muncie, which started under the management of Jordan Brothers recently, has been closed because of differences between the owner, Mrs. Anna Newbauer and the new managers.

The New Irvin theatre at Winchester has been leased by John Day, a well known theatre man of Muncie. The name of the theatre has been changed to the Orpheum.

The Ideal theatre at Kokomo reopened Saturday, November 27, after being closed ten days, under the name of the Cort theatre, under the management of R. K. Mosiman, of Elwood. The theatre has been redecorated since it was closed.

Dana Hoch, proprietor of a theatre at Mulberry, has added 200 new seats to his theatre.

Ten cents is now being charged for feature pictures at the Majestic theatre, Lagrange.

The Imp theatre, at Terre Haute, which recently was bought by Charles Cummins from Arthur Collins, will reopen under the name of the Palm theatre,

A new screen is being added and the interior of the theatre is being remodeled.

A motion picture machine has been bought by the Presbyterian church at Warsaw, and a picture entertainment will be given at least once a week.

LOUISIANA

The Pass Time theatre, Alexandria, has been closed for extensive improvements.

Work of remodelling the Grand theatre, Donaldsonville, has been begun by a New Orleans architect. Two Powers machines and a Wurlitzer orchestra have been ordered.

James Von Lotten has taken over the Happy Hour Theatre in Donaldsonville and will open it shortly as a moving picture house.

At a cost of $1,000, the Columbia theatre, Baton Rouge has installed two new projection machines.

Fire, caused by the ignition of a moving picture film in the Dixie theatre, Crichton, on the afternoon of November 29, destroyed the theatre and six adjoining buildings. The loss was estimated at $20,000, with practically no insurance.

The Triangle Program opened at the Hippodrome theatre, Shreveport, La., recently.

MAINE

Frank A. Owen, for many years manager of Bangor Opera House, Bangor, and David Owen, have taken the management of the Orono theatre, which they have already opened.

The Strand, Gardiner's new theatre, opened its doors to the public recently. Ernest J. Keller, who for many years managed the Gardner Opera House, has leased the theatre for a term of years.

MARYLAND

The Gordon Realty Company will erect a $12,000 moving-picture theatre on the southeast corner of Baltimore and Catherine streets, Baltimore. It will be of brick, 87.7 by 117.7 feet, one story high, and will contain four stories besides the theatre. H. C. Aiken is the architect.

Extensive improvements are being undertaken to the Gem Motion Picture Parlor, 714 East Baltimore street, Baltimore.

A moving-picture theatre at 2804 Pennsylvania avenue, Baltimore, is planned by S. Raith, who will take bids on the construction of the building after securing the requisite franchise.

A moving-picture theatre, with a seating capacity for 500, will be opened in the near future at Towson.

MICHIGAN

The contractors of the new Ferry Field theatre, Grand River, and the Boulevard, Detroit, have assured the owners that they can have the playhouse by March 1. There will be 1,500 seats. A. Arthur Caille is president of the company. It is capitalized for $100,000.

A. Arthur Caille and Henry J. Guthard, who now operate the Majestic and Fine Arts theatres in Detroit, and the Metro Film Corporation, Michigan branch, have formally taken over the Marx theatre in Wyandotte. It will be completely redecorated and remodeled, and new equipment installed. Messrs. Caille and Guthard recently took over the Majestic in Wyandotte, which is to be an exact duplicate—only smaller—of the Majestic in Detroit. This means it will have the amphitheatre style of seating.

Fred La Vound has been appointed manager of the Grand Circus theatre, 301 Woodward avenue, Detroit, succeeding F. A. Pelley.

R. J. Crosbie has again leased the Crystal theatre, Sturgis, from Thad and Paul Wait.

August Kliest and his son, Julius Kliest, have let contracts for the erection of a $50,000 theatre in Pontiac. The definite policy of the new house has not been decided, although it is believed that it will be a combination of vaudeville and photoplays.

Detroit's newest theatre, the Duplex, Woodward avenue and the Grand Boulevard, opened Thursday evening, December 15. Manager Earl Hennessy has signed up for first run rights on Pathé Gold Rooster films. The Duplex seats 1,500 people, 750 in each auditorium.

E. V. McGrath has resigned as manager of the Maxine theatre, Mack and Baldwin avenues, Detroit, to assume the management of the new Stratford theatre, Dix and Ferdinand avenues, which is being erected, and which will be completed not later than February 1. Frank C. Glick succeeds Mr. McGrath at the Maxine.

The Atheneum theatre, Jackson, has been taken over by new people, and will be known after January 1 as the Majestic theatre. The new owners consist of Wirt S. McLaren, who will be the house manager, William F. Phillips and Charles Ulrickson. A fund of $25,000 is to be set aside for remodeling and improvements. It will reopen after the first of the year as a picture house. The new operators will do business as the Majestic Company, and will also control the Colonial theatre on the East Side. Mr. McLaren has for some time been manager of the Colonial; in fact he opened this house a year ago.

MISSOURI

Meyer Brothers & Pracht, who have been operating the Knickerbocker theatre at 3145 Park avenue, St. Louis, since it was built six years ago, sold the house on December 2 to Sterling and Kepta. The Knickerbocker is a very popular theatre in the Park avenue district, and is connected with a large airdome next door. Meyer Brothers & Pracht operate the Shaw theatre at Shaw avenue and 39th street.

The Majestic theatre, Collinsville and St. Louis avenues, East St. Louis, has been treated to a new front, and an effective new electric sign, by Manager Redmon. The Majestic seats 1,100 persons. Mr. Redmon believes in advertising, and employs an energetic press agent by the name of John Choate to see that well written publicity reaches the public.

Martin and Estes, formerly lessees of the Empress theatre in Kansas City, have purchased the interest of Hugh Tighe in the Willis Wood, one of the largest theatres in that city. Henry Lappe, and Martin and Estes are now the controllers of the house. H. O. Martin will be the manager, and he will have the assistance of Joseph Gildey, who has been with the house since it was opened as a picture theatre.

A building permit has been issued to the Regent Theatre Company for the erection of a motion picture theatre at 107-9 East 12th street, in Kansas City. It is to cost $25,000.

J. T. Rader, of Platte City, has received the contract for the erection of a motion picture theatre at Tarkio, for Taylor and Hackett.



Advertise Your Theatre With Woolworth Units

Five Woolworth Units will flood the exterior of your theatre with light, making it the most noticeable building in its vicinity.

Cost of installation is small; the current used will cost only about

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This is the **cheapest,** as well as the **best** advertising you can get.

We devised these projectors for lighting the famous Woolworth Tower, the most brilliantly illuminated structure in the world.

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Send $1.00 for Sample, $2.00 for 3, or $8.00 for a Dozen

Satisfaction guaranteed. Sells at sight. Unbreakable head and hands; strong mechanical clock-work; size, 10x5 in. Selling price only $1.00; you make third profit. Wind it up and it walks, dances and wiggles in a very funny style just like Charlie Chaplin.

New, Wonderful Home Invention

Just the Thing for Chaplin Nights

AUTOMATIC TOY MFG. CO.

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CASTEEL THEATRE CHAIRS

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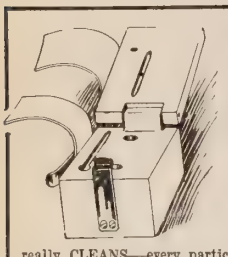
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CLEAN FILMS are absolutely necessary to get 100% results from any subject. The LELAND Film Cleaner really CLEANS—every particle of dirt and grease comes off like magic. The soft felt pads are moistened with a harmless cleaning fluid that makes old films like new.
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$65.
Including upper and lower magazines, electric burner, new Simplex rheostat asbestos cord, rewind and lenses to fit measurements, everything ready to run a picture, guaranteed first class condition, for $65. Will ship subject to inspection. Many other bargains in Simplex, Power's and Motiograph machines. Opera and Folding Chairs of all kinds, new and slightly used, at bargain prices. Roll tickets 7½c. a thousand, Film Cement and Oil 15c. bottle. All makes of carbons. We are the largest THEATRE SUPPLY HOUSE west of Chicago.
LEARS THEATRE SUPPLY CO.
509 Chestnut St. St. Louis, Mo.

The Airdome theatre at Lamar is being remodeled by D. A. Baker at a cost of several thousand dollars. It will be opened in thirty days as a year round show.

J. Parnell, from Oklahoma, has gone to Springfield, where he will in the near future open the Hippodrome, which is said to be one of the largest theatres in that city.

J. Donnicci has purchased from Joe Murray the latter's interest in the Broadmoor theatre in Kansas City, and will from now on look after the entire business.

MONTANA

The Harrison Avenue Theatre Company of Butte has received plans for a picture theatre to cost $40,000.

D. W. Agnew and H. J. Greene have bought the Lyric theatre, Bozeman.

A moving picture theatre will be erected by J. M. Rantschler and W. C. Bernard, at Harlem. The building will be one story, 32 x 100 feet.

NEW HAMPSHIRE

Herbert Sharp, of Berwick, is placing a picture theatre on the second floor of the Davis and Clark building, Sullivan square.

H. Robinson is fitting up the Armory building, Central street, Newport, for use as a motion picture theatre.

NEW JERSEY

Chas. C. Hildinger and Philip Papier, owners of theatres in Trenton, Lambertville and Doylestown are erecting an 800 seat house in Flemington.

Milton A. Labaw, of Somerville, has been granted a license to operate a moving picture theatre in the building now in course of erection for that purpose, on the north side of Main street, near the Bound Brook National Bank, Bound Brook.

NEW YORK

The new Madison theatre, located in the fine residential section of Pine Hills, Albany, was opened to the public November 17. It is to be run on practically the same hours as the other theatres of the better class in Albany. The theatre has a seating capacity of 1,000. It played to capacity business on Thanksgiving day. J. C. Green is owner of the theatre, which is being managed by F. R. Billman. There was a good deal of opposition to the theatre when it was first suggested, but now that it has opened it seems to have already become popular.

Gronenberg & Leuchtag have completed plans for a moving picture theatre and stores to be erected at the northeast corner of Fordham road and the Concourse, New York City, by the Fordham Road Corporation, Irving Judis, president, who has leased the theatre section through M. & L. Hess to the Concourse Theatre Company for a long term of years at an aggregate rental of $75,000.

Fire Marshal William Haynes of Troy has issued a permit to Weinstein Brothers to alter a building in King street for use as a motion picture theatre.

Another theatre will be erected in Birmingham. The building inspector has granted a permit to Hider Brothers to erect a moving picture theatre at 190 Clinton street. The building is to be of concrete and tile and capable of seating 600. It will cost $7,000.

N. R. Robinson, of Ocean, who conducted the New Dreamland moving picture house on North Union street until some months ago, has rented the opera house at Fillmore and is putting it into shape for the exhibition of motion pictures.

William Gauthier, who for about eight years has conducted the motion picture theatre known as Wonderland at Gouverneur, has disposed of the property to William Lee and William Smith, two Gouverneur men.

Harry E. Faville and Frank L. Tvoe, of Dolgeville, have leased the theatre, which is being erected here by W. H. Faville, and which will be completed in a few weeks.

The new Ohmann theatre in Lyons was opened to the public recently. This building, which was built for Ohmann Brothers, of Lyons, at a cost of $20,000, will be used as a straight picture theatre.

The plans for the moving picture theatre, which will be erected in the West End on North Swan street, Albany, have been approved by the city building department. The building will cost $15,000 when completed.

OKLAHOMA

William Smith, owner of the Empress theatre at Tulsa, is to erect a vaudeville and picture house that will seat 1,400 in that city.

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ANNOUNCEMENT and ADVERTISING
NOVELTY SLIDE CO.
67 W. 23d St., New York

PATHÉ PASSION PLAY
and other features and single reels for sale at bargain prices.
Feature Film Sales Co.
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OPERA CHAIRS
Complete Line
Prompt Shipments
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COSTUMES
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.
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Centaur Film Co., 670-682 Ave. E., Bayonne, N. J.
REWINDERS
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.
UNIFORMS
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FOR SALE
Modern up-to-date theatre; city of five thousand population; no competition; good reason for selling; must sell at once. B. L. Erickson, Normal, Ill.

MANAGER
Two years' experience. An advertising specialist desires change. Would become interested financially. Address P. O. Box 311, Olney, Ill.

SCENERY
COMPLETE OUTFITS OF SCENERY for Picture Theatres, furnished for proceeds of the Advertisements on the Front Drop Curtain. Write for particulars. BOON SCENIC STUDIOS, Hicksville, Ohio.

"IT PAYS TO ADVERTISE"

IF YOU CAN MAKE GOOD

We are making good with the

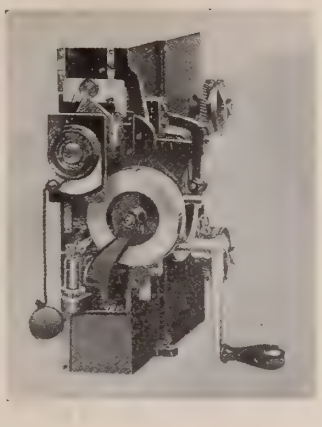
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Saves time—labor—money—wear and tear on film—breakage—delays—noise—annoyance—fire risk and helps operator give better show.

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For Motion Photography

The mechanism is as carefully and scientifically constructed as the movement of a standard watch.

The Universal assembled without the case. Front view showing the lens, flywheel, shutter and aperture adjustment, and the one-to-one crank shaft.

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Let us tell you of **OUR PLAN** for **BIGGER PROFITS** and **BETTER SERVICE.**

We are the leading dealers in Moving Picture Machines and Supplies and can fill your every need. Drop us a line today for our complete catalog and special bargains.

WE SELL ON THE INSTALMENT PLAN

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N. W. Cor. 5th Ave. and Randolph Chicago, Illinois
Distributors of the
Motiograph, Power's, Simplex, Edison and other Machines and Genuine Parts

Make Your Lobby Display Attractive

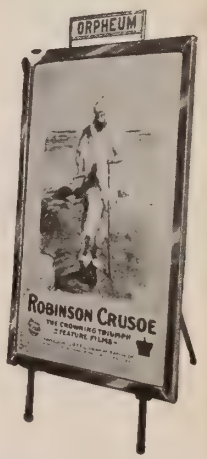
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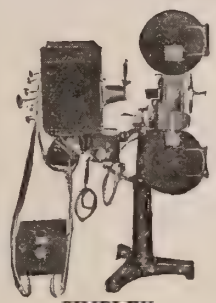
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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

FAILS TO AGREE THAT MUSICIANS CAN BEST PLAY TO PICTURES FROM PRINTED MUSIC

Fred Sloope, Jr., Steubenville, Ohio.—*I have read the* MOTION PICTURE NEWS *since its inception and I like it.*

However, I disagree with you on your article in Vol. 12, No. 22, in which you say that the pictures can be played to as well and synchronized as completely from printed music as by improvisation.

Your assertion is not borne out by those who are recognized as first class moving picture musicians. On page 47 of the same issue, Mr. Rothapfel says that one good pianist is better than a poor thirty piece orchestra, if the pianist interprets the pictures.

Having played some years ago at the Beacon Theatre, Boston, I was in a position to watch the work of the picture musicians in that musical center. Those who improvised were considered the leaders.

Frank J. Hassett, for years Lyman H. Howe's leading musician, and known as possibly the greatest film musician in America, is an extemporaneous player. He built up his reputation by improvising and thereby effecting wonderful synchronization.

As for myself, I am at all times striving to improve myself in the art of improvisation, as I realize that the musician who will have the call in the future, will be the fellow who can extemporize on any style of music.

I am employed in a "regular" theatre by "regular" fellows who have given me the tools to work with. We have two pianos, a Bartola and pipe organ. We have a Celesta coming in a few weeks.

Your enthusiasm highly interests me and I am gratified to note that you are a thorough reader of the NEWS. In the article you mention I was citing facts wherewith the student or advanced musician can adapt his musical knowledge to the playing of pictures. There are 15,000 picture players needed at least and while you may have succeeded by extemporaneous playing to entertain an audience, I know of many who have made very miserable attempts. I would refer you to an article of mine in Vol. 12, No. 3, the issue of July 24, on improvisation.

Your letter may be misleading, but it leads me to believe that you play only in extemporaneous manner or by improvisation. If you can do this entertainingly for an entire picture performance, you are to be highly congratulated, for of the many hundreds that I have heard, I can number those that I know capable of this on the fingers of my one hand.

We must not confuse the playing of a memorized repertoire of music as extemporaneous or improvisation. The cry of the picture audience is to have the player play something and they do desire to hear things familiar at times. I feel sure that upon second thought you will find that you as well as all other successful picture players do find more opportunities for playing good standard music than improvisation, since feature pictures have become a vogue, for good music is a great addition to the feature picture.

I shall never admit that any player can extemporaneously create a theme or musical number that will please, when it is a known fact that our good musical compositions have required months of thought and preparation before they were considered ready to give to the public. With the musical equipment that you have, you should get wonderful results out of good music and at the same time be able to give your music excellent picture illustration. You cite instances of a few years ago, which I cannot contradict, but everything, not only music, is entirely different today and still changing. I know for a fact that Lyman H. Howe's shows of today, of which there are six companies on the road every season, are rehearsed to the smallest detail and are always produced that way.

Rehearsals do away with everything that might be considered extemporaneous. I agree with what you quote from Mr. Rothapfel's article as to a poor orchestra, but the answer is that Mr. Rothapfel always uses a good thirty piece orchestra. He knows a good orchestra from a poor one, consequently never uses a pianist. My article in MOTION PICTURE NEWS on July 24 I feel sure would interest you and meet with your approval, for I am sure that you partly misunderstood my meaning in Vol. 12, No. 22.

Don't stop your studies on improvisation, for when properly accomplished it is an art, but "Stop, Look and Listen" and you will find that everything we improvise can be found in music and improvisation in picture playing is valuable only to supply the want of preparedness.

When each picture is supplied with a music plot or musical suggestions of non-dictatorial ideas, improvisation will slowly fade away.

Play music as much as you can and you will be able to do great work with your Bartola, pipe organ and Celesta.

If you cannot locate or get the issue of July 24, let me know and I will send you a copy. Unless otherwise stated my articles are not written for the pianist or one-man instrument player alone, but for the help of the one-man or thirty-men orchestra.

LYRIC, MINNEAPOLIS' LARGEST THEATRE, NOW HOME OF TRIANGLE PLAYS

THE Lyric theatre, Minneapolis, for more than three years managed by Saxe brothers, proprietors of the Strand, has changed hands and is now known as the "home of the Triangle plays."

The lease was purchased by A. G. Bainbridge, Jr., manager of the Shubert theatre, who is now running "The Birth of a Nation," after taking his stock company to another theatre. The Lyric is the largest picture theatre in the city and will give the best productions that can be obtained.

Associated with Mr. Bainbridge are John Elliott, manager of the Unique theatre and Harry A. Sherman. The latter two men have the northwestern rights for "The Birth of a Nation."

The admission for night performances will range from 10 cents to 25 cents while the afternoon prices will be 10 cents for any seat in the house.

The new management took control December 5 and has been doing an excellent business since that date.

"SPOTLIGHT WALTZ" FEATURES ANNUAL BALL OF HOUSTON OPERATORS

THE first annual ball of the Houston (Texas) moving picture operators was held at the City Auditorium in that city on the night of November 24.

From all accounts the initial event was a huge success, and patronized by 500 people. The feature of the evening was a "spotlight waltz," in which the "spot" followed the dancers.

BODINE PATTERN ENLARGES QUARTERS

THE BODINE PATTERN CO., 817 Market St., St. Louis, under the guidance of J. R. Bodine, have enlarged their quarters one hundred per cent in space and greatly increased their staff.

This concern makes a specialty of manufacturing special frames for motion picture theatres. Their latest equipment was placed at the Cinderella Theatre, Down Town Lyric and the West End Lyric, St. Louis.

PROPOSED CHANGE IN VANCOUVER LICENSE FEES DEFERRED FOR THREE MONTHS

THE Vancouver City Council, after two sessions at which the proposed change in the scale of license fees to be paid by Vancouver picture theatres was discussed, voted to lay the matter over for three months.

This decision virtually favored the downtown picture men who were opposed to a change.

Trade License Inspector Jones, in devising new rates, designed to bring into the city treasury about $3,000 yearly, recommended a sliding scale, with a fee based on seating capacity.

It was proposed to charge theatres seating three hundred or less, $100 per year, instead of the present flat rate of $150, and to add twenty-five cents per year for every seat over three hundred in the larger houses. This, however, would mean a considerable raise for some of the downtown theatres, and would increase the fee of one of them to $257.75, or over $100 more than the present rate. The multiplicity of amendments and counter-propositions brought up finally induced the council to lay the matter over until the next session.

At this session were present W. P. Dewees of the Rex theatre, James Pilling of the Orpheum, J. R. Muir of the Dominion, and W. P. Nichols of the National Amusement Company, to protest against a change; and W. W. Armstrong of the Fairview, and G. Corriveau, Jr., of the Grandview, in favor of the new schedule. The downtown managers drew attention to the difference in the expense of conducting the two types of theatres, and stated that all houses are now being operated at a loss. While their investment amounts to perhaps $50,000 or $75,000, that of a small suburban house may be only $5,000; film costs about $300 or $400 per week, as against about $50 for the small theatres; expenses for the large houses range about $125 to $150 per day, compared with $25 for a suburban house, and rents are $500 to $1,000 or more per month, as compared with about $125.

TRIANGLE PICTURES SHOWN AT THE PALACE, BUFFALO, N. Y., AT 25 CENTS

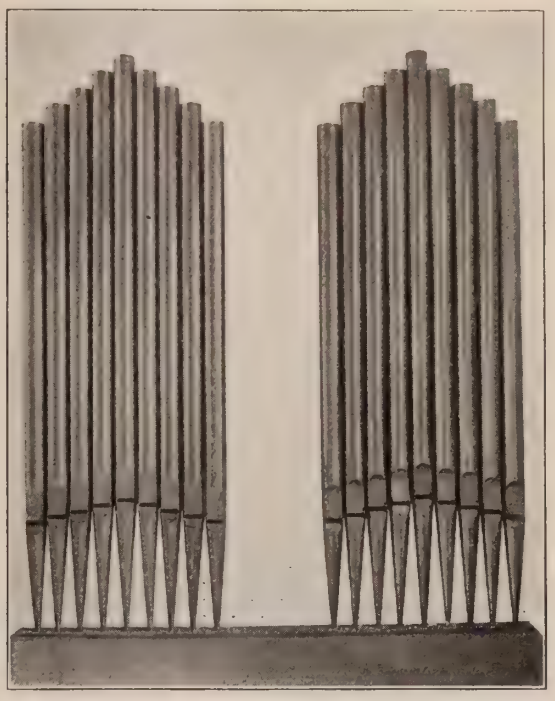
Buffalo, N. Y., Dec. 11.

THE Triangle films opened in Buffalo on Sunday, December 5, when the first subjects of this brand were presented at the Palace theatre. Other local theatres which will present Triangle films are the New Victoria, Regent, Marlowe and Ellen Terry theatres. There has been much speculation in Buffalo as to which theatre would get these productions and rumors have said that almost every leading house would show them.

The announcement that the Palace would present them came as a surprise to many local exhibitors who expected that they would surely go to another large downtown house.

FEASTER MACHINES INSTALLED IN FOUR NEW YORK THEATRES

AMONG the numerous theatres equipped with the Feaster no-rewind system during the past week are the new Ideal, Eighth avenue and Forty-sixth street, New York City; the Regent, on Third avenue; the Morningside theatre, One Hundred and Forty-seventh street and Broadway; and the Hamilton, Hamilton and Hicks streets, Brooklyn, N. Y.



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Music Plot for Equitable Feature, "The Warning," Five Reels

By Ernst Luz. Projection Time 70 Minutes

THIS plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture The numbers suggested need not be used; similar numbers, or numbers suggested by the Notes will do as well. It is intended that no unnecessary expense be added for exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
		PART 1.	
1.	Inter. (Light)	"Cinderella" (M. Witmark)	Twice.
2.	Light Intro. and Waltz	"Romany" (Shapiro-Bernstein)	"In spite of the hints of his sister, etc."
3.	Desc. (S-Hy Leg)	"Affection" (Witmark & Co.)	Two small boys meet on street corner.
4.	Galop. (Light and P.)	"Diabolus" (Ditson & Co.)	"That'll teach you to call my father, etc."
5.	Desc. (Hy.-Rom.)	Trost by Paul Lincke (Jos. W. Stern & Co.)	Connects 1 and 2.
		PART 2.	
			Concert.
6.	Desc. (Hy.-Leg.-Path.)	"Spring's Awakening," by Bach	Child asleep. Father puts whiskey bottle on mantlepiece.
7.	Dutch Waltz (Very Light)	"In Holland" (Buck & Lowney, St. Louis)	Street scene after cabaret scenes.
8.	Inter-Trot.	"Manvanua" (Jos. W. Stern & Co.)	"Monster of Evil, etc."
9.	Caprice. (Light Ballet)	"Fireflies" (McKinley & Co.)	Connects 2 and 3.
		PART 3.	
			"As the months fly by, etc."
10.	Waltz Lento. (Hy.-Leg.)	"Sphynx" (Chappell & Co.)	Guests enter room after Denman gives girl jewels.
11.	Inter.-Trot.	"Soup to Nuts" (Ricordi & Co.)	Dancers off.
12.	Dr. Andte.	"A. B. C. Dramatic Set No. 3"—B. 2. (Jos. W. Stern & Co.)	Night street scene.
13.	Inter.-Trot (Short)	"Soup to Nuts" (Ricordi & Co.)	"The cheap material, etc."
14.	Agitato.	"A. B. C. Dram. Set No. 3"—A. 1 (Jos W. Stern & Co.)	"Denman's fraudulent practices, etc."
15.	Desc. (Hy.-Dr.-Path.)	"Chanson sans Paroles," by Tschaikowski	Father exits from saloon.
16.	Galop (Light)	"Courior" (Ditson & Co.)	Ambulance on screen.
17.	Desc. (Path.)	"Salute D'Amour," by Elgar	Connects 3 and 4.
		PART 4.	
			"Sorry I can't give you, etc."
18.	Desc. (Hy.-Path.)	"Barcarolle-June," by Tschaikowski	Denman drinks whiskey while seated on park bench.
19.	Polka (Short)	"Laughing Love" (Jos. W. Stern & Co.)	"But the soul of little Bobby, etc."
20.	Dr. Andte.	"A. B. C. Dramatic Set No. 4"—B. 2. (Jos. W. Stern & Co.)	"Another year sees Denman, etc."
21.	Agitato (Light)	"A. B. C. Dramatic Set No. 4"—A. 1. (Jos. W. Stern & Co.)	Policeman pulls Denman off screen.
22.	Dr. Andte.	"A. B. C. Dramatic Set No. 4"—B. 2. (Jos. W. Stern & Co.)	"The dregs."
23.	Desc. (Hy.)	"Sleepy Hollow" (W. Jacobs)	Connects 4 and 5.
		PART 5.	
			"The departing spirit."
24.	Religious Proc. (P. P.)	"Athalia Priest March"	Fade out of spirits marching scene.
25.	Ballet Waltz (Sh. Light)	"Intermezzo Russe" (C. Fischer)	Two different scenes and one title.
26.	Same as 24	"Athalia Priest March"	Wine glass being filled.
27.	Diabolical Mysterioso	"A. B. C. Dramatic Set No. 10"—A. 1. (Jos. W. Stern & Co.)	Denman shoved off screen by devils.
28.	Agitato-Myst.	"A. B. C. Dramatic Set No. 10"—B. 2. (Jos. W. Stern & Co.)	"In the gnarled limbs, etc."
29.	Dr.-Hy.-Andte.	"A. B. C. Dramatic Set No. 10"—C. 3. (Jos. W. Stern & Co.)	"And though tortured, etc."
30.	Agitato-Myst.	"A. B. C. Dramatic Set No. 10"—B. 2. (Jos. W. Stern & Co.)	Two scenes.
31.	Dr. Hy.-Andte	"A. B. C. Dramatic Set No. 10"—C. 3. (Jos. W. Stern & Co.)	Child on screen after "Give me one more chance."
32.	Agitato-Myst.	"A. B. C. Dramatic Set No. 10"—B. 2. (Jos. W. Stern & Co.)	End of visions, Father sleeping in chair.
33.	Waltz Lento. (Leg.)	"Druid's Prayer" (Jos. W. Stern & Co.)	Child pointing out of window.
34.	Inter. (Carnival)	"La Guapa" (Jos. W. Stern & Co.)	To End.

Music Notes.—This picture has wonderful musical opportunities, giving the player full sway in playing a varied program of music holding a heavy dramatic tone throughout. The picture is full of dramatic color which should be accentuated by melodramatic numbers as suggested in plot.

The diabolical scenes Nos. 27-28-29-30-31 and 32 are excellently illustrated by the A. B. C. Dramatic Music, Set 10, which if properly played, will give the impression of an overture written to fit such diabolical scenes. These numbers sold by Jos. W. Stern, 102 West 38th street, New York City.

No. 1 should be a light intermezzo suggesting the polka. No. 2 a light, lively musical waltz. No. 3 should be a slow number giving a semi-serious suggestion. Nos. 5-6-17-18 must be slow legato numbers with positive romantic or pathetic appeal as designated.

Nos. 4 and 16 must be very light galops, suggesting hurried action only. No. 7 should be a decided Dutch or German waltz. Must be light. Nos. 7-8-9-11 and 13 accompany dances on screen. Nos. 8-11 and 13 are intermezzo trots, as are used for dancing. No. 9 should be a light caprice, often used in ballet dances. Nos. 10 and 33 are very slow waltz lento movements played strictly legato. Nos. 15 and 23 are slow numbers with a positive dramatic effect superseding the pathetic tone. No. 19 should be a light polka, suggesting children at play. Nos. 24 and 26 should be a religious processional played very piano and slow. Must be in 4/4 time. The same number can be used twice. No. 25 should be a light waltz lento movement. Accompanies the dancing of angels. No. 34 should be a lively 2/4 intermezzo-trot suggesting a street carnival.

This is not an easy picture to be played on the organ. However, Nos. 5-6-10-15-17-18-23-24 and 26 are very good for organ.

The diabolical scenes Nos. 27-28-29-30-31 and 32 can also be worked up to good advantage on the organ.

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Motion Picture News

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OF
HENRY ARTHUR
JONES'
HUMAN DRAMA,

"LYDIA GILMORE"

WITH
VINCENT SERRANO

IN FIVE PARTS.

RELEASED DEC. 27TH.

PRODUCED BY THE

FAMOUS PLAYERS FILM Co.

ADOLPH ZUKOR, President,
DANIEL FROHMAN, Managing Director **EDWIN S. PORTER**, Treas. & Gen. Mgr.

507 FIFTH AVE., NEW YORK

Canadian distributors—FAMOUS PLAYERS FILM SERVICE, Ltd.
Calgary—Montreal—Toronto

48 FAMOUS FEATURES A YEAR

48 FAMOUS FEATURES A YEAR


Would you—
Believe your wife innocent, if on your wedding eve she parted from you, and started her honeymoon trip with another man, and you later found them at the same hotel? Would you? Don't jump at hasty conclusions—
SEE
OVER NIGHT
By Philip Bartholomae
The WM. A. BRADY FEATURE with an ALL-STAR CAST
WORLD FILM CORPORATION
LEWIS J. SELZNICK VICE-PRES. & GENL MGR.
CANADIAN DISTRIBUTERS WORLD FEATURES LIMITED

EQUITABLE

A DIFFERENT KIND OF STORY

THE DISTINGUISHED STAGE STAR

CHARLES J. ROSS

IN AN ADMIRABLE MIXTURE OF POLITICS ROMANCE AND INTRIGUE

The SENATOR



STAGED BY CONSENT OF THE UNITED STATES GOVERNMENT — AT THE NATION'S CAPITOL —WITH EVERY ATTENTION TO DETAIL.

RELEASED DECEMBER 27TH

PRODUCED BY TRIUMPH FILM CORP'N

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

LUBIN

FIVE REEL UNIT

RELEASED MONDAY DECEMBER 27TH



THE FOUR ACT DRAMA

SAVED FROM THE HAREM

WITH

GEORGE ROUTH – VIOLET MacMILLAN

AND

ADMIRAL HOWARD OF U.S. PACIFIC FLEET

—— AND ——



THE ONE ACT COMEDY

THIS ISN'T THE LIFE

WITH

D. L. DON

ALSO

THURSDAY DEC. 30TH

THE CONVICT KING

THREE ACT DRAMA

WITH

MELVIN MAYO

SATURDAY JAN. 1ST

BILLIE REEVES COMEDY

A READY MADE MAID

ONE ACT

GENERAL FILM LUBIN RELEASES



MUTUAL PROGRAM



GEORGE OVEY



MARGARET GIBSON



CRANE WILBUR

THE FUNNIEST MAN IN AMERICA
in Cub Comedies—one reelers which have obtained a record sale;

THE MOST BEAUTIFUL GIRL IN PICTURES
appearing with the matchless Bostock Animals in Centaur Features (two reels) and

THE ABLEST AND MOST POPULAR SCREEN STAR
in the country in Centaur Star Features (three reels).

THREE PILLARS OF STRENGTH IN THE

DAVID HORSLEY PRODUCTIONS


MUTUAL MASTERPICTURES
DE LUXE EDITION
6 BIG

MUTUAL PROGRAM

FEATURES EVERY WEEK!

WORLD'S GREATEST FEATURE OUTPUT TO BE RELEASED BY MUTUAL

Beginning in January:—

Three Mutual Masterpictures, De Luxe Edition—each in *five reels*—will be released EVERY WEEK!

Three Mutual Star Features—each in *three reels*—will be released EVERY WEEK!

All these productions will be picturizations of big plays, famous books and original scenarios and will feature noted Broadway stars and the most popular film players.

This is the biggest feature output of any distributing organization in the world and indicates the Mutual Film Corporation's ability to meet the requirements of exhibitors everywhere with *one* service —*conscientious, aggressive* service—MUTUAL SERVICE!

For Details of Releases See Following Pages

MUTUAL MASTERPICTURES
DE LUXE EDITION

Following are a few of the releases scheduled for Mutual Masterpictures, De Luxe Edition. Each is in five reels—Each is a sensational feature. Book them at any of the 68 Mutual Exchanges:

Week of January 17th:

THE THOROUGHBRED

—A spectacular Mutual Masterpicture, De Luxe, featuring the famous stars, William Russell and Charlotte Burton. (American)

WOLVES OF SOCIETY

—A powerful, stirring, society drama, featuring Broadway stars. (Mutual)

THE BAIT

—A new and remarkably interesting drama, featuring popular William Clifford, beautiful Margaret Gibson and the Great Bostock Animal Collection. (Horsley)

Week of January 24th:

AS A WOMAN SOWS

—An absorbing drama of modern life, featuring the Broadway stars, Alexander Gaden and Gertrude Robinson. (Gaumont)

LORD LOVELAND DISCOVERS AMERICA

—From the story by the Williamsons—featuring Broadway's dramatic star, Arthur Maude. (American)

BETRAYED

—A heart-gripping story, presenting popular Grace De Carlton. (Thanhouser)

Week of January 31st:

"VENGEANCE IS MINE!"

—The theme is based on Capital Punishment. The play is wonderfully portrayed by a star cast headed by Crane Wilbur. (Horsley)

THE IDOL OF THE STAGE

—A costly production full of "big scenes"—featuring the Belasco star, Malcolm Williams. (Gaumont)

THE WHITE ROSETTE

—A tremendous feature, dealing with the social problems of medieval and modern times. starring Helene Rosson and E. Forrest Taylor. (American)

SILAS MARNER

—A picturization of George Eliot's famous novel—featuring Broadway's distinguished Shakespearean actor, Frederic Warde. (Thanhouser)

MUTUAL PROGRAM

The Eight Million Dollar Mutual Program has been expanded and improved. *THREE* three-reel features will be released *each week*. Here are a few of the big features coming:

IN THE NAME OF THE LAW

—An inspiring drama featuring the beautiful star, GLADYS HULETTE.

—*Released January 11th.* (*Thanhouser*).

THE SECRET AGENT

—A play based on the operations of the U. S. Secret Service —featuring the Broadway dramatic star, ROBERT T. HAINES.

—*Released January 12th.* (*Gaumont*).

WATER STUFF

—Another "Buck Parvin" feature from the Saturday Evening Post stories by Charles E. Van Loan—featuring ART ACORD.

—*Released January 15th.* (*American*).

Beside the *six big features every week,* the Mutual Film Corporation will continue to release the many comic, scenic and topical features that have made the $8,000,000 Mutual Program so popular. Vogue Comedies—*new and sensational comedies*—featuring England's foremost Knockabout Comedian—are now being released in the Mutual Program. If you are seeking profits—*big box office receipts*—and an Extraordinary *Service*, book MUTUAL SERVICE *at once*. One of our 68 Exchanges is near you. For further details send the coupon for a copy of Reel Life —FREE!

Mutual Film Corporation
John R. Freuler, President
71 West 23rd Street New York City
68 Exchanges in America

FREE COUPON FOR "REEL LIFE"
Mutual Film Corporation
71 West 23d St., New York City
Please send me free copy of "Reel Life" describing the new Mutual policy.
Exhibitor's Name.....
Name of Theater .....
Address .....
City..... State.....
News

MUTUAL MAS
DE LUXE

THE OTHER SIDE



A STRONG five-part American drama from the famous novel by Lucia Chamberlain, the gifted writer of romance. Book published by Bobbs-Merrill Company. It's a story of the picturesque early days of California—an artful blending of love and adventure, with

Harold Lockwood

May Allison William Stowell
Walter Spencer Josephine Humphries
and More Than One Hundred Others

Directed by Thomas Ricketts

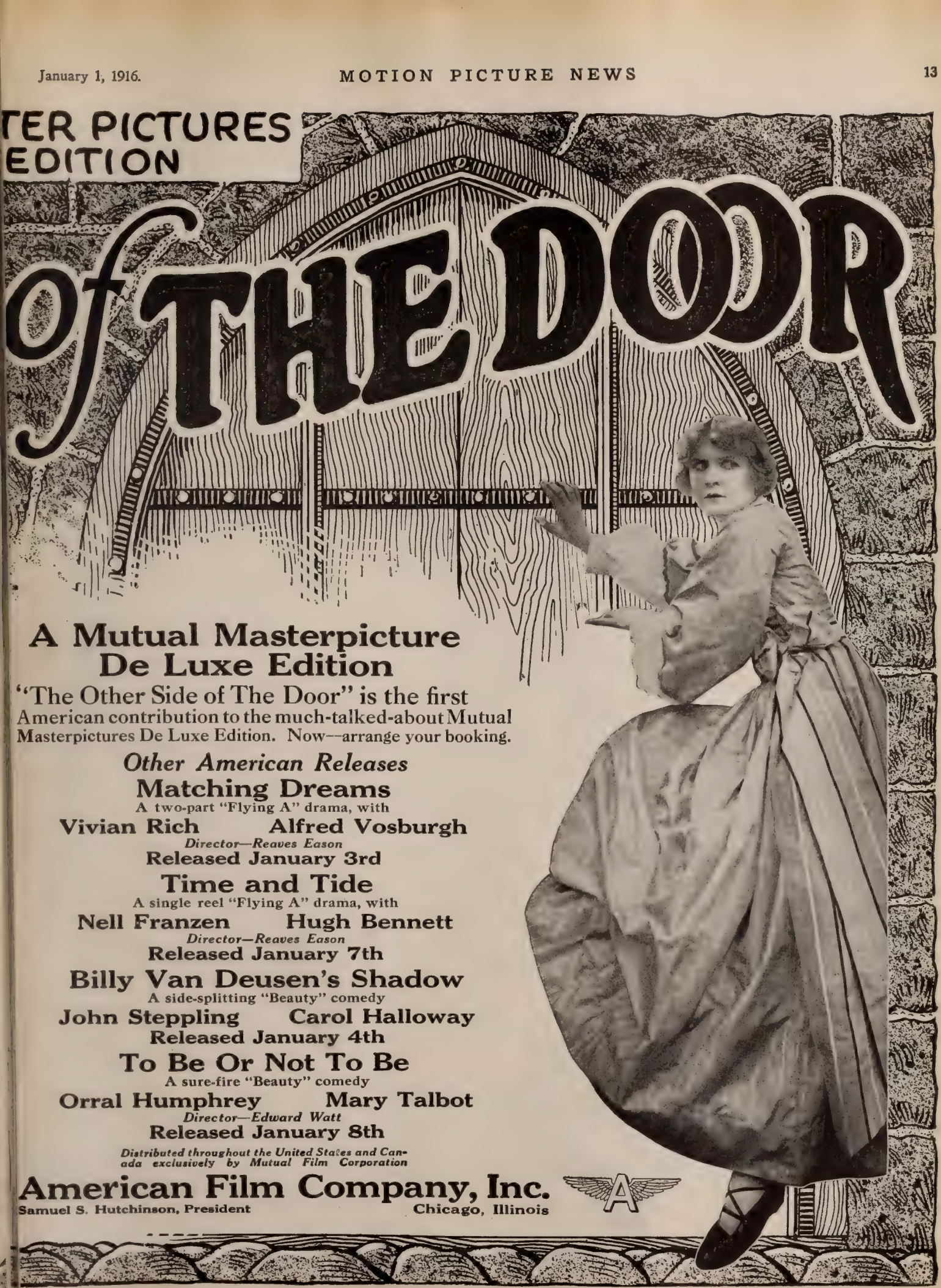
This is a tremendous picture! Big scenes—vivid action—delightful romance—played by a cast of world-wide favorites.

RELEASED JAN. 6th

Book it. It's worth a run of several days.

TER PICTURES
EDITION

of THE DOOR



A Mutual Masterpicture De Luxe Edition

"The Other Side of The Door" is the first American contribution to the much-talked-about Mutual Masterpictures De Luxe Edition. Now—arrange your booking.

Other American Releases

Matching Dreams
A two-part "Flying A" drama, with
Vivian Rich **Alfred Vosburgh**
Director—Reaves Eason
Released January 3rd

Time and Tide
A single reel "Flying A" drama, with
Nell Franzen **Hugh Bennett**
Director—Reaves Eason
Released January 7th

Billy Van Deusen's Shadow
A side-splitting "Beauty" comedy
John Steppling **Carol Halloway**
Released January 4th

To Be Or Not To Be
A sure-fire "Beauty" comedy
Orral Humphrey **Mary Talbot**
Director—Edward Watt
Released January 8th

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.
Samuel S. Hutchinson, President Chicago, Illinois

The more YOU read these advertisements the more useful to YOU we can make the "News."

MUTUAL SPECIAL

GUARANTEE

I Guarantee—
a tremendous thrill in every chapter of "The Girl and The Game."

This great railroad film novel, in chapters, starring Helen Holmes and written by Frank Hamilton Spearman is built on a series of extraordinary climaxes. Each succeeding thrill excels in daring and intensity, the one before!

I Guarantee—
these specific thrills! Watch for them in the first four chapters!!

Chapter One
(*Helen's Race With Death*)

Runaway train plunging down mountain grade!
Helen's leap on horse-back into river when her rescue mission seems foiled by open draw!
Terrific collision when Helen, by throwing switch sends runaway freight into siding!

Chapter Two
(*The Winning Jump*)

Train pursuit of bandits!
Helen's mad leap from engine to engine!
Sensational capture of Spike, the crook!

Chapter Three
(*A Life In Peril*)

The burning train!
Helen's rescue of Storm by stretching rope across tracks from telegraph pole to tree top and seizing him as burning train speeds beneath!
Explosion of five cars of dynamite—biggest thrill ever attempted!

Chapter Four
(*Helen's Perilous Escape*)

The struggle on the edge of the cliff!
Helen's plunge into ocean from dizzy height!
Night race between express train and speed launch!

And More and More!

THE GIRL AND THE GAME

Samuel S. Hutchinson
PRESIDENT

Signal Film Corporation

FEATURE

THE GIRL AND THE GAME



Never before has a film manufacturer given a production such a forceful guarantee—

The Biggest of All Film Productions

Helen Holmes in this new, stupendous railroad film novel, has reached the pinnacle of her astounding career. Former thrills which she has enacted are paled into insignificance by the magnitude of her breathless undertakings in this amazing production—***And remember 1000 newspapers are to publish the story.***

First Release—Dec. 27th!

The Girl and the Game consists of fifteen powerful two-act chapters. One chapter will be released each week beginning Dec. 27th. Each chapter a distinct release, though all are connected. If your theatre is to show this marvelous photoplay of thrills and suspense—act now. You cannot delay. Don't be one of the disappointed hundreds. ***Big profits are at stake.*** Act quick! Now!

For booking information apply to Girl and Game department of any Mutual Exchange in America.

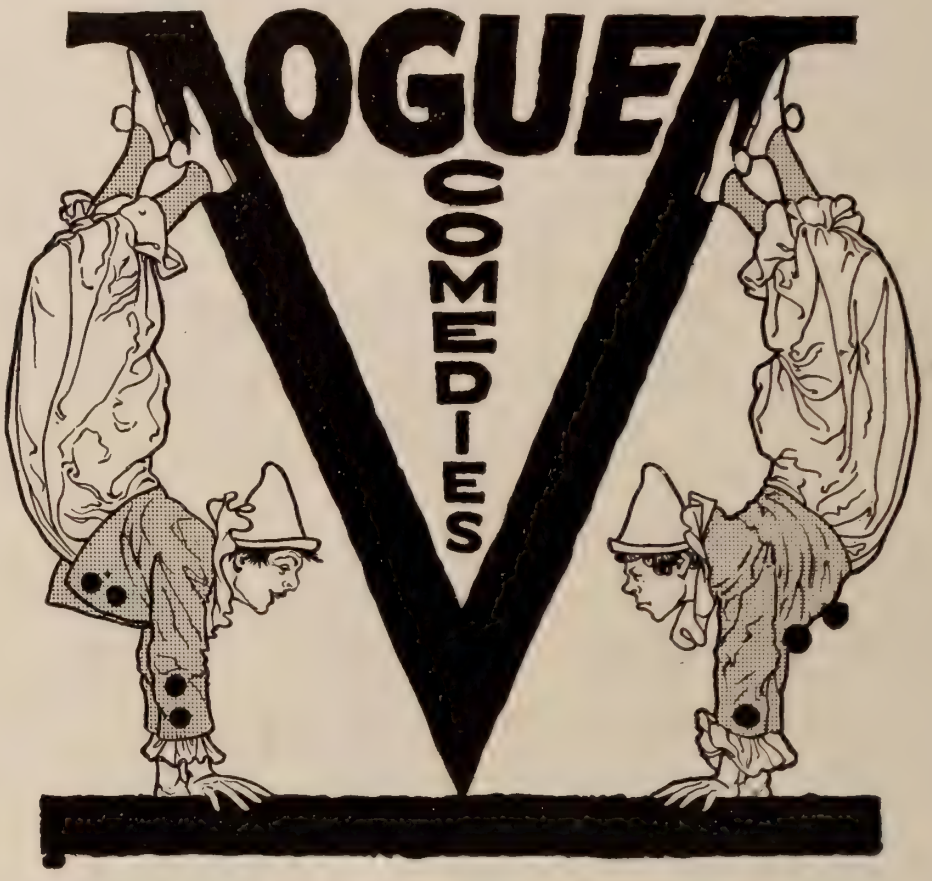
SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 So. State Street, - CHICAGO, ILLINOIS

MUTUAL PROGRAM

Slapsticks With A Reason



Announcing
A Brand New Brand of Film

COMEDIES

First Release the Week of Dec. 27th

The first subject, a screaming laugh, features a new and original Comedian

SAMMY ? ? ? ?

in

Sammy's Scandalous Scheme

Distributed throughout the United States and Canada Exclusively by The Mutual Film Corporation

VOGUE FILMS INC.

Executives

Joseph H. Finn Samuel S. Hutchinson

Publicity Offices: 222 South State Street., Chicago.

MUTUAL PROGRAM

EDWIN THANHOUSER

PRESENTS



A production truly representative of the Thanhouser quality standard. Ethyl Cooke, Grace de Carlton, Hector Dion & Boyd Marshall play leading parts in a genuinely human narrative

FALSTAFF COMEDIES

UNA'S USEFUL UNCLE — *Released in 1 Reel Monday, Dec. 27*

RILEY CHAMBERLIN will make anybody say "Uncle."

FOOLISH FAT FLORA — *Released in 1 Reel Thursday, Dec. 30*

With a big company of comedians. Arthur Cunningham as Flora will floor you.

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

MUTUAL PROGRAM

Here is the Great, Big Gaumont Gift to Exhibitors for the New Year

MARGUERITE COURTOT

Heroine of "The Adventures of Marguerite"

Will head a Gaumont Company Making Big Features to be Released on the Mutual Program always as

MUTUAL MASTERPICTURES

Watch for the first one

RELEASED EARLY IN FEBRUARY

GAUMONT CO.

FLUSHING, NEW YORK

JACKSONVILLE, FLORIDA

MADE IN AMERICA AND DISTRIBUTED THROUGHOUT THE U.S. AND CANADA BY THE MUTUAL FILM CORPORATION



Photo by Geisler

A New Year's Resolution

From its place at the top of the few whose picture progress in the year 1915 has been upwards, Metro greets the year 1916 with eagerness for even greater pictures, with enthusiasm for more artistic pictures and with the ability to present consistent pictures that dignify the industry, that gratify the public and assure the exhibitor of certain and continuous success. Metro points to its current releases as its best arguments, and Metro, in all modesty and with the utmost sincerity, resolves to continue to present the best motion pictures in the world.

Metro Pictures Corporation

METRO PICTURES


WHAT WILL PEOPLE SAY
Released
on the
METRO
Program
Jan. 3rd.
METRO PICTURES


METRO
Pictures Corporation
presents
Wonderful
Mme. PETROVA
in
WHAT WILL PEOPLE SAY
A METRO wonderplay of modern society in 5 Acts by Rupert Hughes.
Produced by
POPULAR PLAYS AND PLAYERS INC.

A PLAIN CHALLENGE

WE challenge any one program to match the four December releases of METRO PICTURES with their best pictures of current release. ¶ We further challenge all programs combined to put forward their four best current releases for comparison with these latest METRO PICTURES:

A Yellow Streak Dec. 6th
The House of Tears Dec. 13th
Rosemary . . . Dec. 20th
Black Fear . . . Dec. 27th

We will agree to any fair suggestion for a satisfactory judging.

METRO PICTURES CORPORATION

THE OCEAN FILM CORPORATION

extends to those exchange men who have secured franchises for the distribution of their product, and to those other concerns who have submitted bids for territory control of the corporation's output, a sincere thanks and appreciation of the hearty support and endorsement of their plan.

In the awarding of franchises, the corporation intends a careful consideration of those bids now at hand and to be received, before making definite decision and advises exhibitors that announcement of holders of franchises will be made at an early date.

Ocean Film releases will begin February 1st, 1916, and thereafter on the first and fifteenth day of each month there will be offered a five part feature photo-play of stage or literary masterpiece featuring theatrical or motion picture stars of repute and fame.

OCEAN FILM CORPORATION
Executive Offices
Two Twenty West Forty Second Street
New York City

THE BLACK CROOK

Surpasses the Splendor of the Past



Kalem has picturized the extravaganza that was the sensation of two generations in magnificently spectacular fashion. The fascinating atmosphere of the play has been retained at its strongest, the screen has given unlimited scope to the amazingly beautiful dancing specialties, while the charm of the appealing love story and the weirdly gripping element of sorcery and demonism are blended in a manner that makes it a production befitting the glorious past.

In Five Parts—A General Film Release, January 10

Sure-Fire Advertising Aids

Four-Color Lithographs in two styles of one-sheets, two styles of three-sheets, a six sheet, and a dazzling twenty-four sheet. Also attractive heralds, newspaper cuts, special music, etc.

KALEM COMPANY

235-239 West 23rd Street, New York City

Stingaree



The Series Hit of the Year!

We Promised You a Winner---"Stingaree" Has More Than Made Good---Are You Getting Your Share of the Winnings?

The Honor of the Road

Is the Seventh Episode in the Series by E. W. Hornung, creator of "Raffles." It's a baffling mystery, from the pen of a master of this style, in which Stingaree—"for the honor of the road"—clears himself of an accusation of murder. Released Wednesday, January 5th.

Remember, "Stingaree" costs you no more than an ordinary picture. Twelve two-act episodes, each complete in itself, and released one every Wednesday. At any General Film Company office or the Greater New York Film Rental Company. 1, 3 and 6-sheet four-color lithographs with each episode.

KALEM COMPANY

235-239 WEST 23rd STREET, NEW YORK CITY



HENRY B. WALTHALL

and

EDNA MAYO

are presented in

"THE MISLEADING LADY"

a photoplay in 5 acts

adapted by H. S. Sheldon from the

GREAT STAGE SUCCESS

of Charles W. Goddard and Paul Dickey

Directed by A. Berthelet.

Essanay

1333 ARGYLE ST., CHICAGO

Great Releases

You read about them last week in the announcement of

Paramount

A program which insures a large patronage to every exhibitor using it. We offer also supplementary pictures that increase the popularity of any theatre. For example:

BRAY ANIMATED COMEDY CARTOONS

are pleasing millions of picture lovers—just the thing every exhibitor wants. With these will appear a Zoo picture by R. L. Ditmars, curator at the world famous Bronx Zoo in New York.

Paramount Newspictures

bring the news of the world to the screen in local theatres—unique, up-to-date, unusual.

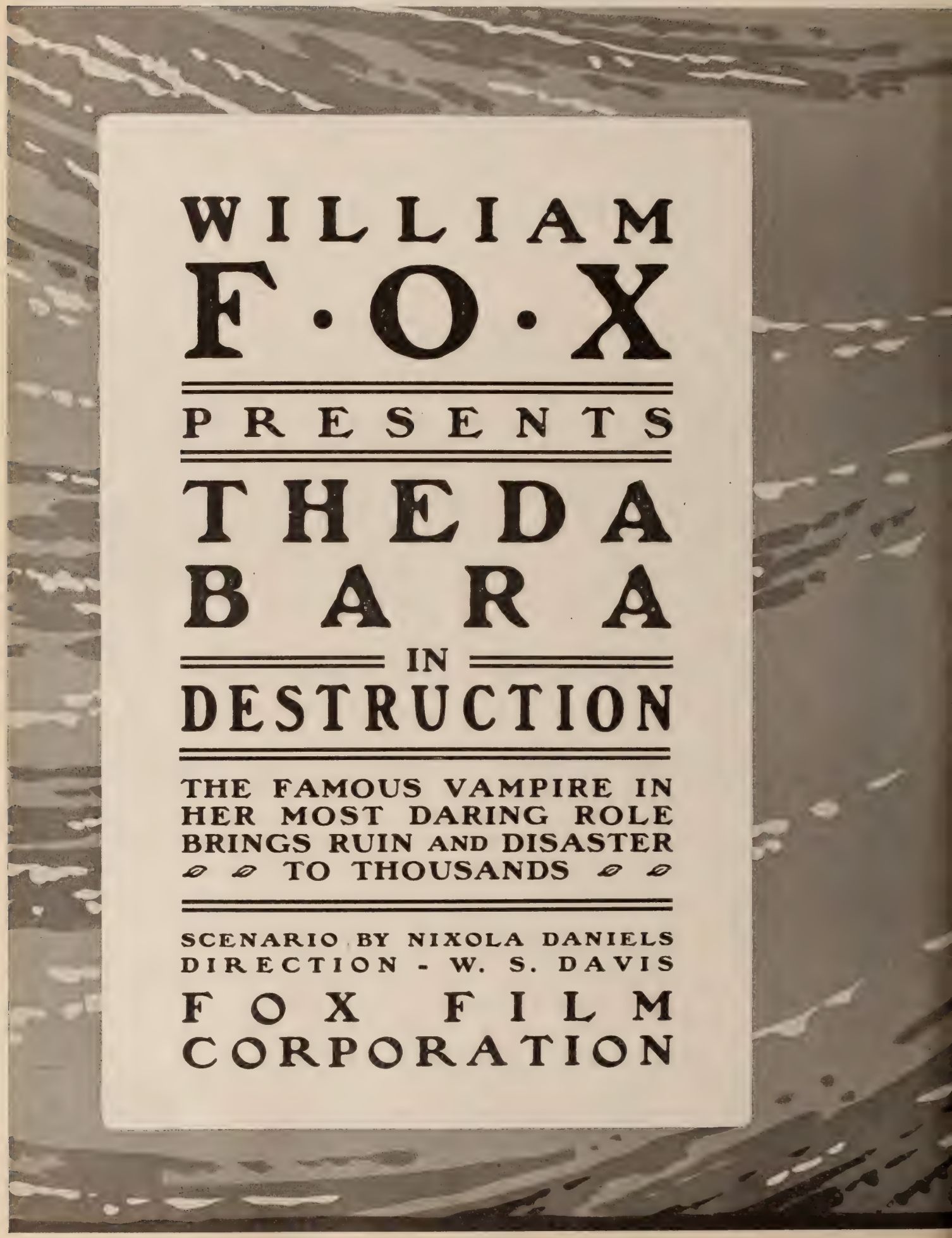
BURTON HOLMES TRAVEL PICTURES

are known the world over. Exclusive audiences have paid and are still paying two dollars per seat to hear a Burton Holmes lecture. PARAMOUNT has secured the Burton Holmes pictures. Everybody will want to see them

There are still more things coming. In other words, PARAMOUNT is taking steps to perfect and fortify the exhibitor's program, and to give him every new idea in films when these are up to the PARAMOUNT standard.

Our nearest exchange will tell you.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.


WILLIAM
F·O·X
PRESENTS
THEDA
BARA
IN
DESTRUCTION
THE FAMOUS VAMPIRE IN
HER MOST DARING ROLE
BRINGS RUIN AND DISASTER
TO THOUSANDS
SCENARIO BY NIXOLA DANIELS
DIRECTION - W. S. DAVIS
FOX FILM
CORPORATION



A magazine's success is measured by its advertising. Look over the "News."

Official—Authentic—Marvelous

"SOMEWHERE IN FRANCE"

Five Reels of Fighting on the
French Front, Secured by

DONALD C. THOMPSON

"MOST SUCCESSFUL OF WAR
PHOTOGRAPHERS" — Leslie's

ACTUAL BATTLE CLOSEUPS

Further Announcement
Next Week. Watch For It

ARTHUR S. KANE

901 CANDLER BUILDING
220 WEST 42nd STREET

New York City

HERE'S POWERFUL HELP for EXHIBITORS RUNNING

The RED CIRCLE

The following best newspapers will not only publish the story, but extensively advertise this fine new PATHÉ serial:

Atlanta Journal
Cincinnati Commercial Tribune
Dallas News
Galveston News
DesMoines Tribune
New York Evening World
Denver News
Detroit Times
Indianapolis Star
Kansas City Journal
Portland Oregonian
Los Angeles Tribune
Houston Chronicle
Milwaukee Wisconsin
Minneapolis News
Omaha World-Herald
Philadelphia North American
Pittsburgh Chronicle
Salt Lake Tribune
San Francisco Call
St. Louis Times
Syracuse Journal
Washington Times
Albany Times-Union
Baltimore American
Buffalo Times
Texarkana Texarkanian
San Antonio Light
Lincoln Star

THERE ARE MANY OTHERS TOO!

The PATHÉ EXCHANGE, Inc.

Executive Offices:
25 West 45th Street, New York

Has every baby

Dr. Haiselden's recent refusal to prolong
aroused world-wide discussion. By a
was being completed for PATHÉ, in the

The RED

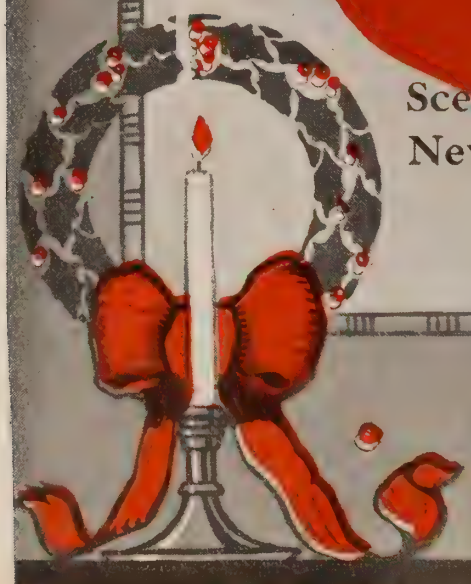
Showing the career of a beautiful girl
able tendency to crime. Would her
letting the infant die because of the
withheld his aid because of the baby's

The New PATHÉ serial is most
featuring the

RUTH

Supported by

Scenarios by Will M. Ritchey
Newspaper stories by Albert Payson Terhune



The PATHÉ
EXECUTIVE
25 WEST 45th ST.

the right to live?

the life of a hopelessly defective child has
strange coincidence, at that very time there
Balboa studios, a startlingly original serial

CIRCLE

born of a family cursed with an ineradic-
mother's doctor have been justified in
criminal taint, just as Dr. Haiselden
physical defectiveness?

timely, interesting and instructive,
popular favorite

ROLAND
FRANK MAYO

Great newspaper publicity!
14 episodes of 2 parts each

RELEASED DECEMBER 18th

EXCHANGE inc.
OFFICES
NEW YORK

PATHÉ PRESENTS AS A

IN PATHÉ

The Life of SEVEN



A stupendous production, magnifi-
reverent and vivid exposition of the
in history, from the cradle to the

FOR RELEASE ON GOLD

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

SPECIAL HOLIDAY OFFERING

COLOR
Our Saviour
PARTS



cently colored, giving a thoroughly
life of the most Potent Personality
Ascension.

ROOSTER PROGRAM DEC. 24th

EXCHANGE inc.
OFFICES
NEW YORK

"VIM"

COMEDY FILMS

Vim Comedies are now on Open Booking at any General Film Exchange

The Cream of Comedy Output

Vim Comedies are released every Friday through the General Film Company



A Scene from "This Way Out."

Two Coming Releases Which Will Tickle Even the Cynic's Funnybone:

December 31st: "Ups and Downs."

January 7th: "This Way Out."

It has been necessary to postpone the release date of "Chickens," previously advertised for December 31.

Smiling Audiences Mean Satisfied Audiences, Satisfied Audiences Call Again.

VIM VIM

The January Magazines Are Advertising

The Strange Case of MARY PAGE



Your Patrons Are Beginning to Wonder Where They Can See Henry Walthall and Edna Mayo In This Thrilling Essanay Series

Look For "Mary Page" Ads. In the Current

Cosmopolitan	Ladies' World
McClure's	Pictorial Review
Metropolitan	Hearst's
Review of Reviews	Modern Priscilla
McCall's	Munsey's
Mother's	Sunset

Harper's Bazar

The Weeklies and the Newspapers Will Open Fire About Christmas Time

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

George K. Spoor, President

When You Look at

Essanay

Plays You Book Them

Try it and you will be convinced.
They are distinctive.
They possess charm and individuality.
The plots are fascinating, but logical.
The settings are artistic, the action is realistic.
Its players are masters of interpreting thought and feeling.
Every play carries the "punch" that goes home.

★★★ ★★★ ★★★ ★★★

You will find a world of fun in the next

ESSANAY-CHAPLIN

"Charlie Chaplin's Burlesque on Carmen"

IN 2 ACTS. To be released soon.

G. M. ANDERSON'S

great western dramas are filled with heart throbbing emotion and thrilling action. Be sure and book them all.

"BROUGHT HOME"

2 ACT DRAMA. December 28.

Presenting Richard C. Travers and Ruth Stonehouse.

"THE PRISONER AT THE BAR"

3-ACT DRAMA. January 1.

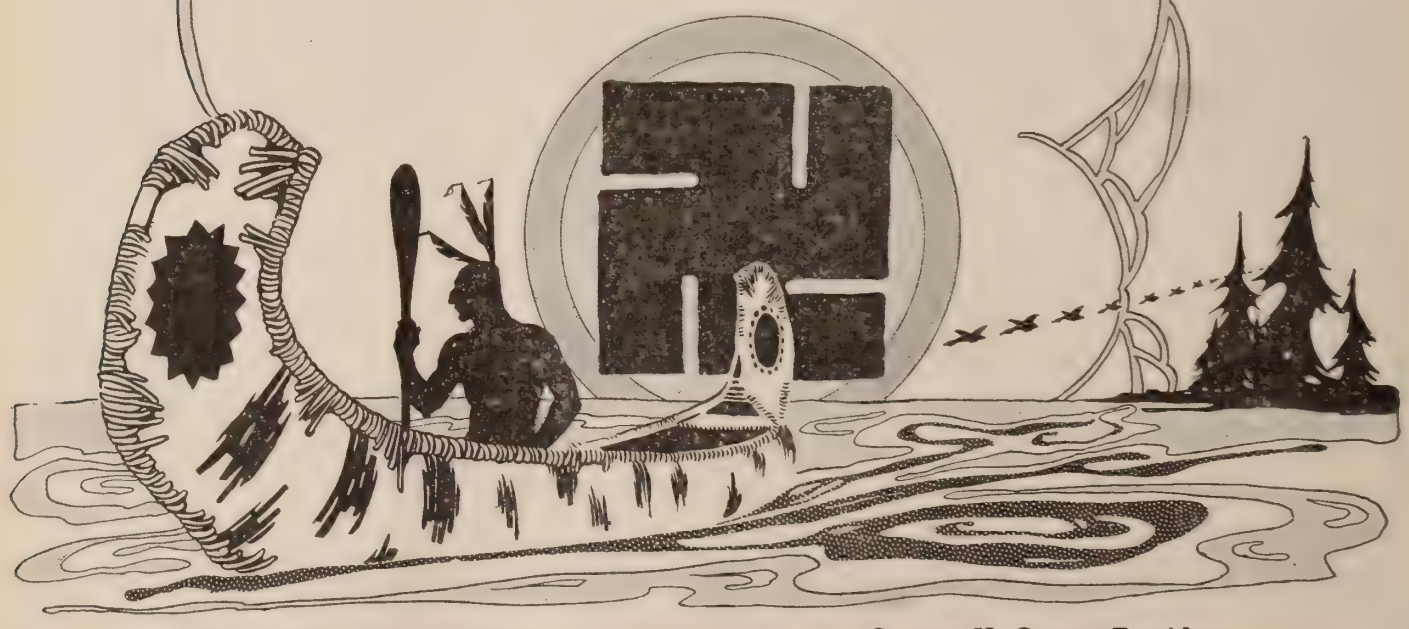
Presenting Darwin Karr and Warda Howard.

"THE FABLE OF THE HEIR AND THE HEIRESS"

By George Ade

COMEDY December 29.

Released through the General Film Co.



1333 Argyle Street, Chicago **George K. Spoor, President**

"When You See it in 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII JANUARY 1, 1916 No. 26

National Advertising and the Theatre Program

A VERY attractive and quite general discussion has been aroused by our editorial of December 18, called "A Big Look Ahead."

This editorial was inspired by the recent convention in New York of the Association of National Advertisers, at which the subject of national advertising through the theatre program was seriously broached.

A variety of opposition to the editorial has developed.

* * *

THE most strenuous naturally comes from the advertising managers of several popular magazines who object mightily to the suggestion that the public has left the evening reading lamp for the motion picture theatre.

In my own opinion this is not only true to a large extent, but in another year will be doubly true.

* * *

A PROMINENT distributor gives two objections to an advertising section on the theatre program. He calls attention to the fact that picture shows are continuous and that the patron will object who walks in at an odd moment and faces a series of advertisements. He also says that the picture business does not need advertising support—any part, in other words, of the six hundred million dollars now spent annually in advertising.

As to the first, it is a fact that more and more picture programs are run at definite hours, and more and more the public is learning this fact; also the advertising section can and must be made as interesting as the body of the program, just as is true of magazine advertising today.

* * *

AS to the picture business not needing advertising support, I am not so sure. As the public taste grows more critical and competition in production grows keener—both of which future conditions we must face—the business of making and showing pictures is going to need some extra financial support very badly.

Exhibitors who have written in are as one in stating that screen advertising has no place in a first class house. I imagine these exhibitors have in mind their own home-made slides rather than the remarkable possibilities of film advertisements upon which as much genius and money will be expended per foot as upon the best feature pictures.

* * *

AN excellent reply to these exhibitors is contained in the following paragraphs of a letter received from a man who has evidently studied the subject seriously. The writer, by the way, closes his letter by stating that one national advertiser has already made an appropriation of $150,000, for advertising through motion pictures in 1916.

The writer says:

"Within the last few days I told one of my friends, who is an exhibitor, that I believed the time would come when the advertising receipts in his house would more than pay all his overhead expenses. I believe it will go even farther than that eventually.

* * *

"IT will take time to organize the proposition properly. At present there are many of the leading theatres who say "No advertising for mine," assuming that they are too high class to make use of advertising. Could you imagine the *Century Magazine* or *Harper's* or *World's Work,* or *Scribner's,* or even *Life,* making such statements? Yet they go right into the home, and advertising is what puts them into the home at the price it does.

"There is nothing today in the moving picture business like the *Saturday Evening Post,* yet the *Saturday Evening Post* is only made possible by advertising.

* * *

"IS it too much to expect that some day the program so far beyond that which we see today will be shown in our moving picture houses at a profit to the exhibitor, largely due to the fact that much of the cost sustained in the distribution and production of the picture was assumed by national advertisers and local advertisers?

"The great trouble is that too many of our moving picture friends try to make the moving picture business the same thing that the theatrical business is. It is so vastly different that some of them will begin to wake up when they find they have a merchandising proposition, which is more like selling any other trade marked line than it is like a Shubert production or a Frohman production."

The greatest obstacle to the advancement of the motion picture today, both as an art and as an industry, is due to the fact that we insist, as the writer points out, upon confounding the picture with the stage.

* * *

THE picture is *not* the stage—nor a substitute for, nor a duplication of, nor a destroyer of the stage. It is a new institution, a new art, wholly apart from the stage. It is the *fifth estate*—another vehicle of expression more potent in many ways than the fourth estate of printing and all other modes of expression which have preceded it in the world's progress.

The stage and its past are a part of the motion picture's material—but comparatively a very small part. The big developments, the astonishing departures which the future has in store for the motion picture—will, in my opinion,

(*Continued on page* 40.)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Reg. U. S. Pat. Off.
MOTION PICTURE NEWS EXHIBITORS' TIMES
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Vol. XII January 1, 1916 No. 26

National Advertising and the Theatre Program

(*Continued from page 39.*)

compete much more closely with the art of printing than with the traditions of the stage.

* * *

SO much for the art of picture; as for the business of the stage and the business of the picture there is still less connection. The theatrical business never was a business. It has always been and still is—a gamble.

The distribution and exhibition of pictures, however, is as everyone must know, a matter quite largely of merchandising. It is like the distribution and sale of magazines and newspapers. It is utterly unlike the stage.

The producer is beginning to realize these facts. It is now time for the exhiibtor to think about them.

William A. Johnston.

"The Open Season" on Motion Pictures

WITH the beginning of the present Congressional session, the "open season" on motion picture for the legislative hunters may be said to be on.

As fast as the legislatures which are scheduled to deliberate this year assemble, preparations will be made to scare up flocks of exhibitors and exchange men from their coverts and take pot-shots at them with measures and bills.

* * *

AT the close of the last season, the motion picture man, after having been hunted enthusiastically from cover to cover, had grown so wild that he fled at the sight of anything that looked like a politician.

That, of course, has happened before. But the sequel has always hitherto been, unfortunately, that a few months' respite made him as tame as ever and as fair a mark for the law-making huntsmen.

WILL his memory be as disastrously short this winter as it has been in past years? There is no excuse for such a thing. The several narrow escapes the industry had a year ago from suffocating censorship laws ought to have left a recollection that would require more than a few months to efface.

This winter should tell a different story. If anything was needed as an antidote to indifference, there is the Federal censorship measure, which Congressman Hughes of Georgia has just re-introduced into the House.

* * *

THE bill can be defeated. But it cannot be done by passing resolutions, or by "passing the buck" to some small coterie of individuals who may be willing, but will be quite unable, to accomplish the task themselves.

The utmost efforts of the strongest and most influential men in the business, exerted largely through their personal appearance before the members of the House committee will be needed to make any impression upon Congressmen who, through no fault of their own, have heard but one side of the question.

The Board of Trade Demonstrates Its Efficiency

ALREADY the Motion Picture Board of Trade is demonstrating its ability to bring things to pass for the benefit of the industry.

It persuaded the General Welfare Committee of the New York Board of Aldermen to table an ordinance, one of whose provisions would have prohibited stages or scenery in motion picture theatres.

If this provision had become law, as members of the Board of Trade pointed out at the hearing, theatres like the Strand and the Vitagraph, as well as hundreds of other larger houses, would be obliged to tear out their stages. Thus the setting so necessary to the proper presentation of pictures would have been destroyed.

* * *

THE Board of Trade is to be congratulated upon this effective piece of work. If such a prohibition had been laid upon theatres in New York, who knows how many other cities would have been seized with a mania for this new kind of regulation?

The Dawn of Co-operation

SINCE Motion Picture News started twelve weeks ago, its campaign to win the newspapers to the cause of the photoplay, the word co-operation has appeared frequently.

* * *

IT is one thing to talk about co-operation, and another to co-operate. Co-operation may be held as a beautiful theory, or realized as an accomplished fact.

It cannot be lifted from the realm of theory to the plane of fact without ingenuity, hard work, and concession, on the part of newspaper and exhibitor alike. Ideas are required, first; and then action, a process which will bring forth such genuine co-operation as this:

* * *

"THE information bureau at 'Ledger Central' for the use of the public as well as the exhibitor supplies full data upon all subjects pertaining to the industry. Exhibitors are furnished blanks for the week's program similar to those furnished by the exchanges; return envelopes and other similar matter."

* * *

THAT is one of many angles of actual co-operation employed by the Philadelphia *Evening Ledger*, as told in last week's News by P. R. Plough, the *Ledger* photoplay editor. It shows, among other things, that the *Ledger* not only wants to co-operate, but does.

Federal Theatre War Tax Is in Force One Year More

President Signs Re-enactment Measure from Congress—Hughes, of Georgia, Introduces National Censorship Bill, Vaguely Worded in Everything Except the Jobs in Sight for Place Hunters and the Salaries the Sinecures Will Bring—Cost to Maintain the Board Might Come to $40,000 a Year

Special to Motion Picture News

Washington, D. C., Dec. 18.

FROM the present outlook, the Sixty-fourth Congress will go down into history as one which will have effected or have endeavored to effect most disastrous legislation pertaining to the motion picture industry.

The session was but a few hours old when its members were called upon to pass a joint resolution continuing the so-called war emergency revenue act which places a tax on theatres and other places of amusement according to the seating capacity, and which is so full of discriminations against the motion picture houses as to make it almost unbelievable that an intelligent body of men should seek to accomplish such legislation.

In endeavoring to whip his fellow members of the majority into line to push through this measure, Mr. Kitchin, the majority leader, said: "We Democrats know, of course, that this bill is unpopular. We know that no tax is popular in times of peace.

"It is impossible to write a bill that will appeal to the judgment and gain the approval of any man, but the country placed this Government and its finances in the control of the Democratic party. The necessity exists to raise a certain amount of revenue.

"The deficits are there, and I believe that we would be unworthy of the record of the Democrats under this administration if we did not have the courage and the patriotism to do the unpopular thing, and arrange sufficient revenues to meet the absolute necessities of the Government."

Five Democrats voted with the Republicans in the House of Representatives in the effort to limit the bill to cover a period of less than that which is intended. The majority party pushed it through, to remain in effect until December 31, 1916, by just sixteen votes.

The bill also passed the Senate and the President placed his signature on the measure, making it a law, which the exhibitors will have to endure for another twelve months.

Provisions of Hughes Bill

While the tax upon theatres may be decidedly distasteful and will remain in the memory of exhibitors for many moons, its provisions are as nothing compared with those of the bill which Mr. Hughes, of Georgia, has "condescended" to reintroduce at this session, probably at the request of the reformers who are seeking a record this year.

It is "to create a new division in the Bureau of Education, to be known as the Federal Motion Picture Commission, and defining its powers and duties."

The bill is known as H. R. 456. It is a masterpiece with respect to the opportunities offered for the distribution of choice positions to five commissioners, four of whom are to receive $3,500 per annum, while the remaining member as chairman will receive $4,000, and section 4 provides "That the commission may appoint deputy commissioners and other assistants and to fix the compensation of each."

Actual and necessary traveling expenses shall be allowed to those who travel on the business of the commission. The commission shall be provided with necessary office furniture, stationery, supplies, projecting machines, and appliances necessary for inspection of films and for manufacture of film seals.

Continuing, the section provides "That the entire cost of the commission, including salaries and all other expenses, except the cost of manufacturing seals, which is otherwise provided for, shall not exceed $40,000 a year."

Six-Year Terms for Job Holders

Patronage, as job-giving in the parlance of the Capitol is known, offered by this measure is very desirable, for section 2 provides "That each commissioner shall hold office for six years, except that when the commission is first constituted two commissioners shall be appointed for two years, two for four years and one for six years.

"Each commissioner shall thereafter be appointed for a full term of six years, except that any person appointed to fill a vacancy shall be appointed only for the unexpired term of the member whom he shall succeed."

The proposed law gives the commission the power to appoint advisory commissioners to advise and assist in the examination and censoring of films.

They would hold office during the pleasure of the proposed Federal commission.

The trade, however, will not be called upon to support this auxiliary force, for Mr. Hughes has provided that these shall serve without compensation.

Section 5, providing for the licensing of films, contains the following clause: "The commission may, by unanimous vote, withdraw any license at any time for cause shown."

Phraseology of Bill Vague

The law would tell the commissioners what they can do, but there is very little limitation placed on their proposed activities. They may license every film submitted to them and intended for entrance into interstate commerce, unless it finds that such film is obscene, indecent, immoral, inhuman, or depicts a bull fight or a prize fight, or is of such a character that its exhibiton would tend to impair the health or corrupt the morals of children or adults or incite to crime.

The issue is dodged as to what obscene, indecent, and the other terms may mean. The whole proposition to the exhibitor appears to be that five men, augmented perhaps by deputies and advisors, are to place their judgment in competition with the millions of people of the country who are devotees of pictures.

Congress will allow the commission $40,000 per annum. There is already an enormous deficit in the Treasury and the people would hardly stand for the expenses of such an organization to be paid from the public fund, if there were such a thing existing elsewhere than in the minds of the present administrating officers.

So, section 12 provides "That a fee of one dollar shall be charged for the examination by the commission of each film of one thousand feet or less ,and fifty cents for each film which is a duplicate of any film which has been licensed."

Nothing is said in the bill as to where the principal offices of the commission will be located.

If in Washington, for the commission is to form the new division of the Bureau of Education in the Department of the Interior, the manufacturers will have the pleasure of paying express rates between their places of film manufacture and that city.

Imposing Red Tape Before Release

Added to this is the cost of the seals, which are to be attached to such films as may be licensed by the commission.

When a film has been approved, the commission will issue a certificate describing it, bearing a serial number and stating the title, the day upon which it was approved as well as the number of linear feet it contains.

No person, firm, or corporation shall carry or transport any film in interstate or foreign commerce unless such film has been licensed and a true copy of the certificate accompanies it.

Section 14 provides "That the penalty for violation of this Act shall be a fine of not more than $500 or imprisonment not more than one year, or both, in the discretion of the court, and the films unlawfully changed, exhibited, or transported shall be confiscated."

"EXCUSE ME," PATHE RELEASE FOR DECEMBER 31

"Excuse Me," the film adaption of Rupert Hughes' farce which ran for two Broadway seasons is the Pathé Gold Rooster release for December 31.

This is the first of a series of Broadway successes which are being produced by Henry W. Savage for the Pathé Gold Rooster program.

The scene of "Excuse Me" is aboard a coast to coast Pullman. The majority of the merriment in "Excuse Me" is furnished by that often abused but highly respected ornament of travel—the Pullman Porter, played by George F. Marion, who is supported by a capable cast including Robert Fischer, J. B. Hollis, Vivian Blackburn and many other fun makers.

George F. Marion is equally well-known both as a stage director and actor. Vivian Blackburn will be remembered for her excellent work in "Everywoman" and with John Drew in "Jack Straw." She was the original Fencing Girl.

GAUMONT PICKS VERNOT FOR DIRECTOR STAFF

Gaumont announces the engagement of Henry J. Vernot as a director of one of the Masterpicture edition de luxe companies. Mr. Vernot returns to the company which brought him to America. In 1911-12 he was a director of a Gaumont company, a position he had occupied before this with the same corporation in Paris. In 1912 he went to the Eclair Company, leaving that concern a year later to direct for Pathé.

It is the intention of the Gaumont Company to maintain four directors for its organizations making Mutual Masterpictures, edition de luxe. Mr. Vernot will devote his entire attention to the company which will feature Marguerite Courtot. This little star will leave for the Gaumont winter quarters at Jacksonville, Fla., on Christmas Day.

Mr. Vernot has directed some of the most popular pictures ever released in America, and his return to Gaumont gives him ample opportunity to display his skill in the direction of big features. The first Mutual Masterpicture, edition de luxe, in which he will direct Miss Courtot will be released in February.

MILWAUKEE LEAGUE INCORPORATES

Special to Motion Picture News

Milwaukee, Dec. 16.

The Motion Picture Exhibitors Association of this city, organized without capital stock, has been incorporated.

The purpose of the association as stated in the papers is to uplift the moral standard of the business of the exhibitors of Milwaukee, to promote the business interests of the exhibitors and to maintain a strictly neutral attitude with respect to film manufacturers.

The incorporators are: Henry Trinz, George Fischer, Phillip O. Gross, Jr., Paul Langheinrich, Sr., Otto Anders, Richard Laufer, Otto Preusser, Sr., B. K. Fischer, Charles Phillipps, J. H. Fillman and H. D. Graham.

Ancient History for Huge Triangle Masterpieces?

Los Angeles Colony Agog with Rumors of Multiple Reels to Be Produced by Griffith and Ince with Epoch-Making Events of By-Gone Days as Basis

Special to Motion Picture News

Los Angeles, Dec. 16.

INTERESTING rumors—though they lack confirmation from official sources—are going the rounds of the film colony here, regarding a series of huge special masterpieces which may issue from the Triangle studios within the limits of 1916.

Out of the mass of conflicting statements which are to be heard concerning these multiple spectacles, one is able to glean that they will each be based upon some epoch-making event of ancient history.

One story is that this series will include the life and death of Sardanapalus, the Assyrian monarch who, after a life of unparalleled profligacy and extravagance, kindled a magnificent funeral pyre, heaped upon it all his treasures and plunged into the flames, followed by his favorite wife, to avoid falling into the hands of his enemies.

The fall of Babylon, in the days of Belshazzar, is said to be contemplated as a major subject for the series, as well as the story of Queen Zenobia, the woman ruler of Palmyra, who for years defied the Roman Empire and was at last conquered by the Emperor Aurelian; the biblical story of Esther; the life of Charlemagne; the Crusades and the Fall of Constantinople before the Turks.

Despite the fact that nobody in authority at the Fine Arts studio or Inceville will discuss these rumors, or treat them seriously, they persist in circulating through the colony. The name of D. W. Griffith has been mentioned in connection with them, as has also that of Thomas H. Ince.

It is said to be a fact that the prologue to "The Mother and the Law," which Mr. Griffith himself has been producing, contains scenes depicting the fall of Babylon. This may have given the idea for such a spectacle to Mr. Griffith, if the rumor is true; or, it may be the sole foundation for such a report.

At all events, ancient archaeology and history is reported to be a favorite topic of reading and discussion in high circles, at the Triangle studios, and all that the tale-bearers will say when asked for their authority, is: "Well, where there is so much smoke, there must be some fire."

Edison Withdraws from General Film Program

All Five-Reel Subjects Will Be Released Through the Kleine-Edison Service, Beginning with "The Blade o' Grass," "The Matchmakers" and "Celeste of the Ambulance Corps"

FOLLOWING close upon the announcement from the Edison Studio that they would reduce their output through the General Film Company to one three-reeler a week, comes the most recent one that Edison has withdrawn all releases through that company.

This new order of things applies to "Blade o' Grass," in which Leonie Flugrath and Pat O'Malley were to be featured; to "The Matchmakers," in which Sally Crute and William Wadsworth lead; to "Celeste of the Ambulance Corps," which the same players at "Blade o' Grass" and "The Duel."

This is contrary to the advertised announcements that have appeared, stating that these plays would be released through the General Film Company.

This leaves Edison releasing no films whatever through the General Film program, but the Edison studio will, as usual, devote itself to the production of five-reel features, released through the Kleine-Edison Feature Service.

Manager Leonard W. McChesney is silent on whether the studio would hereafter produce any shorter films than these five-reelers, and is also silent on the cause of the Edison withdrawal from General Film.

The Edison organization will, for the present, release two five-reel features, the next one being on January 12, "The Catspaw," in which Miriam Nesbitt and Marc MacDermott are featured, on January 26; "The Innocence of Ruth," in which Viola Dana and Edward Earle will star; on February 9, Mabel Trunnelle and Robert Conness in "The Crucifixion of Phillip Strong;" and Carroll McComas and Richard Tucker in "At the Rainbow's End," February 23.

The last release of the Edison studio through the General Film was "Santa Claus versus Cupid," on December 18, the final day of the old company as decreed by the court.

Lasky Re-engages Blanche Sweet for Long Term

Actress, Who Signed Contract That Contradicts Report of Her Leaving, Has Finished "The Ragamuffin," Scheduled for Release on January 17

THE Jesse L. Lasky Feature Play Company has re-engaged Blanche Sweet for a long term, according to announcement made this week by Samuel Goldfish, executive head of the company, on the eve of his starting for the Lasky studios at Hollywood, Cal.

Miss Sweet has just finished her latest Lasky photoplay, "The Ragamuffin," written and produced by William C. DeMille.

It will be released through Paramount Pictures Corporation on January 17, and will reveal Miss Sweet in the role of an urchin girl whose regeneration forms the basis of the theme.

The continuation of Miss Sweet's contract as one of the stars of the Lasky company puts a quietus on the reports and rumors that she was leaving the big producing firm.

This report was contradicted authoritatively a short time ago. It is stated that under the new arrangements of her engagement she will receive one of the biggest salaries in the film industry.

Blanche Sweet belongs to that small coterie who grew up into popularity with the industry. Ever since the motion picture first gained its intense and firm hold on the affection of the public Miss Sweet's name has been before the world.

Since she has been with the Lasky forces Miss Sweet has appeared in "The Warrens of Virginia," "The Captive," "The Clue," "Stolen Goods," "The Secret Orchard," "The Case of Becky," "The Secret Sin" and "The Ragamuffin," her latest photoplay.

Blanche Sweet had the benefit of an early training in motion pictures under D. W. Griffith. The first picture in which she was featured was "A Man with Three Wives," which scored a success.

Her most notable success under Mr. Griffith was in the title role of "Judith of Bethulia" and "The Escape."

LOCKWOOD IN PORTLAND, ORE., FOR SELIG-*TRIBUNE* WEEKLY

F. B. Lockwood, well known in Chicago film circles, leaves Sunday night for Portland, Ore., to cover the northern coast for the Selig-*Tribune* Weekly.

Blue Bird Formed to Release Weekly 5-Reelers

Company Plans to Enter Feature Production Field After First of Year—Sol. Berman Elected Temporary Head—Film and Stage Stars Will Appear in Pictures of the Firm—"Secret Love," Based on Mrs. Burnett's "Lass of Lowrie's," and Featuring Helen Ware, Is First Release, January 24.

A NEW organization will enter the feature field shortly after the New Year. This organization is the Blue Bird Photo Plays, Inc., engineered by several men who are numbered among the biggest in filmdom.

"We fully realize that the feature field is regarded by many individuals as being somewhat overcrowded," said one of the film magnates. "At the same time, here is one important fact which the people who are complaining of his condition are overlooking. The market for good features is not overcrowded—has never been, in fact.

"And because of this situation, Blue Bird Photo Plays, Inc., will occupy a field peculiarly its own. Quality, with a capital 'Q,' will be the outstanding feature of every one of our productions, or they will never be allowed to greet the photoplay patrons' eyes!"

Sol. Berman has been elected as temporary head of the new organization, and will shortly take up his new duties. There is probably no individual in the film field who is more familiar than Mr. Berman with the conditions obtaining in the motion picture industry.

His knowledge comes as the result of years of experience as solicitor, exchange manager and sales manager.

Weekly Releases Planned

The general policy of Blue Bird Photo Plays, Inc., will consist in presenting the world's most famous stars—this to include film stars as well as stars of the legitimate stage—in productions averaging five reels in length.

These subjects will be released at weekly intervals commencing with Monday, January 24. "Secret Love," based upon Frances Hodgeson Burnett's world-famous novel, "That Lass of Lowrie's," and featuring Helen Ware, will be the initial release.

Of particular interest is a statement made to the effect that the foremost of the foreign producers have asked for the privilege contributing the best of their efforts to the Blue Bird's program of releases.

As an example of what may be expected in this direction, "Jeanne Dore," "Rupert of Hentzau" and "The Shulamite," directed by George Tucker, the man who produced "Traffic in Souls," will be offered.

Blue Bird's galaxy of stars is a notable one. Besides Bernhardt in her latest dramatic success "Jeanne Dore," in six acts, Helen Ware and other players who have made stage history, will appear.

Overhead Charges Eliminated

J. Warren Kerrigan has made his last appearance in Universal subjects, and henceforth will be counted among the Blue Bird stars, and Hobart Bosworth is another player who will confine his activities to these subjects, as will Ella Hall, Lois Weber, Phillips Smalley and many others of equal popularity.

One of the advantages enjoyed by Blue Bird Photoplays, Inc., is its comparative freedom from the bugaboo besetting many other similar organizations—overhead expense in marketing its productions.

This is due to the fact that there will be but two exchanges maintained by that company in which only Blue Bird features will be handled.

One of these echanges will be located at 1600 Broadway, New York City, while the other will be located in Chicago.

The rest of the country will be supplied with these subjects through the medium of existing exchanges. Special arrangements with a large distributing organization have made this possible.

The following subjects give an idea of the first Blue Bird releases:

"Secret Love," featuring Helen Ware, and with a supporting cast consisting of such stars as Ella Hall, Harry Carey and Harry Carter, is to be the first release, as has already been stated.

The second five-reel subject will be "Undine," based upon the wonderfully dramatic mythological story by De La Motte Foque, and released Monday, January 31.

Ida Schnall, the noted diver, will enact the title role. In the supporting cast will be Douglas Gerrard and Edna Mason.

The February release will be "The Shulamite." Then comes Booth Tarkington's intensely dramatic story "The Flirt," produced by the Smalleys and featuring Marie Walcamp.

This subject will be issued on Monday, February 14.

"Jeanne Dore" follows, in which Sarah Bernhardt once more makes her bow to photoplay patrons. This subject will be released Monday, February 21.

One of the most important announcements issued by the new organization is to the effect that none of the film stars engaged by that company would be seen in productions other than those which are to be released on the Blue Bird program. This, because of the desire to protect the exhibitors showing these features. Mr. Berman made this point clear.

Carrol McComas Peers in Lens for Public Favor

Actress with Frohman 4 Years Will Make Her First Bid for Screen Popularity in "At the Rainbow's End," Edison 5-Reeler Scheduled for Release February 23

EDISON has captured for the star role of the Kleine-Edison five-part feature, "At the Rainbow's End," released February 23, Carrol McComas, for her first appearance in motion pictures.

Four seasons Miss McComas spent with Frohman and her recent work in the lead in the stage play, "Inside the Lines," was a personal triumph. She appeared with John Drew in "The Single Man," and also in "The Dollar Princess," "The Marriage Market," with Billie Burke in "Mind the Paint Girl," with Donald Brian in "The Siren," "Miss Dot," and in "The Salamander."



CARROL McCOMAS

Charles Frohman thought so much of her ability as a whistler that he had that specialty written into "The Marriage Market." With that specialty, in vaudeville, Miss McComas started on the stage at twelve years of age and travelled the country over, the capitals of Europe and South Africa, later adding songs. Miss McComas is the type of girl who never grows up and laughingly states that she has done everything from concert work, both ways, with the exception of the circus, and lives in hopes of doing that yet. Miss McComas is the daughter of Judge C. C. McComas of Los Angeles, the brilliant prosecutor of the McNamara bomb plotters, while her mother has made considerable of a name as a writer. Her uncle is Rear Admiral C. B. T. Moore, stationed at Hawaii, but just retired.

Miss McComas has also a varied stock experience, having been one of the principals in the all star stock company at San Francisco, with such members as Charles Cherry, Charles Richmond and Rose Coghlin. Richard Tucker will play the principal male role in the Kleine Edison feature, "At the Rainbow's End."

MARIE DORO SIGNS WITH LASKY

Special to MOTION PICTURE NEWS

Los Angeles, Dec. 16.

Marie Doro, who came to the Coast for a short engagement at the Fine Art Films studio, has made a long time contract with the Lasky company, and will begin work in her first picture there the first of the year.

V-L-S-E RELEASING PLANS NEAR COMPLETION

Announcement was made this week that the new Hearst-Vitagraph news weekly will be released through the V-L-S-E service, beginning on January 3. Although the announcement has given rise to considerable speculation over whether the V-L-S-E feature service is drifting toward the complete program idea, no information on this point could be obtained from officials of the Big Four service.

It was said that complete details will be announced next week, by which time the service and distribution will be fully organized. The arrangements for release by the big feature organization were made by E. A. McManus, representing the Hearst interests in the new release.

A feature of the news weekly will be animated cartoons by Tom Powers, who is known all over the continent for his cartoons in the Hearst newspapers. He is one of the highest paid cartoonists in the profession, and will contribute animated drawings of many of the noted characters he has created, for the weekly.

UNIVERSAL MAY BUILD PERMANENT STUDIO IN THE ORIENT

Special to Motion Picture News

Los Angeles, Dec. 15.

Former Director General Henry McRae, is leaving for Chicago shortly where he will complete arrangements for his tour to the Orient with a producing company. In all probability a permanent studio will be built by the Universal Company some place in the Orient where a producing organization will be kept constantly at work.

It will be Mr. McRae's duty to get this staff thoroughly organized before he continues his trip to other parts. Photoplays suitable for production in the Far East are being collected, and these will be worked out after the company once gets ashore.

The personnel of the producing staff which will consist of probably forty people, has not been definitely decided upon.

ELABORATE LIBRARY SET FOR "PARISIAN ROMANCE"

At the William Fox Pathé studios during the filming of two feature pictures were used a library set for "A Parisian Romance," that included furniture, rugs, tapestries, bronzes, statuary and a book-case containing hundreds of volumes, for which a chauteau in France was despoiled.

Players in silks and satins representing the aristocracy of France commingle with the denizens of a ten shillings a week boarding house.

"HOW MOLLY MADE GOOD" FOR FINE ARTS DEC. 26

The General Feature Film Company, of Chicago, announces that "How Molly Made Good," the six-reel production featuring Henrietta Crosman, will open at the Fine Arts theatre, Chicago, Sunday, December 26.

It was originally scheduled to start on Monday, December 20, but the company consented to postpone the date because of the popularity with which "On the German Firing Line" war pictures are being received at this theatre.

Board of Trade Kills a Hostile N. Y. Ordinance

City's Proposal to Ban Stages in Theatres and Increase Certain License Fees Successfully Defeated by Delegation from Industry's Federal Council

"GENTLEMEN, I congratulate you. This is the first time in my recollection that a delegation representing an industry as large as yours has voluntarily accepted an increase in the license fees pertaining to your business." The speaker was Alderman William D. Brush, chairman of the General Welfare Committee of the New York Board of Aldermen. The persons he was congratulating comprised a delegation representing the varied motion picture interests of the city, headed by the Motion Picture Board of Trade of America.

The delegation was opposing an ordinance increasing the license fees of motion picture theatres seating more than 600 to $150 per year. This was a raise of $50 and it was the willingness of the theatre men to accept this raise that brought out the chairman's laudatory comment.

What the speakers vigorously objected to in the ordinance was a section providing that "There shall be no stage or scenery in a motion picture theatre or open air motion picture theatre. For the purposes of this article the word stage shall be construed to mean any raised platform capable of bearing one or more persons, whether or not it has a proscenium opening or arch or is supplied with foot lights or whether or not there are any dressing rooms on the premises."

General Counsel William M. Seabury and Executive Secretary J. W. Binder, of the Motion Picture Board of Trade of America, pointed out that if this provision meant what it said, the Strand and Vitagraph as well as hundreds of the larger theatres now showing motion pictures as part or all of their programs would be obliged to tear out their stages.

Samuel H. Trigger, representing the exhibitors of the Bronx, William Brandt, speaking for the exhibitors of Brooklyn, and Lee A. Ochs, of the Exhibitors' League, also opposed the passage of this objectionable and unreasonable section, as did also Carl H. Pierce, of the Oliver Morosco Photoplay Company, and attorneys representing the Keith and Fox theatres.

After hearing the arguments, the committee went into executive session and voted to table the ordinance. This is a distinct victory for the newly organized Motion Picture Board of Trade, which represents motion picture interests aggregating approximately half a billion dollars, covering all branches of the industry.

LESSER SECURES RUSSIAN AND FRENCH WAR NEGATIVES

One of the first negatives of the Allies' side of the war to be brought into this country was received by Sol L. Lesser at San Francisco last week.

The picture shows with all the realism of war, the Russian frontier and the fighting in France.

The production is in eight thousand feet.

"Iron Claw" Will Come from Pathé After New Year's

Firm's Latest Serial, by Arthur Stringer and George B. Seitz, Featuring Pearl White and Sheldon Lewis, Will Be Released in 12 Episodes

PATHE will bring out, shortly after New Year's, the first episode of a new serial, "The Iron Claw," by Arthur Stringer, the well-known fiction writer, and George B. Seitz. Pearl White, Sheldon Lewis, and Creighton Hale, of "Exploits of Elaine" fame, will be featured in the principal roles.

"The Iron Claw" will be released in twelve episodes of two reels each. It will be produced for Pathé by the Feature Film Corporation, and directed by Carroll Fleming, former stage director of the New York Hippodrome, under the personal supervision of Edward José.

More than six hundred newspapers throughout the country have already been lined up on this serial, it is announced, among them the New York *World*, the Philadelphia *North American*, and the Chicago *Herald*.

Mr. Stringer's work was accepted on its merits from a large number of manuscripts submitted by some forty-seven different authors. It is a story of mystery and love with the hero's identity hidden until the last moment. Many of the scenes are laid on an island off the coast of South Carolina.

Pearl White, who is said to have starred in more serials than any other player now before the public, has been under contract to Pathé for three years. She has recently signed a contract for another year. Her work in the "Elaine" serial, particularly, brought her widespread popularity. Creighton Hale and Sheldon Lewis have also been seen in many prominent roles for Pathé.

LAKE TAKES CHARGE OF AURORA PUBLICITY

Stuart N. Lake, well known in New York as a newspaper man and publicity director, has been engaged as director of publicity for the Aurora Film Plays Corporation, which has just produced "The Waif" as its first offering in the motion picture field.

Mr. Lake was until recently with the publicity department of the World Film Corporation. Prior to that he was engaged in newspaper work in the Middle West and on the Pacific Coast, going from San Francisco to Manila and other cities of the Orient where he worked for some time.

Returning to New York he became a reported on the New York *World*, leaving that newspaper to join the staff of the *Herald*. He worked on the *Herald* for some years and later was associated with the staffs of the *Morning Telegraph* and the *Evening Journal*.

Ethel Barrymore With Metro Next Three Years

Screen Appearance of the Actress for That Period Will Be Exclusively With That Company, Which Agrees to Pay Her $40,000 for Each Picture and Stipulates at Least Four Features a Year—Film Engagements Are to Have Right of Way of Stage Contracts

UNDER the terms of a contract entered into this week between Ethel Barrymore, the celebrated stage star, and the Metro Pictures Corporation, Miss Barrymore is to receive the flat sum of $40,000 for each picture in which she is featured in a series of screen productions now being planned by the Metro Pictures Corporation.

The contract provides that these shall number not less than four annually, although this number may be increased at the option of the Metro officials.

In return Miss Barrymore agrees to appear in Metro pictures exclusively during a period of three years. She will also arrange such stage work as she may engage in during that time with reference to its non-interference with her screen labors.

Metro also holds an option on her services at the expiration of that time under the same terms as those provided in the contract for the previous productions.

Offered a Big Salary

While other stars have in rare instances received considerations in excess of that to be paid Miss Barrymore for a single picture, it is thought by the company that this is by far the highest contract ever entered into with any star by any motion picture corporation for a series of pictures.

The minimum amount involved, $160,000 a year, for three years, or $480,000 in all, is a sum that surpasses any published figures in the recent history of the screen.

Although the contract did not receive its final signatures until Tuesday, December 14, it had been under consideration for several weeks.

On that date Miss Barrymore, President Richard A. Rowland of Metro; Joseph W. Engel, treasurer of the corporation; Maxwell Karger, general manager of Rolfe Photoplays, Inc.; and their atorneys for both, met at the Rolfe-Metro studios, 3 West Sixty-first street, New York City.

After a few final formalities were arranged, Miss Barrymore and the Metro officials appended their names to the paper.

Miss Barrymore, who is starring in the stage production of "Our Mrs. McChesney," at the Lyceum theatre, had been discussing terms and details with the Metro officials, immediately after finishing "The Final Judgment," the elaborate Metro feature.

This picture attracted so much attention in film circles, that Miss Barrymore was at once the recipient of several highly attractive offers from other concerns.

Starred in Elaborate Features

The success of this picture, however, led President Rowland and the other Metro officials to determine that Miss Barrymore's name would look best in the stellar list of the Metro Pictures Corporation, even at a consideration, which seemed well nigh prohibitive.

The result was the contract which was signed early this week. According to plans outlined by Metro officials, Miss Barrymore will be starred under her new contract in



ETHEL BARRYMORE

a series of feature pictures, more elaborate and more impressive in cast and settings than any hitherto offered by Metro.

They will be screen dramas of the highest type, and will be especially written or selected for Miss Barrymore.

A clause in the contract just signed will permit Miss Barrymore to go to London next fall to star in a limited engagement in that city of "Our Mrs. McChesney."

This was made necessary by the fact that Miss Barrymore had already engaged herself to appear in the British metropolis next year, before arrangements were concluded which made her a permanent Metro star.

This, however, will not at all interfere with her screen work, as the limit of her engagement on the other side will be six weeks.

In discussing the figure at which Miss Barrymore had been engaged by Metro, President Rowland said that the officials had carefully entered into the problem of production costs in relation to it, and that the new Metro star's box office drawing power as evidenced in "The Final Judgment," the Metro picture in which she was recently featured, showed conclusively that it would be money well invested.

Represents Stage Ideals

"One reason why we wanted Miss Barrymore is that she represents the best and noblest ideals of the American stage, and we feel that we want Metro pictures to represent on the screen, exactly what Miss Barrymore typifies on the stage," said Mr. Rowland. This is what the American public wants for amusement, we feel assured, and it is this standard of photoplays which the Metro Picture Corporation hopes to maintan.

"The same may be said of all our stars. Not one of them, but is representative of the best that the stage or screen affords.

"On the commercial side we regard Miss Barrymore's name, as a tremendous asset. She is highly popular with the great American public, and her worth, from a box office point of view, was well shown in "The Final Judgment," the Metro picture in which she recently was starred.

"Also the fact that she is featured in a screen production is the best evidence to the public that it is wholesome and worth seeing, or her name would not be associated with it.

"This in itself has a value which can hardly be computed. It was these two facts, which led us to offer her a figure, which probably exceeds that ever offered to any star for a series of film productions."

Associated's Sliding Scale Plan for Exchanges

In State Rights Proposition Company Grades Towns According to Their Prosperity, Plotting Out Territory on a 100, 75, 50 and 25 Per Cent. Basis for Same Picture

IN last week's issue the Associated Film Sales Corporation advertised a novel state right plan for its "Big A" features.

Under the new plan, each and every territory's earnings are taken into consideration and classed, so that one in a poor territory does not pay as much as the other who is in a money-making territory. Each exchange, no matter where it may be situated, is guaranteed a square deal.

Each territory, according to Keen's new plan, is classed. There are three classes—A, B and C. The difference in price between territories puts every exchange on an equal basis pro rata to the investment.

Taking class A as one hundred per cent., Class B would be seventy-five per cent., and Class C, fifty per cent.; and, in other words, B is twenty-five per cent. less than A, and C is twenty-five per cent. less than B, or fifty per cent. less than A, which makes the proportioned profits of good and bad territory equal.

In addition to this plan, the Associated has added another—that is, of selling the features on an easy-paying installment basis. Instead of tying up the buyer's money, the Associated sells its features fifty per cent. down on receipt of film, the other fifty per cent. payable in twelve equal weekly installments.

This not only gives the exchangeman the opportunity of getting the price of the film out of rentals before the feature is actually paid for, but gives him sufficient time to clear a good profit.



ILLUSTRATING A FEW OF THE ATTRACTIVE POSTERS DRAWN BY ALONZO KIMBALL. THE FAMOUS ARTIST, AND USED IN ADVERTISING PATHE PHOTOPLAYS. THE TWO CENTER LIKENESSES ARE THOSE OF JEANNE EAGELS AND PEARL WHITE

BAY STATE GOVERNOR GETS OFFER FROM WORLD FILM

Special to Motion Picture News

Boston, Dec. 20.

Governor David I. Walsh, of Massachusetts, may, upon the conclusion of his term of office shortly, become a motion picture star.

The Governor is considering an offer from the World Film Corporation for his appearance in the leading role of a production entitled "The Olive Branch." It is reported he would receive $15,000 as a weekly salary.

"This," says the Governor, "is an amazing offer, and I am considering it, together with several other offers made to me recently by motion picture men."

OHIO CENSOR'S LATEST VAGARY SHOWN IN A KALEM

Just to show that he bears no partiality between Shakespeare and "The Hazards of Helen," the Ohio motion picture censor sharpened his shears up last week and snipped a scene from the railroad series.

Kalem officials are still trying to figure the reason for the elimination, notice of which they received in the following letter from D. W. Phillips, manager of the Columbus branch of the General Film Company.

The letter read, "We regret to advise that the following elimination has been made on your release of Saturday, December 25, 'The Boy at the Throttle,' an episode in the 'Hazards of Helen,'—'Cut out scene showing child running railroad engine.'"

GLASS STUDIO OF AMERICAN FILM NEAR COMPLETION

The huge new glass studio being built by the American Film Company at Santa Barbara is fast nearing completion.

The third floor of the structure already has been laid, and to external appearances, the giant building is practically finished.

Every appliance in modern motion picture photography is being installed. It is hoped that the new studio will be in full operation by the first of the new year.

Fine Posters Hallmark of Good Films, Says Pathé

"It Is the Visible Expression of a Motion Picture Concern's Art," Declares Company, Which Has Helped Exhibitors with Unique Paper for Its Features

THE poster is the visible expression of a motion picture concern's art. The few really good film posters have a double value, for not only do they stand out from the crude ranks of the horde, thus fulfilling the mission for which they were made, but they predispose the public mind in favor of the film which they advertise.

Every one remembers the atrocities used by the film companies a year or two back. Motion picture poster art has progressed a long way since then, but there is still plenty of room for improvement. Among the companies whose posters are consistently good, Pathé is prominent.

Over a year ago, this house recognized the necessity for creating a special department with duties pertaining to posters, and nothing else Previously the "paper" had been left to a hard worked publicity department.

The result of the change was immediately apparent. Posters came out on time and there was a marked advance in their attractiveness. Naturally the best man to judge poster values was an artist, and an artist has always been in charge of the department.

Today E. O'Connor, who can paint a good poster sketch himself, is in charge of that end of the Pathé acivities.

Exhibitors everywhere have been loud in their praise of the one sheets advertising Pathé Gold Rooster Plays. These are portraits of the leading women players in the various productions, and are all painted by Alonzo Kimball, whose fame as a painter of women's heads extends beyond the boundaries of the United States.

The illustrations accompanying this article, photographed from posters of Pathé stars, among them Pearl White, Florence Reed, Fania Marinoff, Jeanne Eagels, Ruth Roland and Jackie Saunders of the Balboa forces, give a faint idea of the beauty of the original sketches.

Fox Stars Working Hard at All Points of Compass

Annette Kellermann, Robert Mantell and Genevieve Hamper Are in West Indies, Farnum and Dorothy Bernard in California, and Others at Other Points Not Mentioned

ANNETTE KELLERMANN, heading a company of twelve hundred, is in Kingston, Jamaica, British West Indies, working on what is known as the million dollar motion picture, as yet unnamed, being produced for William Fox under the direction of Herbert Brenon and a corps of assistants.

Theda Bara, with James Marcus, George Walsh, Nan Carter and Carl Harbaugh are enacting a strong dramatic feature story entitled "The Serpent," being produced for William Fox under the direction of R. A. Walsh.

Robert Mantell and Genevieve Hamper have joined the William Fox company at Kingston, Jamaica, where they expect to stay until Spring, working on feature pictures directed by J. Gordon Edwards.

Dainty Vivian Martin and a company of players including Niles Welch, Isabel O'Madigan and Laura Lyman, are at work at the William Fox Pathé studio, where they are enacting the film version of a popular stage play being produced under the direction of John G. Adolfi.

Ruth Blair and Samuel Ryan have returned from Chicago, where they have been active in the production of a film story of newspaper life, "The Fourth Estate."

H. Cooper Cliffe and Dorothy Green have completed their work in the William Fox film version of the late Richard Mansfield's stage success, "A Parisian Romance."

William Farnum, Dorothy Bernard and a company of players have already begun work on a feature picture being produced for William Fox at his studios at Edendale, California. Oscar C. Apfel is the director in charge.

Variety of Plots in Next V-L-S-E Quarter Releases

Walthall and Edna Mayo Will Lead the List in a Six-Part Version by Essanay of "The Misleading Lady," Ready January 3—Virginia Pearson Will Appear in "Thou Art the Man"—"No Greater Love" Features Regina Badet, Who Will Be Seen as Sadunah, the Dancer

IN the announcement just made of the new releases of the V-L-S-E for the first three months of 1916, Henry B. Walthall and dainty Edna Mayo who captivated screen audiences so completely in the popular V-L-S-E, feature "The Blindness of Virtue," will lead with a sixpart film version by Essanay of "The Misleading Lady," scheduled for release January 3.

On the same date will be released "Thou Art the Man." The production features Virginia Pearson, who made such an indelible impression in her first film production, "The Turn of the Road," and Joseph Kilgour, and is directed by S. Rankin Drew, Mrs. Drew's soon.

One of the numerous high lights with which Selig's next release, "No Greater Love," is said to be replete, is the "dance of the veils," presented by Regina Badet, who as the star of this production, enacts the role of Sadunah the Dancer."

Miss Badet will also arouse considerable furore among women who see the picture, by reason of the remarkable costumes she wears, all of them importations from Paris.

Anita Stewart in a Blue Ribbon

Anita Stewart and Earle Williams will return to the Blue Ribbon Features released through the V-L-S-E in the picturization of Dr. Cyrus Townsend Brady's story, "My Lady's Slipper," which is also scheduled for release on January 10.

Produced under the direction of Ralph W. Ince, she will have a strong supporting cast in Joseph Kilgour, Julia Swayne Gordon, Harry Northrup, William Shea, George O'Donnell, George Stevens and Charles Chapman.

The scenes of this play are laid during the time of Louis XVI. The action tells the story of an American naval lieutenant who rescues a beautiful girl from highwaymen.

Essanay, on the seventeenth of January, will release a picturization of Clyde Fitch's widely known play "Captain Jinks." It will feature Ann Murdock.

Vitagraph returns on January 17 with A. E. W. Mason's comedy, "Green Stockings," in which Margaret Anglin starred for three seasons. Dainty Lillian Walker heads a long cast, which includes Louise Beaudet, Arline Pretty and Stanley Dark, who was Miss Anglin's leading man during the three years of the comedy's run on the legitimate stage. Wilfred North has directed the production and staged a battle scene between one hundred and fifty negroes and two hundred and seventy-five extras made up as English soldiers, which is said to be unusually gripping.

"Island of Surprise" on Jan. 24

In "The Island of Surprise," another of Dr. Cyrus Townsend Brady's stories which is released by the same company on the twenty-fourth of January, one of the big scenes also calls for a fight, this time between a band of castaways on a desert island and a horde of blood-thirsty savages. Eleanor Woodruff, Zena Keefe, Anders Randolf, and William Courtenay are the principals of this production. It was staged under the direction of Paul Scardon.

"Submarines of Society" is the interesting title of Essanay's contribution to the V-L-S-E program on January 31. It features such well-known favorites as Marguerite Clayton, Lillian Drew, E. H. Calvert, and Ernest Maupain.

The balance of the releases of Essanay during February and March, as well as those of Selig, have not been definitely fixed.

Lubin will contribute during this time several productions which give promise of being noteworthy. These will include "Dollars and Cents," in which Tom Moore will make his initial appearance under the Lublin-V-L-S-E banner.

This story was written by Albert Payson Terhune. Joseph Kaufman directed it. Ethel Clayton will play opposite Mr. Moore.

Hitchcock in "Wonderful Wager"

Raymond Hitchcock will be seen prior to this presentation—probably in January—in "The Wonderful Wager," a five-reel feature which has been termed a "Ford Flivver" comedy. Nance O'Neil will follow these two Lubin releases early in the year, with a strong emotional play, "Souls in Bondage," which is being directed by Edgar Lewis, who made "The Great Divide."

"Kennedy Square," which Vitagraph presents on January 31, is an echo of the days when Baltimore was the social centre of the South, is one of the late F. Hopkinson Smith stories, with all the delight and charm of atmosphere for which he was so justly famous. S. Rankin Drew produced the picture which is in five parts. The principals include Charles Kent, Antonio Moreno and Muriel Ostriche.

Gordon MacLaren, a popular magazine writer, wrote "The Crown Prince's Double," which Vitagraph releases February 7, in which Maurice Costello is seen in the dual role of Barry Lawrence, an impetuous American, and Prince Oscar, the son of the king of a mythical principality, in the shadow of the Pyrenees. Norma Talmadge is his foil.

Olga Nethersole's starring vehicle, William J. Hurlburt's psychological drama of greed, "The Writing on the Wall," will be the following big picture to be shown by the Vitagraph company, to be released on February 14.

Joseph Kilgour and Virginia Pearson will again be seen in this production as well as Naomi Childers, Bobby Connelly, and other well-known Vitagraph players.

The principal interior scene of this production was taken in a house at the corner of Fiftieth street and Madison avenue, New York City, leased and elaborately furnished by the Vitagraph company for the exclusive purpose of filming special scenes that required a rich background.

Two Brady Plays

"The Light of a New Day," which is scheduled for February 21, is another Vitagraph Blue Ribbon Feature, and will be followed by the much heralded play, "Colton, U. S. N.," on February 28. Dr. Cyrus Townsend Brady is the author.

Charles Richman and Eleanor Woodruff are the principals. Charles Richman has the thrilling experience in this picture of being shot from a submarine.

"The Hunted Woman," by the Vitagraph company, is the next of the contributions on March 6. Then comes "The Patriot," a dramatic satire by William Hurlburt, having Charles Richman, Joseph Kilgour, Arline Pretty, Bobby Connelly, and others of like popularity as its principals.

It is in six parts, and directed by Theodore Marston. Its release date is March 13. One week later, "The Two Edged Sword" will be shown, and following that, Robert Edeson on March 27 will be seen in the five-part melodrama of deep heart interest, "One Night."

The picture is being produced under the direction of Harry Davenport, in Huntington, L. I.

SHAPIRO JOINS V-L-S-E PUBLICITY STAFF

The advertising and publicity department of the V-L-S-E was further augmented this week, when Victor M. Shapiro was made assistant and E. L. Masters the head of that office.

Mr. Shapiro was for some time associated with Wid Gunning when Mr. Gunning conducted the Motion Picture Section of the New York *Evening Mail,* and recently has been attached to the Detroit suboffice of the V-L-S-E.

He has had a practical advertising experience, having been Mr. Masters' assistant in the promotion and service departments of the Hearst magazines, and having also been associated with Mr. Masters in the advertising agency field.

WILLIAMS HANDLING MOVCA CARTOONS

Special to Motion Picture News

Los Angeles, Dec. 16.

C. L. Williams & Co. have taken charge of marketing the cartoon comedy subjects made by the Movca Company at San Francisco. Arrangements are being completed with Albert Blinkhorn, formerly of New York, and now of London, to handle the subjects there, in the British Isles and Europe.

The cartoon subjects are similar to others now on the market. Regular releases have been secured for the prints through exchanges in five Western states.

GENERAL ERECTING BUILDING IN SAN FRANCISCO

Film Row, as the block on Golden Gate avenue, between Jones and Leavenworth streets, San Francisco, is now aptly known, is to receive an important addition about next March, when the General Film Company will vacate the offices that have been occupied for several years on Eddy street to take possession of a fine one story and basement building that is to be erected at once on Golden Gate avenue for the exclusive use of this firm.

Plans for the building have already been drawn and construction work will be commenced at an early date, as it is desired to move at the earliest possible date, the lease on the present quarters expiring in February.

Careful attention is being paid to the arrangement of the new exchange, and it is expected that it will be without an exception the best arranged of any in the entire United States.

Storage vaults of unusually heavy construction will be installed and the regulations of the fire underwriters will be more than met.

The recently created Western division, which is under the supervision of H. H. Hicks, will have its headquarters there, Mr. Hicks now being in San Francisco to take up his new duties.

Ocean Film Entertains Exchangemen at Hotel Astor

Fifty, in Attendance at Convention Held by the Company, Sit Down to Banquet, Presided Over by Jesse J. Goldburg, Vice-President and General Manager



SCENE AT THE OCEAN FILM BANQUET GIVEN TO ITS EXCHANGEMEN

THE Ocean Film Corporation, with its board of directors and officers as hosts, and with General Manager and Vice-President Jess J. Goldburg departing from his usual role of "business creator" and masked under the guise of toast-maker, entertained visiting exchange men and representatives, in attendance at the Ocean Film Corporation Convention, during all of Saturday last, at dinner at the Hotel Astor in New York City.

More than fifty of the visiting exchange men sat themselves down for the satisfaction of the "inner man" after the day's arduous efforts and the consummation by the Ocean Film Corporation of the sale of practically the entire territory of the United States and Canada.

The speech making of the evening was confined to topics apart from the "business talk and compliment," and with the cessation of the attack on the menu, cigars and informal talk occupied the attention of the new distributors who have allied themselves with the Ocean program.

In attendance were President Dudley, Vice-President and General Manager Jesse J. Goldburg, Secretary George S. Brown, Francis R. Masters, Paul E. Rasor, William D. Judson and R. C. E. Brown of the board of directors; George DeCarlton, manager of productions; Joe Farnham, director of exploitation; Joseph Smiley, director; Marshall Farnum, director, and George Fawcett, star of all the Ocean Film Corporation.

A. B. Laddick, representing Sol Lesser of California and adjacent territory; Ben Friedman of the Western Kriterion Film Service of Minneapolis; Frank Frayne, representing the Greene's Feature Photoplays of New York and New England territory; Joseph Friedman, of the Celebrated Players Film Company of Chicago.

Harry Schwabbe of the Electric Theatre Supply Company of Philadelphia; W. C. Betts of the International Cinematograph Company, Ltd., of London; Robert Herring of Quality Film Exchange of Pittsburgh

Philip Adler of the Alliance Film Exchange of Cleveland; James Lee of the American Feature Film Company of Boston, and Thomas Tristam of M. H. Blackwell Features of New York City; and George Gilbert of the Ocean Film Corporation staff.

Marguerite Courtot Is Now a Star with Gaumont

Actress Who Will Go to Jacksonville, Florida, on Christmas Day to Begin Work in a De Luxe for Release Through Mutual in February, Signs Long Contract

MARGUERITE COURTOT has become a Gaumont star. She leaves New York Christmas Day for the winter quarters of this company at Jacksonville, Fla., carrying with her a long time contract as a star in feature productions.

Miss Courtot will star in one of the com-



MARGUERITE COURTOT

panies which Gaumont will keep at work making five-reel feature productions on the Mutual Program, to be released as Mutual Masterpictures, edition de luxe.

Miss Courtot's Gaumont engagement is only the second she has had in motion pictures. Miss Courtot, who is still in her teens, was born in Summit, N. Y. Her father was born in France, and her mother in a French Canton in Switzerland. To this day in the family all conversatioon is carried on in French. As a child Miss Courtot spent some time in Lauzanne, Switzerland. Only after most urgent solicitation did she consent to join the Kalem Company. Here she remained for three years, severing her connection this month to become a Gaumont star.

With Kalem Miss Courtot advanced rapidly from unimportant roles to a position as star. She has been featured continuously in the Kalem Company's big releases, and is perhaps best known as the heroine in that company's series, "The Adventures of Marguerite."

It is expected that the first release in which she will be featured will be shown on the screen in February.

FASHION WRITER JOINS STAFF OF UNIVERSAL HOUSE ORGAN

Marjorie Howard, until recently interviewer and special writer on the New York *Times*, has become associated with the staff of the Universal's *Motion Picture Weekly* as fashion editor.

Miss Howard lived in Paris a number of years, while her sister, Kathleen Howard studied for opera, and her brother Cecil Howard was studying to become a sculptor.

There she mastered the French language and took particular interest in the Paris fashions. When her sister made her debut in Germany, she accompanied her, and together they lived in Germany six years.

She has travelled quite extensively throughout Europe, especially in France, Germany, Holland, Norway and Sweden.

SCREEN CLUB MOVE UNDER WAY IN PHILADELPHIA

Philadelphia, Dec. 18.

On account of some recent happenings which did not please the "powers that be," several of the more prominent film people are talking of organizing a Screen Club in Philadelphia, with a home of its own.

Philadelphia is strong enough in film affiliations to make this plan a big success.

PAUL DICKEY IS A DIRECTOR FOR LASKY

Known as a dramatist, actor and stage director, Paul Dickey has left New York for the Jesse L. Lasky Feature Play Company studios at Hollywood, Cal., to begin work as one of the Lasky directors.

He will undertake a production on his arrival, his first photoplay being a picturization of "The Trail of the Lonesome Pine."

Charlotte Walker will be the star and the feature will be released through Paramount Pictures. Corporation.



PAUL DICKEY

During the past few years Mr. Dickey has come rapidly to the front. In collaboration with Charles W. Goddard he wrote "The Misleading Lady," "The Ghost Breaker," which has been produced in photoplay form by the Lasky Company; "The Last Laugh" and "Miss Information," in which Elsie Janis appeared this winter on Broadway.

With his own company of players Mr. Dickey toured the vaudeville circuits of the country several times as the star in his successful one act farce entitled "The Come Back."

"The Trail of the Lonesome Pine" is a picturization of Eugene Walter's play based on the popular novel of the same name by John Fox, Jr.

The motion picture rights were obtained last week by Samuel Goldfish, executive head of the Lasky company, from Klaw and Erlanger, just prior to Mr. Goldfish's departure for a winter trip to the Lasky studios.

Miss Walker, who will be the star, has already appeared successfully in two Lasky productions. They are "Kindling" and "Out of Darkness."

CUB RELEASE FOR 24th A FARCE OF SURPRISE

The Cub Comedy release for December 24 on the Mutual program entitled "Hearts and Clubs" is a farce of surprises. Jerry, the central character in this one reel subject, is in one unexpected difficulty after another.

His first is with his perennial Nemesis—the policeman. Then he aids in foiling the plans of a father who wishes to marry his unwilling daughter to a rich young man.

Not content with this amount of labor he locates the girl's real sweetheart and helps him put father out of the way so that the marriage can be accomplished as the girl would have it.

As usual, the leading role (that of Jerry) is played by George Ovey, and in his support appear such comedians as George George, Jefferson Osborne, Gordon MacGregor, Louis FitzRoy, Arthur Munns, William Jackson, Belle Bennett and Janet Sully.

BURNS MAKES DEBUT AS SCREEN LAUGHMAKER WITH VOGUE

Sammy Burns, eccentric English comedian, will be presented for the first time as a screen laugh-maker in the initial Vogue Comedy release, December 27, on the Mutual Progrm. The title of the picture is "Sammy's Scandalous Scheme."



SAMMY BURNS IN A SCENE FROM "SAMMY'S SCANDALOUS SCHEME," VOGUE COMEDY RELEASED THROUGH MUTUAL

According to advance reports, Burns will offer in his comedy work slapstick novelties new to the screen. He has had long experience on the British stage as an acrobatic comedian.

PREMO TAKES OFFICES AT 11 EAST 14TH STREET, N. Y.

The Premo Feature Film Corporation, through its president, Harry Rapf, announce that it has taken the building at 11 East Fourteenth street, New York City, formerly the Kleine and Biograph studios, as their executive offices and studio, and will do all its work under the direction of Harley Knoles, at these premises in the future.

The new production of the company now in work, is called "The Devil's Toy," a story adapted from the poem "The Mills of the Gods," by Edward Madden, in which Adele Blood will be starred, in conjunction with Edwin Stevens and Montague Love.

Edwin Stevens is playing the role of the "Devil," a part which he made famous in a play of the same name throughout the country. This production will be put on the same big scale as the past production.

The Premo's recent release, Cyril Maude in "The Greater Will," is now playing on the Pathé Gold Rooster program.

LOIS MEREDITH, 18 YEAR OLD STAR, PICKED FOR "PRECIOUS PACKET"

"The Precious Packet," written by Fred Jackson, and scheduled for release on the Pathé Gold Rooster Program, will present Lois Meredith, an eighteen year old picture star, in the feature role.

Miss Meredith's legitimate stage experience embraced the leading role in "Peg o' My Heart," following Laurette Taylor, the feature part in "Help Wanted," and "Modesty" in "Everywoman."

FANIA MARINOFF IN "LIFE'S WHIRLPOOL" FOR WORLD

Fania Marinoff, who has scored personal successes in many Broadway productions, is the latest recruit to the World Film Corporation banner.

Miss Marinoff assumes the difficult role of Trina in the forthcoming production of "Life's Whirlpool," a film version of the play and novel "McTeague," by Frank Norris.



FANIA MARINOFF

Norris was hailed till his recent death as the greatest American realist.

Miss Marinoff made a painstaking study of the part of Trina before she would undertake it, as the character presents unusual angles and is distinctly out of the ordinary.

NORA MOORE MAKES RAPID RISE TO STARDOM

Nora Moore, whom Arnold Daly, the Pathé producer, discovered in a South



NORA MOORE

Carolina railroad restaurant, where she presided over the pie counter, is to be given prominent roles in coming Pathé pictures.

Miss Moore, who is only nineteen, has already been tried out in the role of Lady Dardinilis in "The King's Game," which Daly is producing for Pathé. According to Daly, she has more than made good."

Ditmars Shows Zoo Life in Paramount Newspictures

Authority on Natural History Has Trained Everything to Do Tricks for the Camera, from Monkeys Flirting in a Regular Drama to Flies Acting on Postage Stamps

IN his search for stories of interest to the "readers" of his "celluloid newspaper," the editor-in-chief of Paramount Newspictures has added Raymond L. Ditmars to his list of associate editors, among whom are John A. Sleicher, of the Leslie-Judge Company; Waldemar Kaempffort, of the *Popular Science Monthly*, and Roger W. Babson, the statistician. Ditmars is a well known authority on animals and the active head of the Zoo at Bronx Park, New York.

At his "School of Dramatic Art for Animals," Ditmars is engaged in taking unique pictures of the inhabitants of the Zoo, which will be presented to Paramount patrons. To obtain these films, he is teaching monkeys, birds, and even flies to act for the camera on stages ranging from the size of a postage stamp to forty feet square. Charles Snyder is his stage manager.

"We believe our films will be a great service to science," said Mr. Ditmars in an interview, "and that they will be an amusing and instructive boon to grown-ups and children. The star of the school is a sober-faced porcupine, who can portray every emotion of the animal world. In taking our pictures, it is necessary to exercise great patience."

The first successful play put on, "Trumpeter's Romance," stars trumpeter birds and a Canadian goose. In a monkey drama, the principals flirted, hold hands, and spooned in approved fashion. A hundred varied participants took part in "The Great Marathon," which shows the arrival of the smaller animals for a great jungle race.

"Two great difficulties had to be overcome in this scene," said Mr. Ditmars. "One was to get all the contestants off when the monkey started firing the gun and the other to distribute handicaps so skillfully that the swiftest would not race ahead of the less speedy. It required four months' steady work before the camera man was called in."

The next difficult performance required a stage the size of a postage stamp. Upon this performed the star of the fly juggling troupe.

Griffith in New York for "The Mother and the Law"

Triangle "Master Director" Makes Flying Trip from Pacific Coast to Consult with President Aitken, and Will Put Finishing Touches to Picture on Return to West Coast

D. W. GRIFFITH, the Triangle director, and most widely known as the producer of "The Birth of a Nation," arrived in New York Tuesday evening, December 14, accompanied by his secretary, A. E. Bidwell and J. J. McCarthy.

The object of Mr. Griffith's visit was, as he expressed it, "on business connected with my big new picture." Mr. Griffith came here direct from Indianapolis and he had been in Louisville but a few days previous for the obsequies of his lamented mother, Mrs. Jacob Wark Griffith.

While in the metropolis Mr. Griffith spent much time with H. E. Aitken, president of the Triangle Film Corporation, and in the executive offices of the Triangle at 71 West Twenty-third street.

He expressed himself as pleased with the way large numbers of new theatres are being signed up for the Triangle service.

Among other things he remarked that "Don Quixote," starring DeWolf Hopper, was one of the best productions recently made by any of his sub-directors, and he paid a high compliment to Edward Dillon, who had charge of it.

From the fact that "The Birth of a Nation" closes at the Liberty theatre, New York, on January 8, to be followed by a musical comedy entitled "Sybil," it is thought that Mr. Griffith's new personal production, "The Mother and the Law," will not be shown here until the Spring. It is understood that further work will be done upon it on Griffith's return to the West Coast about December 22.

The project of staging "The Holy Grail," by Mr. Griffith, is only tentative as yet, he declared.

Fifth Episode of Universal's "Graft" Under Way



DIRECTOR STANTON MAKING A SCENE IN "GRAFT," UNIVERSAL SERIAL

SOME idea of the trouble and expense that the Universal Film Manufacturing Company is going to in its production of "Graft," the latest of its serial features may be gained from a glance at the accompanying illustration taken during the rehearsal of one of the scenes in the production of the fifth installment as Walter Woods has arranged it for the screen from the story submitted by Joseph Brandt and Hugh Weir.

The story told in this installment deals with a strike among the textile workers. In the mob scenes more than three hundred men, women and children were employed to give the action the proper atmosphere.

In the foreground may be seen Richard Stanton directing the scene, while on the box next the brick building at the right stands Harry Carey in the character of Tom Larnigan.

FIRST GAUMONT DE LUXE COMPLETED FOR MUTUAL

Malcolm Williams has just completed the Gaumont's first Mutual Masterpicture, edition de luxe, which this company will release.

This was taken at Jacksonville, Florida, and will be first seen on the screen the week of January 17. It is called "The Idol of the Stage."

A FEW OF THE SCREEN STARS WHO SHINE IN EQUITABLE PHOTOPLAYS



JULIA DEAN CARLYLE BLACKWELL MARIE EMPRESS FRANK SHERIDAN LILY CAHILL

REED JOINS LASKY STAFF ON WEST COAST

Luther A. Reed, for the past eight years a member of the reportorial staff of the New York *Herald,* has gone to the Lasky studios at Hollywood, Cal., to become a member of the photodramatic department, which is under the general supervision of William C. DeMille.

Mr. Reed is a graduate of Columbia University, and during his experience as a newspaperman in New York City has come into contact with the leading men of affairs of the nation.

For the past few years he has been ship news editor of the *Herald,* one of the most important departments of the newspaper. Previously he was music and dramatic critic.

For the present at the Lasky studios he will be associated with Paul Dickey, who left for the studios at the same time. Mr. Dickey will join the staff of Lasky directors.

GREAT NORTHERN ISSUES CATALOGUE OF SCENICS AND EDUCATIONALS

An atractive catalogue, containing a list of diverse and instructive scenic and educational subjects, is being issued by the Great Northern Film Company, 110 West Fortieth street, New York City, and offered to the motion picture trade as well as to educational organizations.

Neither trouble nor expense has been spared in securing unique and interesting scenes and subjects from all parts of the world, and the minutest details are enhanced by the photography for which the Great Northern Film Company is noted. The catalogue will be cheerfully mailed, free of charge, to applicants.

BUTLER, CHARACTER MAN, CAST FOR RIALTO FEATURES

William J. Butler, six years with Biograph, and before that a well-known character actor upon the legitimate stage, will now be seen in Gaumont-Mutual Masterpictures. He has gone to the Gaumont winter quarters at Jacksonville, Fla., to act under the direction of Richard Garrick.

Butler's daughter, Kathleen Butler, is also a member of the Jacksonville film colony, where she is appearing in Rialto Star Feature productions.

New Year Line-up for Equitable Film Is Bright

Julia Dean Will Be Seen in "The Ransom," Gail Kane in "Her God," Ross in "The Senator," and Margarita Fischer in "The Dragon"

AS is customary with a newly formed company, the Equitable Motion Pictures Corporation, consummating and engaging right up to the limits of its requisites, many changes were necessitated and have been made during the past month, or since the recent announcement by President Spiegel of the forthcoming activities of his concern.

The tentative program as issued a short while ago, is now definitely re-arranged. The long list of stars, embracing a great number of tried and proven players and a few who are "debutting" in film work, will be seen, either at intervals or in one production.

The list of players of stellar roles, now either playing or already cast are: Gail Kane, Brandon Tynan, Marguerite Leslie, Carlyle Blackwell, Emmett Corrigan, Teddy Sampson, William Courtenay, Henry Kolker, Frank Sheridan, Thomas A. Wise, Lily Cahill, Muriel Ostriche, Molly McIntyre, Mary Boland, Clara, Whipple, Howard Hall, Gerda Holmes, Cyril Scott, Marie Empress, Lillian Lorraine, Lenore Ulrich, Arthur Ashley and Julia Dean.

Of these, a number have already appeared and are under contract for further productions.

Of the unannounced stars and plays, Frank Sheridan and Carlyle Blackwell in picturizations of "The Struggle" and "The Clarion," lead in importance, as they will be in work within the week, Directors John Ince and James Durkin being busily engaged now in assembling the casts and selecting locations.

Marguerite Leslie, late leading woman with Sir Henry Irving, and other stars, will star in "The Pain Flower," which will be directed by Harry Handworth.

Julia Dean, last seen on Broadway in "The Law of the Land," and "Bought and Paid For," is completing "The Ransom" at the Triumph studio, and Marie Empress, late star of several Famous Players and Metro releases, will be seen in a sensational production entitled, "Behind Closed Doors."

Miss Empress will be supported by Marion Swayne, William Huntington, Paul Irving, Thomas Tracy and Regan Hughston. "Behind Closed Doors" is also a Triumph production and comes on the Equitable program January 10.

Emmett Corrigan, under Frank Powell, will be seen in Le Gallienne's vivid and novel tale, "The Chain Invisible."

Gail Kane in her second Equitable picture, "Her God," is now at Eaco, Arizona, on the edge of the American desert, where E. Mason Hopper is gathering local color and atmosphere for the Equitable Girl series, of which Miss Kane is the star.

"Her God" will be the regular Equitable release during one of the early February weeks.

Margarita Fischer, who completed "The Dragon" last week, under the supervision of Harry Pollard, will be "debutted" on the program January 3.

Director S. E. V. Taylor is completing the final details of the first picture work of Molly McIntyre, which will be a picturization of Mr. Taylor's original work, "The Story of Nan Perrine," but which has been retitled "One Night," released January 17.

"The Senator," in which Charles J. Ross makes his initial bow on the Equitable program, was released December 17. The chief situations and principal scenes of this play were staged at Washington, D. C., with the cooperation of the Federal government.

In the month to follow, Mary Boland, Teddy Sampson, Gail Kane, Brandon Tynan, Julia Dean and Frank Sheridan will be seen in famous plays or novels.

REST OF KIPLING DESERT SCENES TO BE TAKEN IN SOUTH

Edward José, who is producing Kipling's "Light That Failed" for Pathé, expects shortly to take a large company south to finish the Sahara desert scenes required by the scenario.

Mr. José filmed some of them on an island off Bridgeport, Conn., but the rest must be taken in more tropical surroundings.

SUPREME OFFERS "THE COWPUNCHER" ON STATE RIGHTS BASIS

The Supreme Film Company, whose announced purpose is to offer complete evening programs of pictures at popular prices, is releasing on a State rights basis or direct, its first production, "The Cowpuncher," a six reel Western drama by Hal Reid, which was popular on the speaking stage a few years ago.

The War Bonnet Round Up, pulled off last August at Idaho Falls, Idaho, where ranchmen and cowboys met for their fourth annual conclave, furnished a large number of scenes for the production. Bucking bronchos, wild horse racing, herds of cattle and buffaloes, Indians, and soldiers have their part in the picture.

In addition, many Western celebrities, including Don Williams, Lee Cladwell, Roy Jones, Charles and Frank Irwin, Dell Blanchette, Hugh Chambers, Chief Red Wing, Little Bull, and scores of Indians appear in the supporting cast.

Eleven road shows of this picture are now touring the Middle West, and it recently opened on the Hamburger Circuit of Quality theatres, Chicago. The Supreme Film Company has offices in the Peoples Gas building, Chicago.

FREULER VISITS MILWAUKEE

Special to MOTION PICTURE NEWS

Milwaukee, Dec. 16.

J. R. Freuler, president of the Mutual Film Corporation, was in Milwaukee for a number of days last week.

He left Saturday for Texas, where he will remain until near the holidays, when he will return to this city to be with his family during the holidays. While here Mr. Freuler refused to comment on any phase of the business, contending himself with directing the attention of the exhibitor to the nation wide advertising campaign that his company intends waging in the near future.

One Reel "Sis Hopkins" Pictures Is Kalem Plan

These Short Films Will Take the Place of "Ventures of Marguerite," on the General Program—Company Will Launch Big Advertising Campaign

SPECULATION caused by the unique announcement in the advertising pages of last week's MOTION PICTURE NEWS that Sis Hopkins would be presented on the screen is satisfied by the news that Rose



ROSE MELVILLE AS "SIS HOPKINS"

Melville, creator of the inimitable Sis, one of the best known comedy characters of the American stage, has been lured to the screen by the Kalem Company.

Miss Melville has signed a long-term contract that practically insures her being a screen fixture throughout the coming year. Following the general Kalem policy she will be presented in comedy vehicles written especially for the screen, but built around the famous rural character.

The star will arrive in New York within a few days from her Lake George home and start almost immediately for Jacksonville, Fla., where the pictures will be made.

A departure of note in the presentation of prominent stars on the screen is found in the Kalem announcement that in addition to a multiple reel feature a series of one reel Sis Hopkins comedies will also be offered.

These short films will be released in regular service, replacing the "Ventures of Marguerite" in February as the Kalem Friday release through the General Film Company.

An extensive publicity campaign of unusual proportions will be built around the character of Sis Hopkins, a radical step in connection with regular program releases.

Kalem officials are now busily engaged in recruiting an all-star company to appear in the Sis Hopkins comedies.

Though well known as a dramatic actress and musical comedy favorite before the character of Sis Hopkins leaped into country-wide fame that unique character became so popular that Rose Melville has never since been allowed to be anything but Sis Hopkins.

Without the possibilities for universal popularity presented by the screen the Sis Hopkins character took the country by storm a decade ago, and the pigtailed hair and gingham-aproned girl from the farm reach the heights of becoming a fad.

Sis Hopkins dolls, Sis Hopkins aprons, and Sis Hopkins hair-ribbons were among the many crazes of the time. She is the only player known to have had a national publication named after her, when the quaintly humorous sayings of the character inspired the establishment of "Sis Hopkins Library of Fun," published by the Leslie-Judge Company.

The character of Sis Hopkins was the creation of Miss Melville and not the work of an author. Born in Terre Haute, Ind., and educated at St. Mary's of the Woods Convent and Franklin College, Indiana, Miss Melville made her first stage appearance in 1889, playing child roles with a repertoire company under the management of her brother-in-law. Her initial role was Arthur Sydney in "Queen's Evidence," and during the next three years she played such parts as Topsy in "Uncle Tom's Cabin," Louise in "The Two Orphans," Fanchon the Cricket, in the play of that name, etc. Later, with her sister, Ida, she formed a traveling stock company, and when a play called "Zeb" was produced Miss Melville introduced the character of Sis Hopkins.

The play, "Sis Hopkins," was then written, and following its opening in Buffalo in September, 1899, it has been played almost continuously ever since.

Week of Dec. 27 Brings 2 Vitagraph Laughgetters

"He Got Himself a Wife" Gives Western Studio Members Chance to Show What Kind of Rib-Tickling Methods They Employ for "Tired Business Men" Wanting to Smile

IN the Vitagraph program of releases announced for the week beginning January 27, the regular releases comprise two reels of comedy and a three-part drama. The Personally Picked program consists of a one-part comedy and a four-reel drama.

"He Got Himself a Wife," the first of these comedies, announced for release on Monday, December 27, is a delightful one-part laughgetter that brings forth the efforts of the players from the Western Vitagraph studio.

The story was written by Edwin Ray Coffin and produced by George Stanley, with a cast including Mary Anderson, Webster Campbell and Aileen Allen.

"The Making Over of Geoffrey Manning," the four-part drama for release with the Personally Picked program, was written in co-operation by Charles T. Dazey and William Addison Lathrop and produced under the direction of Harry Davenport with an all star cast, including such popular players as Harry T. Morey, L. Rogers Lytton, Ned Finley, Belle Bruce, Eulalie Jensen, Marion Henry, Tom Mills, Logan Paul and Jack Brawn. This was recently reviewed in MOTION PICTURE NEWS

"The Pest Vamooser," which completes Monday's releases is a one-part comedy written by C. Graham Baker and produced by C. Jay Williams. This side-splitting comedy brings before the public a cast of funmakers, notable among whom are Kate Price, Harry Fisher and Albert Roccardi.

For Friday, December 31, "By the Might of His Right," a one-part comedy featuring Mr. and Mrs. Sidney Drew, is listed for release. The story was written by William B. Courtney, and produced by Mr. Drew. Assisting Mr. and Mrs. Drew in this comedy, Donald MacBride will be seen.

The three-part Broadway Star Feature announced for the close of the week and the start of the New Year is "Tried for His Own Murder," written by Agnes Johnston and produced by Van Dyke Brooke.

GIRL INVENTS SYSTEM FOR BETTER HANDLING OF POSTERS

Doris Brann, the young woman who has charge of the books and is expert stenographer for Manager A. L. Ehrgott of the Bangor, Me., office of the General Film Company, has evolved a new system of listing posters for the various releases handled through the Bangor office to the company's clients in Maine, which is working out most satisfactorily.

Miss Brann conceived the idea while Manager Ehrgott was in New York for a conference with the officials of the company, and when he returned it was all installed, and has been working out to advantage, saving a great deal of confusion in handling the posters.

Seelye at Work on Intensive Sales Plan for Films

Former Assistant General Manager of V-L-S-E, Known to Trade Last 2 Years as Advanced Exponent of Modern Merchandising, Plans New Method of Distribution

IT has developed that the withdrawal of C. R. Seelye, assistant general manager of V-L-S-E since the inception of that organization, was for the purpose of putting into effect plans long under consideration by him, which are said to be a big step forward in the marketing of moving pictures.

Mr. Seelye, who has been recognized for the past two years as one of the most advanced exponents in the film field of modern merchandising methods, is said to be working along lines, which are a radical departure from anything that has ever been done in the industry.

Mr. Seelye's film career began with the World Film, where he was director of sales and put into practical application many of the progressive commercial methods which had won widespread recognition for him in such nationally known institutions as Robert H. Ingersoll and Brothers, the New Era Manufacturing Company, and South Bend Watch Company.

He was one of the first to bring into the industry the intensive sales methods and service ideas now being applied by all the large film companies.

Mr. Seelye divides the work of distribution between four departments—the sales, the advertising, the publicity and the sales promotion departments—all of equal importance and all working together under one general plan.

This insures team work between the various departments, the duties of which are clearly defined. For instance, the sales department has general supervision of the branches, education of salesmen and booking.

The advertising and publicity departments get information from the entire organization as a whole by this method. Therefore the advertisements carry real sales arguments and the publicity, founded on fact, is furnished the newspapers when and where the feature is to be shown. The sales promotion department operates the sales systems and corresponds in a degree to the mail order department of a great commercial institution.

With the organization of the Big Four, Mr. Seelye transplanted his propaganda to that combination, expanding it to the point where investigators declared it to be unsurpassed in efficiency by the systems maintained by such prominent concerns as the National Cash Register Company, the American Multigraph Company, the Burroughs Adding Machine Company, and equally progressive institutions.

Mr. Seelye believes, however, that the distribution plan of the industry is wrong.

In his opinion the cost of distribution is too high and that consequently the exhibitor is charged too much and the manufacturer paid too little.

Mary Pickford in New Role—As Her Own Double

But the Play Won't Be Seen on the Screen, Because It Was an Incident in Real Life, with Adolph Zukor, of Famous Players, the Principal Actor

MUCH has been written concerning the art of Mary Pickford and her ability to play girls of youthful years, but even the most ferocious press agent would not dare to concoct a story paralleling an incident which occurred at the Famous Players' Film Company's studio the other day.

Ever since the destruction of its studio by fire, the company has maintained its producing plant and executive offices in different parts of the city. As a result, Adolph Zukor, president of the company, does not spend as much time in the studio as he would like to.

After an absence of three days from the producing plant, he recently arrived to observe a group standing in the middle of the big stage, the central figures of which were Daniel Frohman and Hugh Ford, and several children. Both men were talking to one of the little girls, a golden-haired beauty with face half concealed in mass of ringlets surmounted by a huge white bow, who was busily sucking a lolly-pop.

"That child is a regular Mary Pickford," exclaimed Mr. Zukor. "We ought to put her on a long time contract and develop her. She could double for Mary in any kid role."

Just then the child caught sight of the speaker and came running over to him.

"Hello, Mr. Zukor. How is 'Madame Butterfly' going?" she called to the astounded executive.

It was Mary Pickford.

The character in which Miss Pickford is presented as a child in the accompanying reproduction, appears in "The Foundling," a forthcoming Famous Players-Paramount picture. This unusual pose, with the contrasting representation of the Madonna, which she also interprets in the production, again illustrates the versatility of this film favorite.

"Salamander" First Moss One-a-Month Releases

Ready in December, the Picture Is Based on Johnson Novel, and Stars Ruth Findlay, Followed by "One Day," Sequel to Elinor Glyn's "Three Weeks"

B. S. MOSS has decided to make one release a month and has outlined the releases as follows:

For December, "The Salamander," picturized from Owen Johnson's greatest novel, and interpreted by an all-star cast headed by Ruth Findlay.

For the month of January, the release will be "One Day," the sequel to Elinor Glyn's "Three Weeks." The production is rapidly approaching the completed stage, under the direction of Hal Clarendon, of Famous Players and Thanhouser fame. The principal feminine role of Opal will be portrayed by Jeanne Iver.

The February release is "The Undertow," a picturization of Eugene Walter's drama. Mr. Walter is best remembered for having given to the legitimate stage such successes as "Paid in Full," "The Easiest Way," "Fine Feathers" and "The Trail of the Lonesome Pine."

Another of Mr. Walter's plays will be released in March. It is called "Boots and Saddles" and was produced on the legitimate stage by the Shuberts with marked success.

"Rosedale," which brought both fame and fortune to the late Lester Wallick a decade ago, has been selected as the April release.

In May, a piece entitled "The Call of the Cricket," the efforts of Edward Peple, author of "A Pair of Sixes" and "The Prince Chap," will be brought out. The releases for June, July, August, September, October, November and December will be announced shortly.

VAN LOAN AFTER USERS OF "MIRTH OF A NATION" TITLE

H. H. Van Loan, publicity manager of the Universal Film Manufacturing Company, who wrote the scenario of "The Mirth of a Nation," intends to get after infringers of his copyright.

Already one motion picture firm is said to be using his title in a trade mark caption and a prominent producer of burlesque has just announced a burlesque under that title.

Mr. Van Loan has turned the matter over to his attorney.

SPARTAN FILM SOON READY TO MAKE 2 REELERS

The Spartan Film Corporation with studios at 1818 Fourteenth street, Northwest, Washington, D. C., and Glen Echo, Md., is completing arrangements to secure a popular motion picture star as leading lady, and will begin the production of two-reel photoplays shortly.

The company is also about to take another studio in Washington, and will open bids for the building of a large plant within five miles of the city. Offices in New York, Chicago, and Los Angeles will also be opened.

The officers of the corporation are: L. G. Grossman, president; John H. Williams, vice-president; R. Mason Rogerson, director; and Oswald D. Camp, treasurer. The business offices are at 218-219 McGill Building, Washington, D. C.

MAYO, BALBOA LEAD, IS OF THESPIAN STOCK

Frank Mayo, Balboa's newest leading man, is the third player of that name to come prominently before the theatre-going public. His grandfather, of "Davy Crockett" and "Puddin' Head Wilson" fame, was the first.

As a young man, Frank went abroad with Lewis Waller's production of "The Squawman," and played on the other side for half a dozen years. He was a member of Sir Herbert Beerbohm Tree's company for a while.

When actors came in demand for the screen, Frank Mayo thought he'd give the new craft a try. That was in 1913, and he has been working before the camera ever since.

Mutual Announces First Ten De Luxe Pictures

"The Thoroughbred," a Five Reel Subject of High Finance, Made by the American Company, Will Be Released on January 17, and the Second Is "Wolves of Society"

THE Mutual Film Corporation announces the first ten releases of Mutual Masterpictures, De Luxe edition.

The first of these will be "The Thoroughbred," a five reel story of high finance, made by the American Film Company at its Western studios, produced by William Bartlett. In the cast will be seen William Russell, Roy Stewart, Jack Prescott, Charlotte Burton and Lizette Thorne. It will be released January 17.

Elaine Terriss and Adrian Jacobi will be starred in the second De Luxe picture, for January 20 release, entitled "Wolves of Society," a sociological photodrama. On December 22, David Horsley's production, "The Bait," a drama of the Sierras, written by Theodosia Harris, will appear as the Mutual's Masterpicture De Luxe. William Clifford, in the leading role, will be supported by Betty Hart, Ogden Crane, Edward Alexander, and others. The Bostock animals will also be featured.

"As a Woman Sows," for January 24, will introduce Gaumont's first five reel offering to Mutual patrons. Gertrude Robinson and Alexander Gaden, the stars, will be supported by Yvonne Chapelle, Mathilda Baring, Helen Marten, Charles W. Travis, and John Reinhard.

The American Film Company's second De Luxe contribution, "Lord Loveland Discovers America," released January 27, is a picturization of the story by C. N. and A. M. Williamson. It was directed by Arthur Maude, the English actor, who also plays the title role. Constance Crawley, a well-known theatrical star, has the feminine lead.

From the Thanhouser studios will come on January 27, "Betrayed," said to be an intensely dramatic photoplay. The last De Luxe offering for January, "Vengeance Is Mine," a five reel Horsley production featuring Crane Wilbur, deals with capital punishment. Wilbur is also the author of the story. Gypsy Abbott plays opposite him, and an unusually large cast is employed.

Malcolm Williams is starred in the eighth De Luxe, "The Idol of the Stage," for February 3 release, from the Gaumont Florida studios. Opposite Mr. Williams is Lucille Taft. On February 5, an American Masterpicture De Luxe, not yet titled, will be released in this schedule.

Frederick Warde, the Shakespearian actor, will be presented to screen patrons for the first time in the February 7 release, "Silas Marner," a picturization of George Eliot's novel, from Thanhouser. The picture is being directed by Mr. Warde's son, Ernest Warde. Among the supporting cast is Mlle. Valkyrien.

Chain of Theatres in Vancouver to Reduce Expenses

Houses Plan to Put Circuit Under General Manager, Whose Duty Will Be to Lower Advertising Rates in Dailies and Bring Down Film Rentals

Special to MOTION PICTURE NEWS

Vancouver, B. C., Dec. 16.

A NUMBER of the leading Vancouver motion picture men, who have been considering an amalgamation of their interests, are still working on the details of the proposed combination, but as yet no definite settlement has been reached.

The following houses are involved in the deal: The Rex in Vancouver, of which W. P. Dewees is manager; the Dominion theatres in Vancouver and Victoria; and the Majestic in the latter city, controlled by J. R. Muir and associates; and the Globe, Maple Leaf, Columbia, Princess and Bijou in Vancouver; the Columbia and Bijou in Victoria, the Nanaimo Opera House and the Bijou in Nanaimo; and the Empire in North Vancouver—all the latter houses controlled by the National Amusement Company, an organization of Vancouver business men.

An attempt was made to include the Orpheum in Vancouver, managed by James W. Pilling; the Colonial in Vancouver, managed by Hector Quagliotti; and the Variety, Empress and Romano in Victoria, managed by L. J. Quagliotti, a brother of the Vancouver manager.

These exhibitors, however, decided that it was not to their best interests to join the proposed amalgamation.

The plan, it is stated, is to pool the interests of all the houses concerned on some equitable basis, and place the entire circuit under the supervision of a general manager.

It is also planned to curtail the advertising space now being used in the newspapers, and it is also reported that an effort will be made to bring about a reduction of the present newspaper rates on theatrical advertising.

Some effort will also be made, it is said, to force down the rental prices of films furnished by local exchanges, and it is also possible that the new organization will establish its own exchange service to a certain extent.

J. R. Muir is already bringing in World Film features to this territory through his Dominion Film Exchange, and W. P. Dewees of the Rex is importing V-L-S-E subjects from Seattle.

These are now being sent over a circuit extending from Victoria to Winnipeg, and then returned to Seattle.

As will be seen, the principal object of the proposed amalgamation is apparently to reduce the general running expenses of the theatres involved. It is being pointed out, however, that the loss or curtailment of newspaper publicity will be distinctly felt.

It is known that if pressure is exerted along the lines indicated, some of the leading newspapers will immediately discontinue publishing their motion picture departments.

An organization among the local exchanges has been vaguely talked of, but nothing has yet been done in this direction.

SERVICE

Birmingham, Ala., Dec. 3.

Motion Picture News,
New York City.

Gentlemen:

I wish to thank you for placing us in touch with Mr. Leibold, of the Cary Amusement Company, Baltimore, Md., who wrote to your valued paper for our address. I thought you would be interested in knowing how this was accomplished.

An article appeared in Motion Picture News of November 13, stating that a negro picture was produced in Birmingham. This bit of news contained no names. Mr. Leibold wrote your office, the office corresponded with Mr. Benedic, your New Orleans correspondent, who in turn wrote to the Birmingham Chamber of Commerce, who in turn handed us the letters.

We cannot help but express our appreciation for a publication which takes care of the interests of its readers whether a subscriber or advertiser or not.

Thanking you for your interest, we are

Very truly yours,
Southern Motion Picture Company,
B. GRISWOLD, Manager.

MARSHALL FARNUM SIGNS WITH OCEAN

Marshall Farnum, former stage star, and more recently a motion picture producer with Selig, 101 Ranch and Fox, has joined the producing forces of the Ocean Film Corporation, according to an announcement made by Manager of Productions George De Carlton.

Farnum's first production for Ocean Film will be begun at once, and the name of the vehicle, star and cast will be announced later.

SUPREME FILM MOVES TO LARGER QUARTERS

The Supreme Film Company, of Chicago, which is at present located in the People's Gas building, will move January 1 to 207 South Wabash avenue, where it will occupy one-half the sixth floor.

The Press, Press Representative and the Picture—XII

The Public Wants Facts About the Industry, Not Extravagant Statements Which Merely Pay a Tribute to the Vivid Imagination of the Press Agent—Who Wants to Know That Felice Flimflam Feeds Her Poodle Dog on Camphor Balls, and Other Things Cut from the Same Cloth?

EVEN in such a hustling trade as the film business, it is difficult to make New England forget that its ancestors at Plymouth landed on a rock. There is a certain rock-like effect about the way some New England exhibitors cling to their prejudices. It is something resembling the affection which the historic ivy, which by the way is green most of the year, clings to the cold stones of a church crumbling under the weight of centuries.

For instance, it is no easy thing to push a new idea ahead in New England. That has been known for a long time, but the film exchange manager who comes to Boston from, say, a Western city, learns that fact to his surprise. Here in the northeastern corner of the Atlantic seaboard the new thing is regarded with some suspicion.

The New Englander, despite the paradox, comes from Missouri. Some of him you not only have to show, but you have to tease, cajole, coax, persuade, influence, lead, guide, and even sometimes blackjack before he begins to see as you do, or at least to admit that he so sees.

Unconscious Humor in Ads

All of which is prefatory to a casual glance over the Boston newspapers, particularly those pages reserved for amusement advertising. "Amusement" is right in more ways than one. The advertisements in themselves are in many cases amusing, and more so because they were not meant to be so.

Somehow the press agent gives you the impression that, when he sat down to write his ad, he had in his mind's eye an audience of brainless beings, not exactly human, who were lying awake nights and allowing their breakfasts to grow cold in order that they might read what he, the press agent, had to say to them.

In Boston, at least, the publicity man of the legitimate theatre has placed the film advertiser under a cloud. About all the Boston public pays, or ought to pay attention to in the amusement ads is the names of the attractions and the theatres. What is thrown in to fill is rank weeds which should have been left to rot on the sandy shore of the press agent's (sure, he has some) brain.

Here's a Boston Sunday paper. Read over the amusement ads. You won't be startled out of your chair. Yes, "The Battle Cry" looms up quite creditably, and the war films people do seem to have spirit. The look at the ads which come from the regular exhibitor. No thrill there. All as cold as a dry pen or an unoiled typewriter. Maybe the thrill is in the advance notices.

Wrong again. The stuff the exhiibtors of Boston allow their publicity men to put out for them sounds as though it had been swept up from the floor of the Ark. All those familiar bromide expressions like "a smashing picture," "the famous film actress," "the finest picture ever made,"—all of them are there. If you read them at all, and you're foolish if you do, you might as well check your common sense and turn loose your sense of humor.

Give the Public Real News

Why should not a publicity man for a film house be able to give the papers news? Is the film business so old that it has outgrown all of its novelty for the public? Does that public really relish reading the same old line of press dope day after day?

Who cares to be reminded seven times a week that a certain star is a "$100,000 star?" That Felice Flimflam feeds her poodle dog camphor balls? That Jigboom Jitney hates huckleberries but delights in a good swim in the moonlight? And isn't it about time, too, to drop this eternal revelation of the almost superhuman difficulties experienced in making such and such a film? Doesn't the public understand pretty well by this time how a dummy is thrown over a cliff and the hero crawls into the wreckage of his automobile below? Such a story came to hand not a half hour ago, and I submit it proves that the man who wrote it might just as well wear blinders and a blindfold. His foresight is practically ruined.

Here is the point—I trust you have lingered along hoping I'd get to it some time—the ordinary run of press dope concerning the pictures' angles for the scatter-brained mob whose dimes and quarters are always good, but who do not form the class of patron upon which motion pictures as an industry can stand permanently, is not satisfactory. And that's the crowd you don't have to go after, anyway.

They'll flock to the call of your billboard; they'll fall over themselves to get into your film ball; they'll worship your heroes and your heroines till the last breath. They are a constituency ready-made and always groomed for the film house.

New Blood Infused in Patronage

What the business will need most in the long run is new blood to support it, and new blood not of the old quality but of a better quality. In Boston the Lasky "Carmen" film brought new blood into the film house. There were staid Bostonians who had never seen a picture before.

Now they go once in awhile, and as the pictures improve they will go more often. Bernhardt, Sir Herbert Tree, Mrs. Fiske and players of such note are better advertisements among the class of patrons the picture needs most than a trough of the ordinary publicity slush reaching from here to Timbuctoo.

You say the stuff to reach that class is hard to find? Bosh! There's one paper in Boston that can find it, does find it, prints it independent of all motion picture interests, and in so doing performs a mighty service for the industry. The *Christian Science Monitor* on its international edition goes to practically every corner of the globe. Its local editions are read most carefully by a following which is unequalled in its buying power.

Maybe you have been too narrowminded to watch its columns, but that was because you didn't know that it was not a sect proganda sheet. It is a great general newspaper with its finger held close on the pulse of every worth while movement everywhere. Naturally that finger finally touched the film industry.

The *Monitor* began to publish stories about the industry, not gush stuff, but news. One article discussed the tendency toward higher admission prices, better films, improved methods of exhibition and points of that nature. The articles were sane, catering to no company, dealing all fairly.

The big point here for the exhibitor was this: once or twice these *Monitor* articles mentioned a local exhibitor or two, not, mind you, because he was seeking the publicity, but because he had done something which made him deserving of that publicity. That in itself furnishes a theme for a whole article.

This exhibitor was quick to see the advantage of such publicity. Remember that the *Monitor* runs no theatre advertisements whatever. It can say what it pleases, and it always pleases to say what is true. Hence it prints solely as news whatever an exhibitor makes worth printing as such.

Public Is Hungry for Information

Let the publicity man, then, make his news *news*. Something worth while is happening in the business every day. The public, the whole public, and not just the hero worshipping crowd, wants to know about that something. If the publicity man does not tell about it he ought to be fired.

If he doesn't know how to dig up the right sort of stuff, or how to prepare it, he is no publicity man. Both the exhibitor and the publicity man will greatly improve their pulling power just so soon as they realize that the public wants real motion picture news. In New England the public is not getting the right sort of news now.

It must not be forgotten that there are thousands of people who need only a hint to draw them into the picture house. There are thousands of others who can be led to the film house but will not go in regularly until the undoubted improvement of the picture is paralleled by a similar improvement of what is said in the public prints about it.

ROTHACKER MAY BUILD STUDIO NEAR FRISCO

Special to MOTION PICTURE NEWS

San Francisco, Dec. 16.

Watterson R. Rothacker, president and general manager of the Industrial Motion Picture Company of Chicago, arrived here a few days ago on a business trip, and has been looking over the local field with the idea of establishing a branch studio.

Before returning home he will visit other sections of the Pacific Coast.



LOOKING AT PART OF THE TOLEDO BLADE'S PHOTOPLAY DEPARTMENT

Toledo Blade's Picture Department a Lesson to Backward Newspapers

THE Toledo *Blade* is one of an increasing number of newspapers which recognize the motion picture, and recognize it whole-heartedly.

One of the reasons we know this, is because the *Blade* runs a daily picture department, with one, and sometimes two pages on Saturday. Another indication that the *Blade* has the right policy is found in the issue before us, that of December 11. It carries almost two pages of picture news —sixteen columns—as the *Blade* is an eight-column sheet.

Nearly ten of those columns are occupied by exhibitor advertisements.

The answer is plain. Toledo exhibitors not only believe the *Blade* is a good advertising medium, but they evidently have been accorded fair treatment. Probably the *Blade* has gone to the exhibitor, cultivated his acquaintance, and made him feel that his advertising would be accorded proper recognition.

It is evident, also, from the large number of advertisements that the motion picture department is being fairly and capably edited, which is just as important a thing as having a department at all. This does not mean devoting the whole department to local theatre notices. The *Blade* doesn't do that. It gives several columns to general news of the industry. But Toledo exhibitors are also taken care of, and in an intelligent way.

This reminds us of a stock complaint of a good many newspapers, which are looking for an excuse to avoid running a motion picture department. The complaint is that exhibitors want yards of space in return for advertising. Probably some exhibitors do. Can they be blamed? They have been told by the newspapers that the motion picture is only an off-shoot of the legitimate stage. The legitimate theatres in the town get generous reading notices when they advertise, and the exhibitor naturally thinks, inasmuch as he is a part of the theatrical world, that he is entitled also to free space.

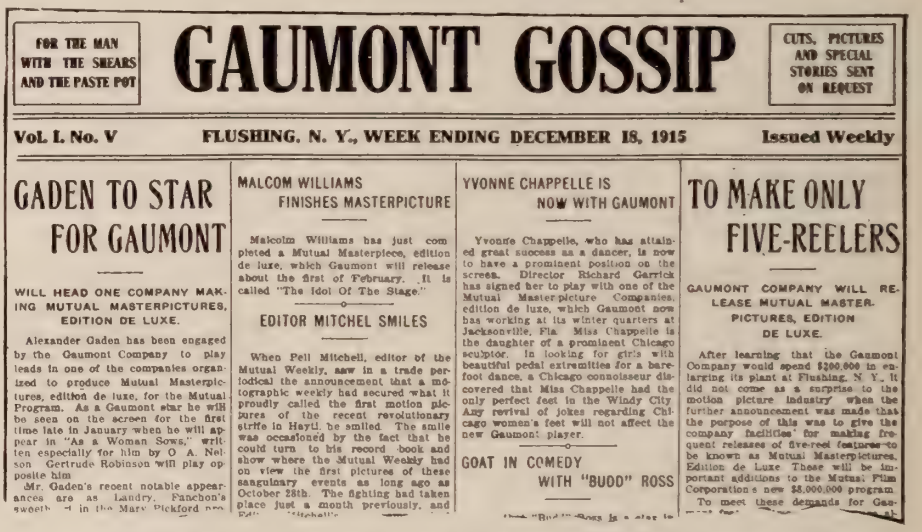
The fault is primarily the newspaper's. The situation can be remedied by the establishment of a motion picture department—a real department, edited by a member of the staff, with a sympathetic attitude toward the picture industry.

And when the newspaper takes this forward step, it will find that the motion picture is not an adjunct of the stage, but an art and a business deserving its own space.

The reading notice ghost is laid when a department is established, because exhibitors are accorded fair treatment.

The proof of this argument is found in the growth of motion picture departments like the *Blade's*.

Gaumont Press Sheet Serves Up Items with Newsy Touch


FOR THE MAN WITH THE SHEARS AND THE PASTE POT

GAUMONT GOSSIP

CUTS, PICTURES AND SPECIAL STORIES SENT ON REQUEST

Vol. I. No. V FLUSHING, N. Y., WEEK ENDING DECEMBER 18, 1915 Issued Weekly

GADEN TO STAR FOR GAUMONT

WILL HEAD ONE COMPANY MAKING MUTUAL MASTERPICTURES, EDITION DE LUXE.

Alexander Gaden has been engaged by the Gaumont Company to play leads in one of the companies organized to produce Mutual Masterpictures, edition de luxe, for the Mutual Program. As a Gaumont star he will be seen on the screen for the first time late in January when he will appear in "As a Woman Sows," written especially for him by O. A. Nelson. Gertrude Robinson will play opposite him.

Mr. Gaden's recent notable appearances are as Landry, Fanchon's sweetheart in the Mary Pickford pro-

MALCOM WILLIAMS FINISHES MASTERPICTURE

Malcolm Williams has just completed a Mutual Masterpiece, edition de luxe, which Gaumont will release about the first of February. It is called "The Idol Of The Stage."

EDITOR MITCHEL SMILES

When Pell Mitchell, editor of the Mutual Weekly, saw in a trade periodical the announcement that a motographic weekly had secured what it proudly called the first motion pictures of the recent revolutionary strife in Hayti, he smiled. The smile was occasioned by the fact that he could turn to his record book and show where the Mutual Weekly had on view the first pictures of these sanguinary events as long ago as October 28th. The fighting had taken place just a month previously, and Pell Mitchell's

YVONNE CHAPPELLE IS NOW WITH GAUMONT

Yvonne Chappelle, who has attained great success as a dancer, is now to have a prominent position on the screen. Director Richard Garrick has signed her to play with one of the Mutual Masterpicture Companies, edition de luxe, which Gaumont now has working at its winter quarters at Jacksonville, Fla. Miss Chappelle is the daughter of a prominent Chicago sculptor. In looking for girls with beautiful pedal extremities for a bare-foot dance, a Chicago connoisseur discovered that Miss Chappelle had the only perfect feet in the Windy City. Any revival of jokes regarding Chicago women's feet will not affect the new Gaumont player.

GOAT IN COMEDY WITH "BUDD" ROSS

"Budd" Ross is a star in

TO MAKE ONLY FIVE-REELERS

GAUMONT COMPANY WILL RELEASE MUTUAL MASTERPICTURES, EDITION DE LUXE.

After learning that the Gaumont Company would spend $200,000 in enlarging its plant at Flushing, N. Y., it did not come as a surprise to the motion picture industry when the further announcement was made that the purpose of this was to give the company facilities for making frequent releases of five-reel features to be known as Mutual Masterpictures, Edition de Luxe. These will be important additions to the Mutual Film Corporation's new $5,000,000 program.

To meet these demands for Gau-

A GLIMPSE OF GAUMONT GOSSIP, SHOWING ITS GENERAL APPEARANCE

"GAUMONT GOSSIP," one of the eight distinct news services maintained by the Mutual Film Corporation, came into existence a few weeks ago. It is edited by Harry King Tootle, publicity manager of the Gaumont Company.

This sheet at present is small, and confines itself to stories without cuts. An illustration service will probably be started later in connection with it.

Like several other press sheets already reviewed in MOTION PICTURE NEWS, the Gaumont publication follows newspaper make-up. Headlines, designed to catch the photoplay editor's eye, are provided, and there is a commendable number of small items.

The style in which the stories are written is "snappy," and with a slant at the news column. The activities of the various Gaumont organizations are fully covered, for newspaper purposes at least, with the personal note uppermost.

The last feature is a good one to emphasize in a press sheet, because the photoplay editor is always on the alert for memorabilia about the people of the screen. It is one of the things his readers like most to find in their daily paper; and we fancy he is more grateful for a well-written, accurate, personal item about a player than he is for long-winded synopses or interviews.

These items, of course, must be news in order to pass muster in a newspaper office. There is no reason why they should not be news, either, or why they should not stick to facts.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

HOW BUFFALO EXHIBITOR CONDUCTED A WINNING CAMPAIGN IN ADVERTISING LASKY'S "CARMEN"

THIS is a story of how one exhibitor conducted a thorough, intelligent advertising campaign for his week's showing of Farrar in the Lasky "Carmen." The business brought by this campaign was the greatest in the theatre's history. We call the attention of exhibitors everywhere to the methods used, and especially to the fact that newspaper publicity was, according to the exhibitor's own statement, responsible for his success.

The exhibitor in question is Manager Edel, of the Strand, Buffalo, and here is the story of the campaign:

Three or four weeks in advance of the attraction, Edel inserted small items in the Buffalo newspapers, announcing Farrar's entry into pictures, and her coming screen appearance in his city. Three days before the opening of the picture, Farrar appeared in a song recital in Buffalo. Near the newspaper ads of the song recital, Edel ran an ad for several weeks announcing "Carmen."

On the Sunday before the recital, all the music columns in Buffalo ran an article about it. At the bottom of this story, Edel placed a one inch double column ad telling of his interest in Miss Farrar.

The week before "Carmen" was presented at the Strand all the newspapers were given special ads which occupied whole columns.

On the night of Miss Farrar's appearance in recital, Edel sent a force of men to the hall where photographs of Miss Farrar, with an advertisement on the back announcing her film debut, were given out both before and after the concert. The next day the operatic star visited the Strand, where she was shown the beautiful lobby display (a photograph of which is shown on another part of the page) announcing her coming to the theatre. The morning after the recital, another ad was placed under all the criticisms in the papers where it was read by many thousands, and all those who attended the concert the night before.

The editors of the illustrated sections received a visit from Edel, and the photographs were displayed. Every newspaper on the Sunday before the opening ran almost a page of photos showing scenes from the screen "Carmen," which made a great impression. The Buffalo *Sunday Times* gave an entire page in its art section, the first ever given a motion picture, and one of the few whole pages ever given any production, legitimate or otherwise in that paper.

Letters were written to every vocal teacher, musical director, singing society conductors, school principals and others directly and indirectly interested, telling of the Farrar "Carmen."

The production opened on Sunday after a most remarkable display in the morning papers of the same day, and from noon until 11 P. M. the Strand theatre was the busiest spot in Buffalo. It was busiest spot in Buffalo until 11 o'clock Saturday night, after "Carmen" had been shown continuously from 10 A. M. until 11 P. M. during the entire week. All attendance records for the weeks were broken.

On Saturday night before the opening of "Carmen" the entire front of the balcony was rid of its regular seats and mezzanine boxes installed. The workmen labored all night and had the job ready for Sunday. These boxes brought 25 cents, and were filled at all times. This, of course, helped to raise the receipts.

The New York papers, on the Monday after the presentation of "Carmen" at the Strand in New York gave some fine criticisms and much space to Miss Farrar's film debut. These papers were taken around to the Buffalo editors and they, consented to accept a special story for Monday morning. Tuesday morning criticicsm was unusually liberal in space. Many of the editors visited the show. The Buffalo *News* used an entire column on Monday with a large head. This paper has a circulation of 107,000 daily. The coming out of this paper with such an article was an unusual proceeding.

The effect of this publicity campaign in the papers was noticed in many ways, one in particular being that some of Buffalo's "400" were seen in the boxes at the Strand, many of them seeing their first film play. The autos in front of the theatre, especially limousines, were noticed in great numbers. The Strand received many compliments during the week, which was the greatest in the history of the theatre, and Manager Edel says it was all brought about by newspaper publicity.



UNUSUALLY EFFECTIVE LOBBY DISPLAY OF THE STRAND THEATRE, ROCHESTER, N. Y.

PRACTICAL HINTS TO EXHIBITORS ON LOBBY DISPLAYS

(Editor's Note.—This is the first of a series of articles by J. W. Martin, Milwaukee correspondent of "Motion Picture News," on picture theatre advertising. The articles will take up lobby displays, newspaper advertising and other methods of effective publicity.)

Roughly speaking, there are two types of well dressed lobbies—those of the high class houses which appeal to the better element in the town and the other type which "circuses" all of its attractions and depends almost entirely upon the sensational to secure patronage. The lobbies of the Strand and the vaudeville theatres in Milwaukee illustrate this point. The one utilizes only one sheets and photographs, the other everything from 16 sheet stands down. Both, however, are attractive and please the eye.

One of the first things an exhibitor should learn about dressing the lobby is that the number of frames does not count their attractive and artistic arrangement is the thing. It is better to have one easel set so that everyone can see it without difficulty than three that hide one another.

Not only should the lobby be dressed in such a way as to prove attractive to those going into the theatre, but to those leaving as well. Coming attraction frames should be faced inward as well as outward, so that those going out will have an opportunity of learning what is coming to the theatre. It is just as important to reach those leaving the theatre with the news of coming attractions as it is to tell the people on the street and incoming patrons what they are going to see.

These coming attraction frames and easels faced inwards can be used with particular effectiveness in the long narrow lobbies that are becoming so common.

Then, too, there are those beautiful photographs and colored portraits of the various stars which the majority of the big producers supply these days. These not only add tone to the general appearance of the lobby, but are excellent permanent ads.

In addition to the frames and easels there should be just a bit of color, be it a bit of evergreen, a few palms, if there is room, or some artificial green vines of which there are many varieties on the market. These festoons and decorations add warmth to the lobby and give it a "comfy" appearance that is foreign to bare walls or marble.

The hiring of a competent artist or sign writer to make signs, arrange photo layouts, etc., is also an excellent idea, for if he knows his business he adds much to the attractiveness of the front.

EFFECTIVE LOBBY DISPLAY FOR "MADAME BUTTERFLY"

For his two-day showing of Mary Pickford in "Madame Butterfly," Manager W. G. Sturdivant, of the Hoyburn theatre, Evanston, Ill., strung his lobby and foyer with large Japanese lanterns, each containing an electric lamp. Patrons commented favorably on the theatre's artistic appearance.

USES WORLD FILM "IF" CARDS TO BOOM HIS BUSINESS

Robert Miller, proprietor of the Orpheum, Centerville, Ia., reports having broken all records in November business. He used the "If" cards put out by the World Film Corporation as one method to advertise his pictures.

FOR BETTER PICTURE THEATRE ADVERTISING IN THE NEWSPAPERS

MOTION PICTURE NEWS believes that the newspaper column is an extraordinarily fertile advertising field for the exhibitor. It offers advantages which no other medium possesses. It reaches people whom the exhibitor could reach in no other way. The generous use of newspaper space by exhibitors everywhere is intimately bound up with the motion pictures' continued popularity.

All live exhibitors recognize this fact already. Many of them count their newspaper ad space by quarter pages, half pages, and even pages. But few of them have set themselves the task of making their newspaper ads not merely big in size, but big in ideas and artistic in design.

On this page you will find the first of a series of cuts illustrating exhibitor advertising in newspapers. From week to week, we shall run specimens of both the good and the bad, so that exhibitors may see what their ads should be as well as what they should not. We invite you to send us copies of your local paper containing your theatre ads.

HOUSE ORGAN SERIES No. 13: A COMBINATION HOUSE ORGAN AND MAGAZINE



SCENARIO MAGAZINE

(INCLUDING ADVANCE PROGRAM)

Vol. II WEEK OF DECEMBER 13, 1915 No. 11

SCENARIO

NEWARK'S IDEAL MOVING PICTURE SHOW

Personal Direction - - - Mr & Mrs ANSBACH

Daily Matinee, 2 to 5 P. M Evening Performance, 7 to 10.30

Saturday and Holidays, continuous, 1 to 10.30

Feature at Second Performance Starts 9.15 P. M. Promptly

TWO FULL SHOWS EVERY EVENING

The only house in this section of Newark showing first run World Equitable and Wm Fox Features. Also first run Vitagraph Broadway Star Features We present Hearst-Selig Pictorial Reviews. "While they are News" on Tuesday and Friday

PROGRAM

Monday, Dec. 13—

ELLA HALL

The darling of the films in the latest Broadway star feature

"JEWEL"

Adapted for the Screen by Lois Weber

Did you ever feel that chill of happiness that you can never forget, a jump in your throat which tells the heart is all too small for it? Such sensations are produced when witnessing this marvelous picture. A fascinating and thrilling masterpiece you cannot afford to miss.

"NEAL OF THE NAVY"

The Thirteenth Episode of that great Pathe Serial

"THE WHITE GODS"

Featuring LILLIAN LORRAINE and WILLIAM COURTLEIGH, JR

Tuesday, Dec. 14

We offer for today the beautiful

MURIEL OSTRICHE

Co-star with ROBERT EDESON in "Mortmain," in an interesting and beautiful story of the New England Coast, entitled

"A DAUGHTER OF THE SEA"

A photo drama which teems with exciting situations and thrills. A treat to all our patrons

Latest HEARST-SELIG PICTORIAL REVIEW.

Wednesday, Dec. 15—

William Fox Presents

WILLIAM FARNUM

in

"A WONDERFUL ADVENTURE"

Another one of those much talked about Fox features, with a strong gripping story and beautiful photographs in every act. William Farnum appeared in such masterpieces as The Gilded Fool, Samson, The Spoilers, and hosts of others, besides many Broadway stage successes.

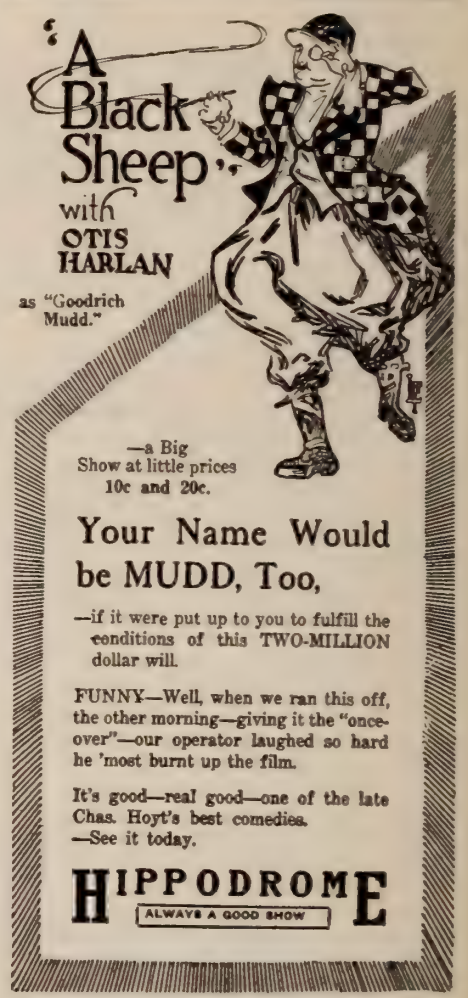
"TWO DAUGHTERS OF EVE"

A Biograph release under the direction of D. W. Griffith, creator of "The Birth of a Nation," a two-reel drama, featuring

HENRY B. WALTHALL, LILLIAN GISH, ELMER BOOTH and ANTONIO MORENO.

The Scenario Theatre, Newark, Provides its Patrons with a Neatly Arranged Publication, with Attractive Cover, and Filed with Gossip and General News. Two Pages are Devoted to the Weekly Program, as Shown in the Cut Above

NEWSPAPER AD SERIES No. 1



Advertising of the Hippodrome, Dallas, Texas. This ad. is typographically excellent, in good taste, well written, and has a real "punch."

AMONG THE EXCHANGES

STEPHENS GOES TO MUTUAL IN NEW ORLEANS; JUNET BEGINS PUBLICITY CAMPAIGN

THIS week witnessed many important changes in the New Orleans film row, and the biggest "shake up" exchange circles have seen in some time.

Early in the week the resignation of Maurice F. Barr as manager of the New Orleans office of the World Film Corporation was announced.

Simultaneously, S. T. Stephens, manager of the New Orleans office of the Fox Film Corporation, wired his resignation to New York. Sam Dembow, Jr., manager of the southern division for Fox, who was in New Orleans at the time, talked the situation over with Mr. Stephens, and prevailed upon him to stay with the company. Employees of the office, hearing that Mr. Stephens had resigned from the service of the company, called him aside in a private office, and presented him with a handsome tie pin as a testimonial of their esteem.

Mr. Stephens, who has been the Fox manager in New Orleans for more than a year, was visibly touched, but he said that his decision was made, and that he had received a lucrative offer from another company. One year ago Fox's business in New Orleans and surrounding territory was insignificant, but under his efficient management, it has assumed gratifying proportions, and is three or four times larger than when Mr. Stephens took hold.

Following a visit of Hunter Bennett, sales manager out of New York, the resignation of Ross Hardenbrook as manager of the Mutual Film Corporation was announced. Mutual had offered the position as New Orleans manager to Mr. Stephens, and announcement of Mr. Stephens' acceptance was made by Mr. Bennett, who further said that Mr. Stephens would assume full charge of the office and its thirty employees on December 20.

Upon the return of Joseph Klein, southern division manager of World Film, who was absent from the city when Maurice Barr's resignation was announced, it was announced that Ross Hardenbrook would assume Mr. Barr's position as New Orleans manager of World Film. Mr. Hardenbrook will be installed during the coming week, it was stated.

While these important changes were taking place, E. J. Farrell, southern district manager of the General Film Company, arrived in New Orleans from Atlanta, and coincident with his arrival it was announced that John T. Ezell, manager of the New Orleans office, had resigned. His place will be taken by H. G. Morrow, former manager of the General's Jacksonville, Fla., offices. Further, Mr. Farrell said:

"General Film will operate hereafter on a broader, more liberal policy in New Orleans. Our policy henceforth will be open booking—giving the exhibitors just what they want rather than making them take a scheduled program. This policy will be put into effect beginning December 20.

"We are going to have regular 'exhibitors days,' and will show our exhibitor guests our different reels for the week, and let them select for themselves. This is a policy that has been followed with great success in the New England states. We are determined that New Orleans is going to have the best that General Film has to offer—and presented to the trade in the best and most efficient manner possible."

It is stated on good authority hat the coming week will witness even further changes in film row.

It has been brought home with great force during this week that the film business all over the country is being reorganized to meet new conditions and new competitive hazards. Locally, the film men are on the qui vive, and almost any sort of a startling announcement would not surprise them in the least.

Paul L. Ford, president of the Peerless Feature Film Company, has returned from a four weeks' journey spent in New York. Mr. Ford combined business with a month's vacation.

Pathé has fired the opening gun in what promises to be one of the biggest local moving picture advertising campaigns. A solid page in the New Orleans *Item* of a recent issue is devoted to an announcement regarding "The Red Circle." Raoul Junet, the New Orleans manager for Pathé, declared he is more than pleased with advance bookings on the picture.

A. Jules Benedic.

GLADIANOS CONDUCTS ADVERTISING CAMPAIGN WITH "FOX DAYS" IN QUEBEC

THERE seems to be no doubt as to the success that has greeted the Fox features in the Province of Quebec, and the opening release on November 25, William Farnum in "Samson," caused a great deal of talk all over the city. This was followed by the "Two Orphans." Anna Karenina proved a hit, inasmuch as the picture was taken in Montreal and showed nothing but Montreal scenes. Numerous telephone enquiries followed this picture all over the city, and numerous demands were made upon the Fox exchange for special showings of the picture. The Midway theatre, one of the larger houses in the city has inaugurated "Fox Days" each week, and a booming advertising campaign is conducted by Manager N. Gladianos, whose ideas draw him a great deal of business.

Quebec City has opened up a campaign along these lines at the leading house, the Auditorium, where J. H. Paquet is augmenting his orchestra for his three "Fox Days" of each week. This week he gave a special showing of "The Two Orphans" to the press of the city with the augmented orchestra which resulted in expressions of appreciation on all sides for the Fox program.

The present few days before the Christmas holidays has seen a slight slump in all motion picture theatre business, as the regular fans are spending much of their time shopping for Christmas. But there is every indication that with the Christmas season over and with the deaprture of Santa Claus, a remarkably good business will be done by pictures in Montreal. Plans are out for several new theatres, and one theatre which is to go up in the spring promises to be a very magnificent building.

The St. Denis is expected to open the first or second week in January, and this will be closely followed by the opening of the Regent, another handsome building, both of which will mean serious opposition to the downtown houses.

There is some talk of a ball in the near future, along the lines of the big Boston ball, but nothing definite has been settled in this connection yet. There seems to be no question that were such to be attempted it would be a success.

ROBERTS AND MISS KELL MARRIED IN WASHINGTON

Cupid again entered the film ranks in Washington, D. C., recently, the victims of his arrow being this time R. B. Roberts, of the K. & R Film Company, and Frances E. Kell.

The marriage took place quietly at the Raleigh Hotel. The newly married couple left at once for New York and other points in the north, where Mr. Roberts has interests. They carried with them from Washington the best wishes of the film trade.

WILSON AND ANDERSON ON COAST FOR FOX

Cary Wilson and Col. J. P. Anderson of the William Fox Film Corporation, arrived in San Francisco a short time ago, and after a brief visit there, including a survey of the local situation, sailed for Australia in a business mission.

CUNNINGHAM BUSY BOOKING "THE GIRL AND THE GAME"

The private showing of the first episode of the "Girl and the Game" at Moore's Strand, Washington, D. C., brought out a large contingent of exhibitors of Washington and nearby points as well as press representatives.

The thrills contained in this section were sufficient guarantee that the remainder will be equally as entertaining, so much so that there promises to be some lively competition as to which of the high priced down town theatres will have the first showing.

Ordinarily serials are not popular with houses in the business section, but "The Girl and the Game" will be different.

B. C. Cunningham, local exchange manager of the Mutual Film Corporation, announced that "The Girl and the Game" was booking itself. "I don't need a road man for that serial," he remarked.

"The biggest question I have to confront me is who shall have it first and second and third. Helen Holmes, the story and the production are sufficient guarantee for its worth."

"With the increasing demand for features, Mutual is meeting this demand and is giving to the small house features which come within its scope. For the small house wants what the big house has and its patrons are demanding it.

"We find the short comedies take best and supply the necessary relaxation after a serious long drama. The cartoons have become especially popular, particularly with the men patrons.

"They seem to be but a continuation of the cartoons in the newspapers which they daily seek for a hearty laugh. Mutual's outlook in this territory for 1916 is the biggest ever."

FAMOUS PLAYERS IN WASHINGTON D. C., MOVES TO LARGER QUARTERS

The Famous Players Exchange, handling the Paramount Program, is located in new and more commodious quarters at Thirteenth street,, Washington, D. C., having moved from the G Street offices on account of lack of sufficient space.

The present location gives the exchange almost double the floor space of the former building as well as many additional accommodations.

One of the most important of these is the freight elevator service in the rear of the offices, which provides easy handling of film boxes.

The offices of the various departments are attractive and convenient. The inspection of films are so located as to supply natural light except on cloudy days, and ample space is given to various forms of publicity material conveniently arranged.

Speaking to George Mann, local manager, he had this to say: "We selected these offices for the future and not merely for the present. I am tired of being overcrowded and so I have left space to grow, and we are growing very rapidly.

"I don't like moving, as it interrupts business too much, and so I trust we will remain here a long time. Everything is pleasant and commodious and the Paramount is forging ahead in all directions."

METRO'S "GINGER CREW," THE CONDIMENT KIDS, PUT PEP IN GET-TOGETHER LUNCH



E. M. Saunders, chief of the Metro Film Service, and Metro representatives who attended the "Get-Together" luncheon. Top row—left to right: W. J. Neely, traveling publicity representative; Joseph Lynch, New York outside representative; C. W. Climm, assistant manager; P. H. Smith, New York outside representative; bottcm row—left to right—A. W. Carrick, traveling representative; E. M. Saunders, chief; H. W. Kahn, Albany branch manager; C. A. Taylor, Buffalo branch manager.

E. M. SAUNDERS, general manager of the New York Metro Film Service Inc., was the host at a "get together" luncheon at the Hotel Astor, in which members of the executive staff and the "ginger squad" that recently went into the field, participated.

There was a lot of the "ginger crew" reported the result of their effort in that direction. Through a brief campaign of local advertising in the interest of Metro feature productions, the "ginger squad" said they were able, in many cities throughout New York state, to increase the local exhibitors' business on Metro night, from thirty to fifty per cent.

Plans were laid to increase the efficiency of the new squad, and carry on a more extensive campaign.

Those present at the luncheon included Chief Saunders, C. W. Glimm, assistant manager; H. W. Kahn, branch manager, Albany; O. A. Taylor, branch manager, Buffalo; Joseph Lynch, New York outside representative; W. J. Neeley, traveling publicity representative; A. W. Carrick, traveling publicity representative; and P. H. Smith, New York outside representative.

MANAGERS OF PHILADELPHIA EXCHANGES SEE HOLIDAY PROSPERITY

"SWEET ALYSSUM," Selig Red Seal release on the V-L-S-E program at last escapes from the Pennsylvania censors.

At first the picture was turned down completely, but after two weeks of many rehearings and talks between the board and the company's lawyers it is to be allowed in Pennsylvania with but few eliminations.

J. S. Hebrew, Philadelphia, V-L-S-E manager, says "Sweet Alyssum" will be ready for booking now, its long sojourn in the censor's hands having upset the first release date set.

Mr. Hebrew reports that "A Man's Making," with Richard Buhler and Rosetta Brice, directed by Jack Pratt and "The Great Divide," with Ethel Clayton and House Peters under the direction of Edgar Lewis, both Lubin releases on V-L-S-E, are the best that have been done by the big Philadelphia firm for sometime.

The Vitagraph's "Battle Cry of Peace" finished its engagement at the Metropolitan Opera House on Saturday night. Several down town theatres are bidding for it, but the lucky one has not yet been decided on.

Mr. Hebrew has just returned from Baltimore and Washington, where arrangements were made to show the "Battle Cry" at the Auditorium in Baltimore.

In Washington, D. C., under the charge of F. B. Spurner, exchange manager, the film will be shown to both houses of Congress as preparedness propaganda.

Another picture that had a narrow escape from the censors' axe is Jesse Lasky's "The Cheat," with Fannie Ward.

Cut all to pieces at several reviews, J. L. Breitinger, head censor, consented to go over the case again, and after an all day session with Herbert Given, manager of the Famous Player's Exchange, only a few cuts were ordered to stand, and these such that the story is no whit impaired.

"The Cheat" is running a whole week at



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BACK AGAIN!

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - - NEW YORK

UNIVERSAL-PIC

That Great Dramatic Story of the

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FEATURING

CLEO MADISON

THIS big story of a woman who deliberately chose the easiest way and of the price she paid; of the double standard of morals which forgives a man for what a woman is condemned and ostracized —is thrilling and absorbing and crammed with tense emotional scenes in which the popular Universal star Cleo Madison appears at her best. It is a play that will "make talk," and draw the crowds to capacity. If produced by the average feature concern it would cost you so much you couldn't make a penny of profit. It is a big play released on the Universal Program at a price that is fair, reasonable and which permits the Exhibitor to make a generous profit. Write or wire your Exchange today for release date and booking, and prepare to get in on the big money.

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - - - NEW YORK

TURES-PRESENT

Double Standard of Morals

nslaved"

BROADWAY
UNIVERSAL
FEATURES

Written by...
GEO. BRONSON
HOWARD

Adapted for
the screen
by
Adele Farrington



A magazine's success is measured by its advertising. Look over the "News."

the Stanley, and in spite of the big snow storm raging on its first appearance was enthusiastically received by a fair sized audience.

No. 1339 Vine street, the home of Variety Films and the Greater New York Film Rental Company, has a hustling, new manager, in the person of Karl Kinzler, just over from New York, where he was manager of the sales department of the above firms.

Mr. Kinzler has several plans in view whereby greater efficiency and in consequence larger custom will come to the exchange.

He feels that "Shipwrecked in the Arctic," coming to Philadelphia in two weeks on the Variety program is bound to have a big vogue, because of its unusualness and merit.

The Special Educational Subjects also by this firm now running at the Strand in New York will soon be seen in Philadelphia at some of the big Market street houses.

Austin Interrante, former Philadelphia manager, has returned to New York and his old position.

THOMSON TAKES CHARGE OF "U" OFFICE IN MILWAUKEE

J. R. Thomson, formerly in charge of the publicity department of the Universal Film Company in Chicago, has been placed in charge of the Milwaukee office of the Universal, to succeed W. C. Brimmer, who resigned recently.

Mr. Thomson is well known in the Milwaukee territory, having been active in that section while connected with the old Anti-Trust Film Company. In addition to these two companies, Mr. Thomson has also been connected with the Standard Film Company of Chicago.

A big business producing campaign has been inaugurated by Mr. Thomson, and he expects to have some very favorable results to report shortly.

WORLD OUTGROWS FRISCO QUARTERS

The World Film Corporation has a noticeable habit of outgrowing its quarters at San Francisco with frequent regularity and plans are now being made for the addition of another office, adjoining the present one.

Although this concern has been in the Frisco field for only about a year and a half, it is one of the pioneers of Film Row, on Golden Gate avenue, and when the new addition is made will have three times the space originally taken.

A large fireproof vault is to be erected for the storage of film when the added space is taken over and many changes made in the arrangement of the exchange, which is regarded as being one of the finest in the city.

KALEM'S "MANGER TO CROSS" BOOKED DIRECT IN THE WEST

The Kalem Company announces that arrangements have been completed by which exhibitors west of Denver may book "From the Manger to the Cross," direct from the Progressive Motion Picture Corporation, 654 Pacific Building, San Francisco, Cal.

East of Denver the five-reel holiday feature is being booked direct to exhibitors by the Kalem Company.

THOMPSON, MANAGER OF "U" CLEVELAND OFFICE DIES AFTER SUDDEN ILLNESS

IT is with extreme regret that the Universal announces the loss by death of Clarence G. Thompson, who for the past eight years had acted as manager of the Victor Film Exchange in Cleveland, O., one of the largest exchanges owned by this organization, and who died at the Hotel Statler, on December 12, after the brief illness of two days.

His death came as a severe blow to the moving picture industry, especially in Ohio, where he was known and respected by every exhibitor in the state, and they predict it will be some time before the Universal will be able to find a man who can adequately fill the vacancy.

He died before many of his friends learned of his illness and his death was a shock to P. A. Powers, under whose able managership Thompson had been tutored in the film business, and who gave him his first position with the Powers company about ten years ago.



C. G. THOMPSON

It seems that Mr. Thompson was taken suddenly ill on the Friday previous. He caught a severe cold a few days before, and thinking it but a trivial illness, continued at his desk.

However, pneumonia set in and he died early Sunday morning after but two days' illness. The body was taken to Toronto, where the interment took place last Wednesday.

The sorrow caused by his death was shared by every exhibitor in Ohio, which was made all the more pronounced because he was just in the full bloom of manhood, and had not passed his twenty-ninth birthday.

Fate plays strange tricks with men. About a month before his death he took out a $10,000 endowment policy for his little son, which will provide for his future.

As an illustration of the high esteem in which Mr. Thompson was held by his friends, business associates and even his competitors, the following resolutions have been drawn up by the exchangemen and exhibitors in Ohio:

Whereas, the grim messenger of death, who respects neither age nor conditions, has removed from our midst Clarence G. Thompson in the prime of his manhood; and

Whereas, in his death we have lost a loyal worker and a faithful member; and

Whereas, the film industry has lost one of its great characters; a young man who started at the bottom of the ladder and climbed round by round until he stood a peer of any of his chosen work;

One ever loyal to those for whose success he labored, yet who at all times was ready to help and assist those in trouble; one whose tireless energy and undaunted courage overcame every obstacle, who arose in a few years from the desk room and seven reels of pictures to one of the largest film exchanges in Ohio;

One who was relentless toward his foes, yet ever ready to forgive and forget, loyal to his friends, proud yet haughty, ambitious but unselfish, willing to yield and sacrifice, willing to yield and sacrifice when in the wrong;

One who, gifted with a clear conception and a power of analysis, was able to push forward every enterprise to which he bent his energy; and

Whereas, in his death the film industry has lost one of those rare characters who was ever ready to fight for the right, regardless of consequences and without compromise;

Therefore, Be it resolved by the Motion Picture Exhibitors' League of America of the District of Northeastern Ohio, through its officers, extend the sympathy of said league to the wife and mother across the border of our land of peace, to brothers and sisters, relatives and friends;

Be it resolved, that we tender our sympathy in the full knowledge of the loss they have sustained;

And be it further resolved, that we emulate his virtues and forget his faults, that a copy of these resolutions be sent to the family, to the Universal Film Manufacturing Company and to the proper publications, and that a copy of these resolutions be spread upon our minutes.

THE EXHIBITORS' LEAGUE OF AMERICA.
District of Northeastern Ohio.
B. J. Sawyer, President.
W. H. Hossey, Secretary.

HARTICH MADE ASSISTANT TO PARTRIDGE IN V-L-S-E NEW YORK OFFICE

F. F. Hartich, who since last July has been in charge of the booking department of the New York branch of the V-L-S-E, has been promoted to assistant branch manager of that office.

This promotion is unusually interesting for the fact that until his affiliation with the Big Four, Mr. Hartich had had no experience in the film field.

He became interested in this industry through certain phases of it, which were brought to his attention as an attorney of the New York bar.

General Manager Walter W. Irwin, of the Big Four, being an attorney himself, and there being one other member of the organization who is also an attorney and who has made a splendid record for himself, A. I. Siegle, secretary to Mr. Irwin, Mr. Hartich's application for a place in the organization was accepted.

He has introduced many advanced business methods in the conduct of the booking department of the New York branch, and the efficiency of the service of that office under his supervision has won for him high approval from exhibitors everywhere.

As assistant to Joseph Partridge, Mr. Hartich will devote most of his time to the furtherance of the interest of exhibitors and matters pertaining to advertising aids.

Film News From Foreign Parts

HEPWORTH PICUTRES ARE NOW READY FOR THE AMERICAN MARKET

Special to Motion Picture News

London, Dec. 10.

THE question of the fitness of big British pictures for the American market is being revived this week with considerable force by the Hepworth Manufacturing Company, Ltd., London, agents for the Turner Films, Ltd.

The company contends that British pictures of the best type, taken from world famous novels and plays, produced with British stars in the casts, with British settings are certain to add a valuable element of variety to American programs. As British players have met with marked success with American audiences in the past, the company feels that versions of classics in English literature, featuring British players, will make a particular appeal on this side of the water.

The Hepworth company before the war brought out a number of films based on the classics, and also pictures produced from original scenarios which made a distinct hit. A few of the pictures were: "Hamlet," featuring Sir Johnston Forbes-Robertson; five pictures scenarioized from Dickens' novels; "The Cloister and the Hearth," by Charles Reade; and 'The Heart of Midlothian," by Sir Walter Scott.

Among the original plays meeting considerable success were: "The Basilisk," "The Canker of Jealousy," and "Court Marshalled." The last picture is backed by a strong war flavor, though it involves no fighting.

Turner Films, Ltd., formed in 1912 by Florence Turner after leaving the Vitagraph company, and Larry Trimble, a Vitagraph director, has brought out many successes. One of the latest produced by the company is "My Old Dutch," featuring Albert Chevalier and sold to the Universal Company. The Turner company also produced the famous English play, "Caste," by T. W. Robertson, with Sir John Hare in the leading part.

Another success brought out by the Turner Films, Ltd., was the "Great Adventure," by Arnold Bennett, with Henry Ainley in the chief role, an actor who is under exclusive contract with the company.

A recent picture made in the studios of the Turner Films, Ltd., is based on Thomas Hardy's "Far from the Madding Crowd," a novel which some critics have characterized as the greatest novel in the English language. The London Times, which never wastes praise on anything mediocre lauded the production.

The Hepworth Company is at work on a screen version of "The Marriage of William Ashe," by Mrs. Humphry Ward; and "The Great Babylon Hotel," by Bennett.

Another item of interest in reference to the activities of the Hepworth Company consists of a number of picturizations its studios are making of Pinero plays. These are "Dandy Dick," "Trelawney of the Wells," and "Sweet Lavendar." "Iris," another play by Pinero, is now selling well in this country.

Added to this list of well known dramatic productions are: "Comin' Thro' the Rye," by Helen Mathers, "A Bunch of Violets" and "Sowing the Wind," by Sidney Grundy.

G. McL. Baynes, chief salesman for the Hepworth company, is in New York City, stopping at the Hotel Knickerbocker, and will remain in the metropolis until December 11. He desires to meet representatives of American companies who may desire to introduce to the American market the newest British made pictures.

Among the Hepworth stars are Alma Taylor and Henry Ainley.

DOUBLE PRICES FOR "HYPOCRITES" IN SYDNEY, AUSTRALIA

Special to Motion Picture News

Sydney, Dec. 1.

"Hypocrites," the four-reel Bosworth production, was the subject chose by the J. D. Williams Amusements Limited, to introduce a new phase in the presentation of feature films to the Australian public, viz., the combination of stage and screen.

Although the prices, one, two and three shillings (almost double the usual prices charged for a picture program in this city) the management announces that booking is well ahead, at the conclusion of the first week's run. Charles Villiers, who appeared to advantage in a five-reel Australian photoplay—"The Loyal Rebel," portrayed the part of Gabriel in the introductory part.

"The College Widow," the third of the V-L-S-E productions to be shown here, was enthusiastically received by the patrons of the Lyceum, where it was first presented, although in several instances the American "atmosphere" was not plain to the Sydney public.

Other features now drawing large audiences at the city houses include "The Deep Purple," World; "The Shulamite," London; "The Ghostbreaker," Paramount, and "Shanghaied," Essanay. The latter film, presenting Chaplin in rather a higher quality of comedy than in recent releases, is especially in favor.

The first installment of the "Exploits of Elaine," "The Clutching Hand," was exhibited at the Empress theatre, and promises to become as great, if not greater success than the "Million Dollar Mystery."

November 19 was Allies Day throughout Australia, and amid the gorgeous settings representing typical scenes from the allied nations, was to be seen a representation of the world-famous Charlie!

Hal H. Carleton.

LOS ANGELES NOTABLES AT "PEGGY" SHOWING

Special to Motion Picture News

Los Angeles, Dec. 18.

"Peggy," the Ince-Triangle production, which will serve to introduce Billie Burke as a screen star, was accorded an enthusiastic reception at a private showing given here in the Majestic theatre, December 16.

Mayor Sebastian, men and women prominent in official and social life, local newspaper critics, and West Coast correspondents of trade papers, expressed their delight at Miss Burke's acting. The song, "Peggy," written by Thomas H. Ince, especially for the picture, received three encores.

COLLIER'S WEEKLY PRAISES SELIG

A current number of *Collier's Weekly* devotes the opening feature story to a most interesting resume of the motion picture art in California.

The story was penned by Charles Van Loan and is profusely illustrated with scenes from the Selig Jungle-Zoo and other places of interest.

William N. Selig, president of the Selig Polyscope Company, is given deserved recognition for discovering the possibilities of California as a motion picture producing center.

BROMHEAD, GAUMONT, ENLISTS IN ENGLISH ARMY

Answering his country's call, B. H. Bromhead, factory manager of the Gaumont company at Flushing, N. Y., has gone to Canada to enlist.

Mr. Bromhead is an Englishman who has been connected for some years with the film industry in Europe, Australia and America. As a number of months are required for training, he will not reach the front until next summer.

LESSER MAKES FIFTH TRIP TO NEW YORK IN A YEAR

Sol L. Lesser, president of the All Star Features Distributors, Inc., operating on the Coast and through the Middle West, left San Francisco, December 12, for New York City, to close contracts for several large feature productions.

This is Mr. Lesser's fifth trip this year. He estimates that ten per cent. of his profits are paid out annually for railroad fares.

Looking Ahead With The Producers

"GIRL AND GAME" PRE-BOOKINGS PRESAGE BIG BUSINESS FOR SIGNAL

THE first chapters of "The Girl and the Game," produced by the Signal Film Corporation, which will be released December 27, have been shown informally in Chicago. They received such an ovation from exhibitors that the prints which had been sent personally to Samuel S. Hutchinson, president of the Signal Film Corporation, were kept busy all day, that the constantly arriving exhibitors might be able to view them.

The result is that "The Girl and the Game," even a fortnight before actual release date has a volume of bookings rivaling the records established by "The Million Dollar Mystery" and "The Diamond from the Sky."

The story is of empire building—the reclamation of the great houseless tracts of the West by the railroad. It is a tale of battling interests, not merely two men fighting for a fortune with the ever present sympathy inspiring heroine's welfare as the prize, but a struggle of man-made forces in which millions of dollars are involved, the future of a country at stake and the prosperity of thousands in peril.

Helen Holmes as the heroine-star, Frank Hamilton Spearman, the author, and James P. McGowan the director, offer a satisfactory combination of talent. Mr. Spearman, it is said, has received for writing this screen novel the highest price ever paid an author for the adaptation of his talents to the screen.

"This great railroad film novel is built differently from any previously offered," says Mr. Hutchinson. "There is no element missing necessary for the picture's success artistically or financially.

"I guarantee these thrills and want the exhibitors to watch for them. There are so many that I will only point out those in the first four chapters. Here they are:

"In chapter No. 1—Runaway train; Helen's leap on horseback into river when her rescue mission seems foiled by open draw. Terrific collision when Helen by throwing switch sends runaway freight into siding.

"In chapter No. 2—Train pursuit of the bandits; Helen's mad leap from engine to engine; sensational capture of Spike, the crook.

"In chapter No. 3—The burning train; Helen's recue of Storm by stretching rope across tracks from telegraph pole to tree top as burning train speeds beneath; storm is rescued by grasping rope; explosion of five cars of dynamite.

"In chapter No. 4—The struggle on the edge of the cliff; Helen's plunge into ocean and cliff; race between express train and speed launch."

"In my viewings of pictures I have never witnessed anything as thrilling as Helen's leap from engine to engine."

"The Girl and the Game" is released December 27 as a Mutual Special Feature.

KNICKERBOCKER STAR FEATURES AGAIN ON GENERAL

Khickerbocker Star Features will again be released on the General Film Program. This action is the result of numberless requests for this brand of three-reelers from exhibitors and patrons of the screen.

The policy of Knickerbocker Star Features has been to give first class feature productions in every respect in regular service. This policy will be continued, now that the brand has been revived.

Instead of releasing every other week, as heretofore, the new schedule of Knickerbocker will be one a week, commencing December 24 with Vinnie Burns in "Every Girl."

Following this release on December 31 will be "The Mysterious Bride."

"PAULA" IS FIRST PALLAS VEHICLE FOR LENORE ULRICH

Following a short rest in her home in Milwaukee, Wis., Lenore Ulrich, the popular little star of the stage and screen has commenced work on her first motion picture subject for Pallas Pictures, entitled "Paula," a dramatic romance of modern



LENORE ULRICH

times presenting a tale of Mexican intrigue and American progressiveness.

This engagement was possible through Oliver Morosco, who has just secured her signature to a two years' contract.

In order to get the correct atmosphere for this play the star was somewhat doubtfully approached on the subject of her willingness to journey to Mexico in face of existing conditions there, but Miss Ulrich promptly consented to the trip.

Playing opposit. the star is Forrest Stanley.

Other important characters are entrusted to Herbert Standing, Howard Davies, Jack Livingston and Velma Lefler. "Paula" will be scheduled for release on the Paramount program soon after January 1.



GLIMPSES OF CONSTANCE COLLIER IN THE LATEST MOROSCO-PARAMOUNT PLAY, "TONGUES OF MEN"



SCENES FROM "THIS ISN'T THE LIFE," "THE CONVICT KING," AND "SAVED FROM THE HAREM," COMING LUBIN PHOTOPLAYS

EDNA MAY'S OPINION OF FILM DRAMA RAISED BY ITS ART

Edna May, engaged by the Vitagraph Company as the star for a forthcoming feature, under production, is now a firm believer in the worth of the photoplay.

Formerly, Miss May regarded motion pictures as "a catch penny device," but a few weeks at the Vitagraph studio have changed her opinion.

"I realize now," says the former comic opera star," how great a work of education the photoplay performs. It is impossible



EDNA MAY

to calculate the influence of the picture play."

Miss May, who is the wife of a New York millionaire, and remembered in the theatrical world as the star of "The Belle of New York," is working under the personal direction of Albert E. Smith.

VIM ANNOUNCES 5 COMEDY RELEASES

The Vim comedy players are 'way ahead of schedule, and have the following releases ready: December 31, "Ups and Downs"; January 7, "This Way Out"; January 14, "Chickens"; January 21, "Frenzied Finance"; and January 28, "Busted Hearts."

In all these releases, Bobbie Burns and Walt Stull appear in their original roles of Pokes and Jabbs, supported by Babe Hardy as Fatty, Spook Hanson as Runt and pretty Ethel Burton.

COMING TRIANGLE PLAYS WILL NUMBER FORTY FOR THE NEW YEAR

THE Triangle Film Corporation announces among the new feature plays of the early part of the new year, the following:

Orrin Johnson in "D'Artagnan"; William S. Hart in "Hell's Hinges"; Willard Mack in "The Conqueror"; Bessie Barriscale and Bruce McRae in "The Green Swamp"; Mae Marsh in "Hoodoo Ann"; Wilfred Lucas and Mary Alden in "Acquitted"; Norma Talmadge and Seena Owen in "Martha's Vindication"; Sam Bernard in "The Great Pearl Tangle"; Chester Conklin in "Dizzy Heights and Daring Hearts."

These are only a few of a long list of thirty or forty plays that might be named.

It is believed that "D'Artagnan," an Ince-Kay-Bee production will prove a genuine surprise in its fresh and unhackneyed treatment of "The Three Musketeers" theme.

Those who have seen the film say that Dorothy Dalton as beautiful Anne of Austria, and Walt Whitman as Cardinal Richelieu share honors with the star.

"The Green Swamp" will show Bessie Barriscale in the somewhat novel role of an extremely jealous wife, one who hounds her doctor husband and prevents him from attaining his complete success in his profession. It comes from the Inceville studios.

For the filming of "Hell's Hinges" starring William S. Hart, a complete village was built near Inceville and burned down to make the fiery climax of the piece. It takes its title from the name of a frontier town in the far West.

"Acquitted" presents Wilfred Lucas and Mary Alden in the featured roles, a deserved promotion when their much good work at the Griffith studio is considered.

Miss Alden was the mulatto housekeeper in "The Birth of a Nation." The story is of unusual interest. It was adapted from one of Mary Roberts Rhinehart's mystery novels.

There is a large cast, including Sam DeGrasse, Elmer Clifton, Spottiswoode Aitken, and D. W. Griffith's new ingenue find Bessie Love. "Martha's Vindication" is a small town domestic drama in which both Miss Talmadge and Miss Owen have congenial parts.

As to the remaining two, "The Great Pearl Tangle," gives Sam Bernard his first big opportunity at Keystone, while "Dizzy Heights" is replete with aeroplane thrills and winds up with the dynamiting of a smokestack 200 feet high.

PASADENA ROSE TOURNAMENT WILL BE FILMED FOR A UNIVERSAL

TO Joseph De Grasse, one of the directors of the Universal Film Manufacturing Company, has fallen the task of filming scenes for a subject at Tournament Park, Pasadena, on January 1.

The scenario for this play, which will have one of the most beautiful settings that could be found anywhere in the country—Pasadena's world-famed Tournament of Roses with its magnificent flower-bedecked vehicles and scenes of beauty outside and inside of the park—is now being prepared under the supervision of Director De Grasse who, of course, intends to make the story revolve around Pasadena's Tournament of Roses.

Mr. DeGrasse, who has been directing motion pictures for the past five years, is an old actor himself, and for nine years was one of the best known Shakespearian stars in this country, his wife, known on the stage as Ida May Park, playing opposite him.

Mr. DeGrasse appeared in the Middle West and Pacific Coast and in theatrical circles, he obtained the reputation of being able to make Shakespeare pay on the road.

Two of Mr. DeGrasse's roles which won for him the highest commendation of the critics were Hamlet and Shylock. His presentation of Shakespeare's "Merchant of Venice" was always compared favorably with the enactment of the famous role by Henry Irving, England's most noted tragedian, who was living at the time.

Mr. DeGrasse was lured into filmdom about five years ago, appearing first as an actor with Pathé Freres, and subsequently directing for that company. Two years ago he joined the Universal forces.

WHEN THE LIGHT REALLY FAILED

According to Robert Edeson, who is now working in a film version of Kipling's "The Light That Failed," for Pathé, the picture is well named. Two weeks ago the work was held up for three days on account of poor light.

EAGLE TAKES SCENES IN STEEL PLANT FOR WORLD FEATURE, WITH ROBERT WARWICK



ROBERT WARWICK IN "THE AMBITION OF MARK TRUITT" AND ALICE BRADY IN "THE RACK," WORLD FILM PHOTOPLAYS

THE efforts of Managing Director M. E. Hoffman of the World Film Corporation, at the Fort Lee, N. J., studios, were turned during the past week toward preparations for the return of Robert Warwick, Director Oscar Eagle, and the company producing "The Ambition of Mark Truitt."

For the past six weeks Director Eagle and his company have been engaged in taking exteriors and big mill scenes.

Only the interiors to be made in the studio remain undone, but these are of such massive construction as to require fully half of the floor space of the Fort Lee plant.

The "Ambition of Mark Truitt" company went first to Pittsburgh, where the scenes in which the hero fights his way against all obstacles from his humble employment in the steel mills to a position of dominance and power are enacted.

The company was permitted to use one of the big plants of the United States Steel Corporation, where work on munitions for the Allies was being carried on night and day.

Without interrupting the regular routine of the mill, Director Eagle was able to take many hundred feet of mill scenes in which Warwick participated along with thousands of regular mill employees.

The company has been for the past month at Savannah, Ga. The picture includes scenes along the coast and the Savannah River, as well as locations embodying many of the quaint, old fashioned Southern mansions for which Savannah is famous.

While in Savannah the company headed by Warwick were given a taste of true Southern hospitality.

The mayor of the city and many of its leading families showed a keen interest in the progress of the picture by visiting the "locations" on which the company was working and extending cordial invitations to the star and leading players.

Director Barry O'Neill and the Holbrook Blinn company, producing the World Film feature, "Life's Whirlpool," based on Frank Norris's American novel "McTeague," left the Fort Lee studios a few days ago for the South.

Many of the exterior scenes have already been taken in San Francisco and Death Valley, and the interiors were practically completed at the studio before Director O'Neill decided to elaborate certain sections of the story.

The company will visit Birmingham, Ala., for a few days to take some scenes in the mining region, after which they will go to Jacksonville, Fla., to complete the exteriors.

Nothing remains to be done in the new feature play in which George Beban is starring, beyond a few more simple exterior scenes now under completion at the Peerless Fort Lee studios.

The title of the picture, however, is still undecided. Beginning with the title "The Genius," the World Film directors and business managers have gone over a score of suggested names without finding one that fully met the requirements.

Director Tourneur believes the new Beban picture the finest production of his career. A decision will be reached this week, as this feature is scheduled for release early in January.

"GREEN STOCKINGS," VITAGRAPH 6 PART BLUE RIBBON, COMPLETED

The Vitagraph Company has just completed its filming of "Green Stockings," a comedy of English life, whose plot is based on a superstition that the unmarriageable daughter shall wear stockings of that color at her sister's wedding.

Inasmuch as the stigma of being an "old maid" is not desirable in cost cases, girls in English families have no intense craving to wear the emerald hosiery.

Lillian Walker, the Vitagraph "Dimples," heads the cast as the apparently unmarriageable daughter.

With her are Louise Beaudet, Frank Currier, Adele De Garde, John T. Kelly, Charles Wellesley, Charles Brown, Lillian Burns and Stanley Dark, who played in the original stage version of "Green Stockings."

Wilfrid North directed the film. It released as a six-part Blue Ribbon feature.

CONSTANCE CRAWLEY CAST FOR A CLIPPER

Arthur Maude and Constance Crawley have leading roles in "The Wraith of Hadden Towers," a three reel American Clipper production to be released shortly.

"WHAT WILL PEOPLE SAY?" METRO, COMPLETED

Mme. Petrova, who will soon leave the speaking stage for good, to devote herself exclusively to the making of Metro plays, has finished the final scenes in "What Will People Say?" a five part feature produced at the Popular Plays and Players studio, in Fort Lee, N. J., and which will be released on the Metro program on January 3.

In "What Will People Say?" a picturization of Rupert Hughes' novel of the same name, Mme. Petrova has the part of a young woman who faces the problem of marrying the man of her heart, and remaining poor, or accepting the proposal of a wealthy broker, who can provide her with the luxuries to which she was accustomed before her father was ruined financially. She does marry the broker, and the marriage proves a failure.

Soon afterward she finds her husband with his former mistress, and while she is debating on a plan of action, she meets her former sweetheart. She confesses her love for him and while they are together her husband finds her in a supposedly compromising situation.

In a jealous frenzy he stabs her. Upon her recovery, she obtains a divorce and marries the man of her choice. Mme. Petrova is surrounded by a strong supporting cast, including Fritz de Lint, a new leading man.

NAN CARTER WITH THEDA BARA IN "THE SERPENT"

Nan Carter, who has just joined the William Fox forces to appear in feature productions, has commenced work with Theda Bara in a five-part drama, entitled "The Serpent," under the direction of R. A. Walsh.

Mr. Walsh is in private life Nana B. Sigourney. Although this will be Miss Carter's initial screen appearance, she has had considerable stage experience in stock and with Elsie Janis in "Miss Information."

Miss Carter was born in San Francisco twenty-four years ago and is the only one of her family who has ever been connected with the film or theatrical professions.

KARR AT WORK ON "PRISONER AT THE BAR," ESSANAY

Darwin Karr, one of Essanay's leading men, is now at work on an exceptionally strong three-act drama, "The Prisoner at the Bar."

Mr. Karr plays the leading role of John Allen, a fisherman who has been robbed of everything dear to him in life by a man who posed as a friend. He finally kills him and is acquitted by the jury.

OVEY AS JERRY IN CUB ON MUTUAL, DEC. 31

George Ovey, playing his original character, Jerry, will be seen in a one reel comedy under the Cub brand to be released on the Mutual Program, December 31. The entire Cub stock company takes part in the picture.

The plot is said to be a series of comedy situations and surprises, in which Director Milton Fahrney has given Ovey full opportunity to share as a laugh producer.

ANN MURDOCK WILL APPEAR IN FITCH PLAY FOR ESSANAY

Ann Murdock, lately leading woman in "A Pair of Sixes," and before that in leading role in successful comedy triumphs, will appear as Trentoni, the feminine lead in "Captain Jinks of the Horse Marines."

She will appear with Richard C. Travers, who has the title role in Essanay's film version of Clyde Fitch's comedy which is now in production at the Chicago studio under the direction of Fred E. Wright.

"Captain Jinks" was first produced in 1900, and was the first starring vehicle of Ethel Barrymore, who appeared in the role in the play which Miss Murdock will fill in the photoplay version.

The scene of the story is laid in New York in 1872 at the time of the campaign of Horace Greeley and General Ulysses S. Grant.

Many of the first scenes of the play are laid in the Republican Club in New York City, and an exact replica of that famous structure is now being built under the eye of Mr. Wright, who has several photographs and ground plans in his possession.

Costumes of the period call for the slightly hooped skirts with the big bustle in the women's dresses and the tight trousers, cutaway coats and black and white stocks for the men. These were made especially for the picture.

DEC. 16 SET FOR SELIG'S "GOLDEN SPURS," WITH BESSIE EYTON

Bessie Eyton and Wheeler Oakman play the leading characters in "The Golden Spurs," a Selig special in two reels, released through General Film service on Thursday, December 16.

THEDA BARA BURNT BY MOLTEN METAL IN FILMING OF "DESTRUCTION"

THERE are many things in the making of a motion picture that are not recognized as unusual by an audience who view the picture as a whole, with the various scenes passing rapidly in assembled continuity before their gaze, but which cause the producer and director considerable thought and worry.

Conditions of this nature obtained when William Fox was producing "Destruction," the latest Theda Bara picture, directed by W. S. Davis.

As the story is one in which labor troubles figured prominently, it required the exterior and interior of a steel mill as a background for the big scenes, and Director Davis took his company to a Pennsylvania town in which one of the largest mills in the country is located.

When the players assembled for action word circulated through the town there was a strike on, and Mr. Davis was besieged by over two hundred men who sought employment.

Later during the taking of riot scenes resulting from the story's strike action, three companies of state millitia and a troop of cavalry were used to add realism in the quelling of the striking mill hands.

Seldom is there a feature picture produced that the taking is not marred by an accident, and "Destruction" was no exception. Theda Bara, the star, was the principal victim, and has cause to remember her first visit to a foundry.

She was standing near a massive rubbing bed which was being poured by one of the automatic ladles. When the red hot metal flowed into it and came in contact with the damp sand, the casting "blew" and showered liquid fire in all directions.

Miss Bara was burned on the hand and shoulder, and forced to remain under the care of a physician for over a week, holding up some of the most important scenes.

The old Kingston Mansion, one of the most historic residences in the entire state of Pennsylvania, was accidentally destroyed by fire during the filming of "Destruction," and the burning landmark will figure conspicuously in the action of the picture.

It is estimated the old mansion had been visited by 87,000 tourists during the last eleven years.

From Pennsylvania Director Davis whisked his company to Vermont, where sections of the Green Mountain State furnished typical New England scenes, while many charming examples of almost forgotten architectural designs add to the beauty of the picture.

"Destruction" is described as a drama of present day life that contrasts the love of luxury and one method of its attainment with the lives and heart-breaking sorrows of working men crushed beneath the heel of an avaricious woman.

While the story deals with capital and labor, it graphically sets forth the evils of the underpayment of the workers and suggests remedial measures.

Assisting Miss Bara in the enactment of the story are such well-known players as James Furey, Esther H. Hoier, Warner Oland and J. Herbert Frank. "Destruction" is announced for release on the regular William Fox program for December 26.

FIRST BOWMAN FEATURE FOR CENTAUR RELEASED DECEMBER 30

THE first Centaur Feature production directed by William J. Bowman, until recently director for Francis X. Bushman, is "The Terror of the Fold," a two-reel drama to be released December 30 on the Mutual program.

The story of "The Terror of the Fold" was written by Theodosia Harris, of David Horsley's scenario staff. The scenes are laid in the woods of the Northwest. Some very thrilling scenes are said to be enacted by the principals in the cast and the Bostock pumas, which are just being brought before the camera.

Besides being Mr. Bowman's first effort for Centaur Features, the picture marks the initial bow in this brand of William Clifford, erstwhile associate of Francis X. Bushman, John Drew and other stars.

Mr. Clifford assumes the leading character, that of a government forest ranger. He is supported by Marvell Spencer in the leading feminine part, Edward Alexander in the character lead, and Howard Millcrest in the "heavy" role.

The Cub Comedy release on the Mutual program for December 17, entitled "The Hold-up," presents George Ovey in the character of a gay Lothario under the always applied name of Jerry. As a swashbuckler, however, he is a questionable success since his proclivities eventually land him in jail.

Besides George Ovey as Jerry, there is in the cast George George as Cyclone Pete, Belle Bennett as Bessie, Jefferson Osborne as her father, Janet Sully as her mother.



THEDA BARA AS SHE APPEARS IN A TENSE SCENE FROM "DESTRUCTION," COMING FOX PHOTOPLAY

"THE TURMOIL," METRO, COMPLETED BY JONES

Edgar Jones has just completed the final scenes in "The Turmoil," a five part Metro wonderplay produced by the Columbia Pictures Corporation, which will be released on the Metro program January 10. Valli Valli is starred in the production.

"The Turmoil" is a picturization of the novel of the same name by Booth Tarkington. The story is an intensely interesting one, in which a man's greed for wealth and fame is so great that he becomes inhuman in the treatment of one of his sons, who longs to write instead of adopting a business career.

The love theme in the picture is novel, as well as beautiful. It is through the subtle influence of the girl in the story that the father's character is entirely changed, and the father in turn arranges the marriage of his son to the girl when circumstances have caused a misunderstanding.

"PRINCE OF YESTERDAY," GAUMONT, COLORED, FOR HOLIDAYS

For the holiday season, the Gaumont company is releasing through Mutual a hand colored film, "A Prince of Yesterday," as a regular Rialto Star feature.

This multiple reel release was taken in mediaeval settings which reproduced exquisitely in color, according to advance reports.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

'FRISCO CENSORS PERMIT SHOWING OF "DAMAGED GOODS"

Several weeks ago the Board of Censorship of San Francisco viewed "Damaged Goods," the Brieux story in film form, and after a long discussion decided that it was not a fit production for local audiences.

The film was also shown at a private exhiibtion at the German House to an audience of more than one thousand physicians and professional men, and the opinion of these was to the effect that it would be a mistake not to exhibit it and to give it the widest publicity possible.

In the meantime the Los Angeles censors reached a similar conclusion, to the San Francisco board, but the film was shown in spite of them and the board received such a shake-up as will not soon be forgotten.

The intimation that the film would be shown in San Francisco regardless of the findings of the Board of Censorship doubtless had its effect.

The board finally agreed to reconsider its decision and gracefully acceded to popular demand by permitting the exhibition of the film with its approval, providing the theatre at which it would be shown would be closed to children under sixteen years of age.

The film is now being shown at the Portola theatre on Market street to great crowds, most of the time to full capacity. To accommodate those desiring to see it during the two weeks' engagement the doors of the theatre are opened at nine o'clock in the morning and the performances continue without an intermission until eleven o'clock at night.

KANSAS CENSORS ACT ON CAPRICE IN JUDGING PICTURES

When Jesse Marshall, proprietor of the Marshall theatre, Manhattan, Kas., showed "Despair" the other day, the Rev. Fostus Foster got busy.

The Kansas Board of Censors had turned down the film, but the appeal board passed it, so Marshall understood. But Foster, who with Carrie Simpson, constitutes a specially appointed committee on censorship under the Kansas system, went to the county attorney, with the result that Marshall had to pay a fine.

Foster's version of the matter is that only two members of the appeal board saw the picture, one of whom condemned it.

The search for somebody who understands just what the Kansas censorship law is, continues.

DISASTROUS FILM FIRE IN ATLANTA BRINGS STRINGENT ORDINANCES FOR REEL STORAGE

A SPECIAL committee of the Atlanta City Council met last week in that city and approved a proposed ordinance for the regulation of the manufacture and storage of moving picture films in the city limits. The mayor of the city and a number of representatives of moving picture concerns were present. The action follows the recent disastrous film exchange fire in Atlanta, costing several lives.

It was declared on good authority that the following ordinance would be passed by the City Council without dissent:

Section 1. That it shall hereafter be unlawful for any person, firm or corporation to store or keep on hand any inflammable motion picture films in quantities greater than five (5) reels, or aggregating more than five thousand (5,000) feet in length, without a permit granted by the board of fire masters of the city of Atlanta, upon recommendatioon of the chief of the fire department.

Sec. 2. That no permit for storing or keeping on hand any inflammable motion picture films in quantities aggregating more than five thousand (5,000) feet in length shall be granted within the territory bounded north by Cain street, east by Ivy street and Central avenue, south by Trinity avenue; west by Madison avenue and a line extending from Madison avenue to Cone street, and Cone street.

Sec. 3. No permit for the storage of any inflammable motion picture film shall be issued for any building which is situated within fifty (50) feet of the nearest wall of any public building occupied as a school or theatre or assembly hall or college; or which is artificially lighted by any other means than electricity and which is not equipped with an approved system of automatic sprinklers and which does not contain one or more approved fireproof vaults or safes.

Sec. 4. No permit for storage of moving picture films above the third floor of any building shall be granted and any building so used more than one story in height shall be equipped with approved fire escapes under the direction of the chief of the fire department. Doors and windows leading to fire escapes shall have minimum width of 30 (thirty) inches and height of 78 (seventy-eight) inches and no grating, bars, or any other obstruction shall be placed at or over any such openings. Unless in addition to fire escapes there is more than one means of egress from the building, all openings on the fire escapes shall be equipped with approved wire glass windows in metal frames.

SUNDAY BLUE LAW A LEGAL ABSURDITY, SAYS JERSEY JURY

"SO far as the motion picture shows are concerned the Sunday blue law is a legal absurdity," declared the November grand jury of Hudson County, N. J., in a presentment handed to Justice Swayze on the day of its final adjournment.

The presentment continued, "it is a legal absurdity because the moving picture show today, instead of being a detriment, is an instrument of education and instruction tending to promote the peace and welfare of the community."

Complaints had come to the grand jury, the presentment read, that the Sunday blue law had been openly and flagrantly violated, especially in Jersey City and the northern end of the county.

No true bills were returned in answer to these complaints, so in explanation of this the grand jury set forth its position as regards Sunday motion pictures. It had been the experience of members, it was stated in the presentment, that the moving picture is one of the greatest elements for good.

In discharging the grand jury, Judge Swayze thanked the members of the inquest for the good work they had done and said the relations between court and jury had always been harmonious and pleasant.

Edward Henn, lawyer for the motion picture exhibitors, has collected a vast amount of evidence against business men and others who have violated the ancient Vice and Immorality Act of New Jersey. Mr. Henn states he will present this mass of evidence to the State Legislature next month in favor of the repeal or modification of those statutes generally recognized as obsolete and unjust.

Senator Egan, of Hudson County, announces that he has prepared a bill which he will introduce at the early sessions of the legislature providing for the complete elimination of New Jersey's present Vice and immorality Act passed in 1847.

CHURCHES IN INDIANAPOLIS VIOLATE BUILDING LAWS IN SHOWING PICTURES

Proprietors of motion picture theatres in Indianapolis have complained to Jacob Hilkene, city building inspector, that some motion picture houses in Indianapolis do not comply strictly with the law and that it is unlawful for motion picture entertainments to be given in churches which are not built in such a way as to be governed by the regulations which are made to apply to motion picture theatres.

Mr. Hilkene has suggested that the complaints be made in writing. Then he will take them up for investigation. He says all the motion picture theatres comply with the law in regard to construction, but that some of them allow the aisles of the auditoriums to become crowded.

Warning has been given to proprietors of such theatres, he says, that they must not allow the aisles to become congested. He says he does not believe the churches could be put under the same regulations as the motion picture theatres as long as pictures are given only for one night at a time for educational or religious purposes.

NO MORE SULTAN-LIKE ATTITUDE IN GEORGIA TOWN

The City Council of West Point, Ga., has revoked the law prohibiting the raising of admission prices to picture theatres to more than ten cents, unless an additional license was paid.

This action was taken as a result of the appearance before the Council of R. W. Jennings and C. M. Gailmard, Jr., owner and manager, respectively, of the Vaudette theatre.

The Mayor and one councilman explained that the additional license clause had been imposed to protect picturegoers from exorbitant prices for poor pictures, which, according to the city fathers, had been charged by the former management of the Vaudette.

They admitted that the pictures now being run at the Vaudette, including V-L-S-E features, are certainly worth the admission price. The additional license clause was ordered canceled, and the Vaudette's original license fee was reduced from $50 to $25 by the council.

CENSORSHIP BUGBEAR IS LAID LOW IN MINNEAPOLIS; MAYOR HAS CONFIDENCE IN NATIONAL BOARD

THE film censorship bogie which for a time loomed big before Minneapolis exhibitors has been settled for a few years at least, and quite to the satisfaction of both the city officials and the film men.

The "Birth of a Nation," the attempts of Mayor Wallace G. Nye to stop it and a court action that reached the Supreme Court brought censorship to Minneapolis, but it will be of a mild sort. It will apply only to films that are not passed upon by the national board.

Mayor Nye, believing that the film would incite race prejudice, forbade its exhibition at the Shubert theatre. A. G. Bainbridge, Jr., manager of the house, obtained an injunction and sought to prevent the mayor's order from being enforced.

He contended that the mayor had no right to arbitrarily revoke a license. The lower and supreme courts decided that he had such a right.

Then the mayor declaring that he did not want to abuse the right vested in him, admitted that his idea of the film might not be the idea of the public.

So when Robbins Gilman, head resident of a settlement house, and Karl De Laittre, former president of the city council, proposed that a representative committee of one hundred persons from various semi-public organizations view the film and pass on it, the mayor accepted.

The committee viewed the film, voted by ballot and by ninety-seven to three recommended it.

The mayor said the committee was representative and he allowed the film to run. He proposed, however, that there be a permanent committee from the same organizations but of twenty-five, members only to pass on all films on which there might be a question.

While this committee is a censorship committee it will act only on call of the mayor and the mayor has promised that it shall act only at private exhibitions. Thus there will be no general band of censors invading the picture theatres.

Unless word is heralded in advance that a film passed by the national board is questionable, such films will be allowed to run. Should there be complaints after a film of this kind is run the committee will be called, but the mayor believes that the national board censorship is sufficient.

Hardly one per cent. of films shown in Minneapolis are uncensored by the national board.

CLEVELAND EXHIBITORS ARE MASSING FORCES TO DEFEAT LICENSE ORDINANCE

CLEVELAND, Ohio, motion picture theatre managers are massing their forces to fight a proposed new license ordinance that is to be fathered by Councilman Edward Meyers.

It is proposed to have a minimum license feet of twenty-five dollars per year, with a graduated scale figured on the seating capacity of the local motion picture theatres. It is not known at the present time whether Mr. Meyers will have enough votes back of him to carry the license proposal through the council.

The West Side community council is engaged in the task now of probing motion picture conditions as they apply to Cleveland, and the report of the committee appointed will be announced in the near future.

Advance information is that the community council will declare that censorship as it is practiced in Ohio is a failure and can never be anything else under existing conditions; in fact, the council cannot see censorship at all.

Allen F. Byrne, of the Cleveland Foundation, some time ago made an address before the members of the West Side community council. He declared that he had come to the conclusion that censorship was a failure and told of his observations.

His remarks made a profound impression upon the community council members. The result was that the committee was appointed to investigate the character of motion pictures shown in Cleveland, giving especial attention to the censorship question and how it was working out in the State of Ohio.

President Ben. J. Sawyer, of the northeastern Ohio Motion Picture Exhibitors' League, is booked to address the council at an early date.

Mr. Sawyer, who has taken a prominent part in the fight against censorship, also is of the opinion that it is a failure and a detriment to the motion picture business.

The community council has given close attention to the attempt to prosecute Sam Bullock for defying orders of the censors in running material put under the ban.

The fact that the community council is lining up against censorship means that the local exhibitors and exchange men have made a great step in their fight against the evils of censorship.

WEEK'S AMENDMENT WILL SAVE SHIPPING CHARGES ON FILMS; CARRIERS WILL NOT OBJECT

MANUFACTURERS, exchangemen and exhibitors will save a considerable sum of money annually without becoming amenable to the law if the proposed amendment to the Act to Regulate Commerce, introduced by Senator John W. Weeks is enacted by Congress.

Under the law as it stands on the statute books, it is incumbent upon shippers by freight and express, or of baggage, to declare the true value of all goods so transported.

In interpreting the Cummins amendment, intended by its author to cover freight shipments only, the Interstate Commerce Commission held that it applied to express and baggage also.

This, according to the representatives of a large number of commercial organizations, has worked a decided hardship on manufacturers and others by compelling them to pay higher transportation charges.

The amendment to this law, as proposed by Mr. Weeks, while in no wise applying to freight shipments, adds a proviso that statements of value will not be necessary when goods are offered for transportation as baggage or express unless the person specifically states that he desires the carrier to assume a risk greater than the normal risk provided for, and is, therefore, willing to pay a higher transportation charge.

It is understood that the carriers will offer no objection to the enactment by Congress of the Weeks amendment.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Dec. 16.

THE Vogue Comedy Company, under the direction of Jack Dillon, last week finished making "Oh For the Life of a Fireman."

This is in the nature of burlesque melodrama wherein a sissy sailor joins the force and is given the several degrees, but he proves equal to the occasion by becoming hero of a factory fire.

The part of the sailor is taken by Patty McQuire; Russ Powell is the fire chief, and Pricilla Dean, the heroine.

"The Girl in the Game" organization of the Signal company is finishing the fourth chapter or episode of the series. Many of the scenes for this were taken on Santa Cruz Islands, off the Coast near Santa Barbara, and contain some thrilling situations and perilous action.

Rosa Crouch has been added to the staff of the Spero company, and will play the lead opposite Sammy Burns in Vogue comedies. She is a former vaudeville performer with a number of years' experience. A portion of the time she played with Mr. Burns on the legitimate stage.

Jacobs Assistant Manager of Spero

Harry Jacobs is a new member of the Spero company business staff as assistant to the manager, M. E. Spero.

The new studios of the company are rapidly nearing completion, and within the next week all laboratory work as well as production will be taken care of at its own plant.

The Universal company, through M. G. Jonas, manager of the West Coast publicity department, has secured exclusive motion picture rights for that part of the annual Pasadena Rose Tournament held within Tournament Park.

A special three-reel scenario has been written and exterior scenes will be made for this during the pageant. The title is "The Trail of the Sun," and Louise Cabasse and Jay Balesco have been selected as leading players for this subject.

A feature of the program in the part will be the championship football game between the Brown team of Providence, R. I., and the Washington State University eleven.

The Los Angeles temple of Shriners, in appreciation of the courtesies shown the members during the past year, have presented Henry McRae, former director general of University City, with a handsome gold watch. Presentation was by the nobles of the temple.

"Discontent" Ready at Universal

The feature subject entitled "Discontent," consisting of two reels, has been completed at the Universal studio.

The story is that of an old soldier, who in his second childhood becomes discontented with his surroundings at a home. When taken to the home of his nephew, he spreads the seeds of the apple of discontent, causing all to become convinced that everything is not just as they would like it, despite the fact that the family had heretofore been perfectly happy in every sense.

The principals are J. Edward Brown, Charles Hammond, Kathrine Griffith and Marie Walcamp.

The sacrifices of a wife for her ill husband who had lost his fortune, and the misunderstandings that result, form the theme for "Born of the People," a three-part photoplay, written and produced by Grace Cunard at the Universal.

The other principals in the subject besides Miss Cunard are Jack Holt and Neal Hardin. The story is that of a stenographer who marries her employer when he has wealth, which is later swept away at the time that he loses his health.

The wife to secure money for medical aid for him, poses in the nude for a well known artist. Years later the husband learns of this after being restored to health and position, when the picture is shown at an art exhibit.

The wife is denounced, and in a rage the husband tells her he should not have expected more, for she was born of the people.

Nestor Comedy with Eccentric Aunt

"When Aunt Matilda Fell" is a Nestor comedy by Al. E. Christie, wherein the man hunting the aunt is caught accepting the love of a disguised weary willie.

Her niece and her sweetheart find this sufficient reason to cause the guardian to soften and permit their marriage. Eddie Lyons and Ethel Lynn are the juveniles; Stella Adams, the aunt, and Lee Moran, a knight of the road.

A Joker comedy company is making "Choose Your Chief," being a comedy around the flirtation of two fire chiefs, both in love with Miss Magneto. The cast is headed by Victor Potel, Ed. Sedgwick and Jane Bernoudy. The subject is being made by Roy Clements.

The Rolin Film Company has just added to its stock company Dee Lampston, said to be the fattest boy west of the Rockies, who will play in Phunphilms. The size of the lad is such that he requires a private Ford, fitted with special springs, to take him to and from location. Rose Mendel has also been engaged to play character parts.

Owing to the increased size of sets for Lasky productions, additional stage room has been found necessary, and an exterior stage sixty feet wide by three hundred feet long is being built.

In connection with this will be a number of dressing rooms to meet the demands of the enlarged stock company. A portion of the new stage will be enclosed with glass and fitted for artificial light.

Portable Light Plant for Lasky

The question of light is not to annoy the Lasky company in the future, for a portable light plant has been added to the equipment which can be moved to any location that scenes may be taken there at night.

The scenario for the screen version of



ILLUSTRATING "HIS NAME IN THE PAPERS," STARRING DOUGLAS FAIRBANKS, A FORTHCOMING FINE ART-TRIANGLE PLAY

"Elevating a Husband" has been completed, and Victor Moore, the Lasky Star, will next play in this.

Fannie Ward, who came to Hollywood for a year's engagement for the Lasky company, and is now appearing in her third subject, "Tennessee's Partner," like many other former legitimate stage people, has adopted California as her future home, and purchased a cozy bungalow in Hollywood.

All of the leading lights of the Lasky studio took part in a Poinsetta fete given by a Hollywood Catholic Church during the past week.

Cleo Ridgely auctioned off a kiss, which went at twelve dollars; Anita King sold chances on a Kissel Kar donated by the manufacturers, and Theodore Roberts, Victor Moore, Camille Astor, and others gave a vaudeville entertainment to raise funds for the church. Jesse L. Lasky and H. O. Davis, director general Universal City, acted as judges.

"My Partner" is a one-reel comedy being made at the Hollywood Vitagraph studio by Director William Wolbert. This was written by W. A. Lathrop, and features Mary Anderson as the belle of a little mining town. Webster Campbell is playing the opposite part, that of a young miner, and others in the cast are Jack Mower and Otto Lederer.

Negative received from Director Rollin S. Sturgeon and company of Vitagraph players, who have been at Bear Lake Valley for the past six weeks, contain some very beautiful sunset and mountain scenery effects, equal to those secured for "The Chalice of Courage," which was made in the same valley about a year ago.

The company has secured a quantity of snow pictures, but the snow has not been deep enough in the valley to afford the desired scenes, and the company is still waiting for a heavier fall.

Three One-Reel Jefferson Comedies

The National company has completed three one-reel comedies, all of which were written by L. V. Jefferson. The titles are "The Heavy Villain," "Chicken a la King," and "Dr. Bill." The principals in these three subjects are "Bill" Parsons, Rena Rogers, Kokoa Baldwin and Rena Kune.

The subjects were made under the direction of Allen Hale. "Chicken a la King" pertains to a husband whose flirting with chorus girls induces his wife to disguise and be one of them for the sake of getting the goods on him. But he recognizes his wife and proceeds to talk to her as a mere acquaintance, telling why his home life is unpleasant and he seeks the company of chorus girls.

Many of the scenes for "Dr. Bill" are laid in the office of an electrical practitioner, in which a caller at the office takes upon himself the work of treating a number who call when the real doctor is absent.

The Rex Universal Company are making the interiors for three subjects at Universal City, exteriors of which were made in the mountains near Arrowhead.

The titles of these are "The Day It Rained," "The Little Thief," and "Yust from Sweden." The principal players in these three subjects are Robert Leonard, Ella Hall and Marc Robbins.



Hand Painted Photos of Myrtle Stedman, Morosco, as "Solveig" in "Peer Gynt," Displayed in the Window of a Los Angeles Jewelry Store. The Building Reflected in the Window is the Orpheum Theatre Just Across the Street

"The Day It Rained" is a portrayal of a story told by a clubman which incorporates the misfortunes that have befallen him on days that it rained. A big feature of this photoplay is that there are no woman characters.

"Little Thief" Features Ella Hall

"The Little Thief" is a crook story featuring Ella Hall as a girl forced by circumstances to act as a tool for gangsters. The child is caught by a bachelor while in the act of robbing his home for the crooks, and seeing her better nature, offers her a home with him which is gladly accepted.

A special feature company of the Universal has been near Phoenix, Arizona, for the past week making exteriors for "The Yaqui," a Broadway feature of five reels, adapted from the story by Dane Coolidge by Olga Printzlau.

The story is one of the persecution of the Indians by Mexican and Latin American officials and soldiers. There will be a number of big battle scenes in this subject in which a leader of the tribe of Yaquis, Tambor, taken by Hobart Bosworth, finally gets his people to safety after numerous atrocities.

The third part of "The Journal of Lord John" series, featuring William Garwood and Stella Razetto for Universal release, has been taken up. The script for this calls for a number of motor boat racing scenes, and the company will go to San Diego, where these will be made.

The direction is by E. J. Le Saint. In this episode the Bertillion system serves to aid the detectives in learning of those who are attempting to get possession of an Egyptian mummy.

"The Millionairess" is a two-reel Universal subject being made by Lynn Reynolds with Myrtle Gonzalez in the name part, that of a woman of wealth who has many trials in the selection of a husband.

The big question is finally settled when she decides to sell her country home. A prospective buyer goes to the estate with a key furnished by the agent, where he is thought to be a burglar, and at the point of a gun forced to become a servant. His identity is discovered by the millionairess, and a romance is consummated.

Sixth Graft Episode Under Way

Director Richard Stanton and company, including Hobart Henley, Jane Novak, Glen White, and Harry Carey, are making scenes for the sixth episode of "Graft." This has to do with the New Hartford railway monopoly.

Traverse Vale, late director for the Biograph company and his leading people, Franklin Ritchie and Louise Vale, have been engaged by the Universal company, and this week took up the filming of a two-reel subject entitled "The Chasm," written by Harvey Gates.

It has been decided to produce the "Pollyooly" stories in a five-reel Universal Broadway feature, and scenario for this has been completed by Ben Cohn. Antrim Short has been engaged to take the part of the Lump, and Ella Hall will play the name part. Direction will be by Robert Leonard.

The Lasky lot was last week filled with one hundred and fifty or more extra people taking part in the trial scenes of Puddin'-head Wilson." There were many descendents of the African race in these scenes, and Director Frank Reicher was accused of making colored photography.

Director George Melford and company, including Fannie Ward as star, Jack Dean, Ray Hatton, Jane Arnold and others, are home from spending a week in the vicinity of Sacramento, Cal, where they found suitable locations for exteriors for the early day Western photoplay, "Tennessee's Partner," adapted from the story by Bret Harte.

One Cub Comedy company has just completed the filming of "Jerry's Revenge," a



THE "GRAFT" COMPANY DURING A REST BETWEEN SCENES—FACTORY BACKGROUND IN A COMING UNIVERSAL SUBJECT

one-reel subject with George Ovey; and the second company is making "The Circus," with Billy Armstrong and Tom Hayes.

This picture has a very big cast and a large number of extra people. The interior of a circus tent has been built on the grounds, and everything that goes with a traveling organization has a part in this picture.

Five Lions in "Marta of the Jungle"

Five of the trained lions of the Bostock Zoo are taking part in the African scenes of a detective story entitled, "Marta of the Jungle." The opening scenes for this are laid in America, and the plot had to do with the theft of valuable diamonds which are taken to the African jungle. Marguerite Gibson plays the name part, Roy Watson the federal detective, with Stephen Batty the "fence" for the thieves.

Fred Montague, formerly of the Lasky stock company, who has been directing the production of dramas at the Liberty studio at San Mateo, has been added to the cast



ARTHUR MAUDE

for the five-reel subject, "The Bait," being made by William J. Bowman for Centaur release. For the prologue of this subject a big Western saloon of the type seen in the timber country was built.

The making of the three reel subject, "Poor Plutocrats," adapted from the Maurus Jokai's Hungarian novel of the same name, has been placed in charge of J. Farrell Macdonald at the Biograph studio.

This is the second adaptation from the works of this author, who is considered the Balzac of Hungarian literature, the first being "The Hungarian Nabob." The cast selected for this includes Raymond Nye, Jose Rheuben, Gretchen Hoffman, Jack Dumier, Chas. Mailes, Ivan Christie and Vera Sisson.

The Biograph Comedy company is filming "What Happened to Peggy," with Vola Smith and Jack Mulhall in the principal parts. Walter Coyle is in charge of the direction.

Russian Marriage Customs in a Fine Arts

The first of the photoplays written by William E. Wing, late of the Selig staff, and purchased by the Fine Arts Company, to be filmed is entitled "Marja of the Steppe."

This will be produced by William Christy Cabanne, with Lillian Gish in the name part. The play deals with the Russian manner of parents disposing of their daughters by marriage for goodly fees, and will be of the nature of an expose of this practise now secretly carried on in the United States.

Such a case was recently brought to light in Los Angeles and tried in the courts here.

The aged bark, the Alden Besse, purchased several months ago by the Fine Arts Company, has been completely overhauled, and during the past week, steamed out of the Los Angeles harbor equipped with a full set of new sails and for the first time in five years was operated under her own power.

The boat, said to be very old, was remodeled to resemble a boat of the Louis XV period and was used for scenes in "Daphne." The Alden Besse has had a very remarkable career.

For a time it served as a slave ship, later was used as a prison boat, and prior to being anchored in Los Angeles harbor, was engaged in the Chinese trade as a training ship for the Japanese navy. Five years ago it made its last trip when it brought a cargo of scrap iron from Honolulu to America.

Seena Owen Shows 15 Gowns

Seena Owen, who appears in one of the principal parts in "Martha's Vindication," Fine Arts Films subject, wears fifteen gowns made especially for this subject at a cost of $1,500. Four of these are of the Lucille negligee, three evening gowns, one tailored suit, two outing suits, and five afternoon dresses.

The third degree as it has been practiced in New York, Chicago, and metropolitan cities, is being portrayed in scenes for "Acquitted," a coming Fine Art subject in which Wilfred Lucas is starred.

The unfair manner is being interpreted in a very striking manner by Mr. Lucas. The story for this is by Mary Roberts Rinehart. A very important part is that of the newspaper reporter, which is being taken by Elmer Clifton. Mary Alden plays the leading feminine part.

"Sunshine Dad" is the title given the next De Wolf Hopper Fine Arts subject. This is in direct contrast with the first subject, "Don Quixote," which has now been completed and shipped to New York.

Prior to the time it was forwarded a private showing was given at the studio projecting room of the Fine Arts studio, when many of the well-known people of the



WILLIAM C. DE MILLE

film colony were present as guests of Mr. and Mrs. Hopper.

Among the most prominent were: Dr. and Mrs. Frank Crane, William S. Hart and sister, Blanche Sweet, Frank E. Woods, Mr. and Mrs. Seth Moyle, J. A. Raynes, who prepared the incidental music, Edward Dillon, who directed the production, Chester Withey, who prepared the adaptation, and many of the principals of the Fine Art producing staff.

The second subject gives Hopper the part of an old sport, who does not approve of his son's studious manner. The elder leads a gay life with the chorus girls, which results in getting the son into numerous complications.

In the end, Dad proves himself the winner of a widow, taken by Fay Tincher. William, the nine months' old son of Mr. Hopper has been cast for a part in this



THE MOTION PICTURE CAMERA CATCHES FANNIE WARD AS SHE FALLS BY ACCIDENT OFF A BRIDGE. CECIL B. DE MILLE, THE DIRECTOR, GOES TO HER RESCUE

picture, which will be his first professional work.

Mr. Don Quicks-it, He is Ready

From the Fine Art studio comes the announcement that the De Wolf Hopper subject, "Don Quixote," will play a special engagement of two weeks at the Knickerbocker theatre, New York, where it opens on December 20. The same date, according to the announcement, it will open at the Studebaker theatre, Chicago, and the Chestnut Opera house, Philadelphia.

Dorothy Gish, who has been at the Eastern studio of the Fine Art Company, is now on her way to Los Angeles, where the second subject, which was to be made in the East, will be filmed.

A three reel story of theatrical life entitled, "It Can Be Done," is being made at the Selig zoo studio with Fritzi Brunette and Jack Pickford in the featured parts. This has an unusually interesting plot, and no expense will be spared in settings that will insure the correct atmosphere of stage life.

Director Colin Campbell has just begun work on a three reel subject, "The Three Wise Men," which will be of a symbolic character. The story is of the present day, with the symbolical features introduced allegorically.

An exceedingly notable cast has been selected for this, including Bessie Eyton, Tom Santschi, Marion Warner, Harry Lonsdale and others.

The last scenes, for the five reel subject, "The Dragnet," adapted from the sketch written and presented on the legitimate stage by Willard Mack, have been filmed at the Selig studio. This is of the nature of a detective story, and one of the last scenes to be made was that of a fight between Harry Mestayer and Al Filson. The later plays the part of a detective, and puts over the best fight scene of his forty years' career upon the stage.

Two Kay-Bee Subjects Shipped East

Two subjects were completed at the New York studio last week and shipped to the Eastern office of the Triangle for release as Kay-Bee brand. One is "The Green Swamp," in which Thomas H. Ince presents Bessie Barriscale and Bruce McRae as co-stars.

In this subject, Miss Barriscale has the part of a young wife which gives her every opportunity for the expression of emotion—just the sort of a role that she has played most successfully. It is a story of domestic difficulties caused by a woman's suspicion of her husband.

There are many splendid settings, one in particular being a mammoth ball room scene where several hundred take part in a masquerade. The supporting cast includes J. Barney Sherry, Lola May, Louise Brownell and Milton Ross.

The second subject to be shipped was that of "Peggy," the Ince-Billie Burke production, which will serve as the screen debut for this actress. The photoplay required seven thousand feet of film, and more than two months have been spent in its completion.

Particular attention was given this subject by the musical staff of the Inceville studio, the incidental score being composed of a big variety of Scotch melodies. The motif of the music is "Peggy," which is an original musical composition by Victor L. Schertzinger, with words by Thomas Ince.

This is the first time an original motif or theme has been provided for photoplay incidental music. Producer Ince is having several one and three sheet originals of an unusual type prepared by his own art staff.

The supporting cast of this picture are William H. Thompson, William Desmond, Charles Ray, Gertrude Claire, Truly Shattuck, Nona Thomas, and Joseph J. Dowling.



SCENE IN FRONT OF FOX LOS ANGELES EXCHANGE, WHEN WILLIAM FARNUM WAS WELCOMED TO THE CALIFORNIA CITY

MOTHER OF CAPT. MELVILLE DIES IN WASHINGTON

Special to Motion Picture News

San Diego, Cal., Dec. 16.

Capt. Wilbert Melville, manager of the Western Lubin Company at Coronado, accompanied by his wife, left Friday for the East upon receipt of news of the dangerous illness of his mother in Washington. Since his departure a wire received at the Coronado office has brought word of her death.

Julian Lamothe, scenario editor with the Lubin company, will spend the Christmas holidays at his old home in New Orleans, returning here about the first of the year.

During the production of one of the scenes of "A Modern Paul," directed by Melvin Mayo, a basement pool-room in this city was used, and Helen Wolcott, playing leads, had to make a change of costume.

On the second floor of the building there is conducted a rooming-house, and she requisitioned the services of the landlady in the capacity of dressing-maid.

The latter had obtained from some source unknown a very decidedly blackened eye, and a heavy bandage over it gave her the appearance of playing character parts, although she was not given a chance to appear before the camera.

At the conclusion of the production of "His Majesty Plays," B. C. Hayward, who operates the camera for Edward Sloman's directing, expects to leave for Los Angeles, where he will become connected with one of the principal studios.

Mabel Normand, accompanied by Polly Moran, H. E. Chandler and Mr. and Mrs. Vincent Bryan of Los Angeles, has been a guest in this city during the past week.

Miss Normand is recuperating from an accident sustained in a recent motion picture. The party came here by automobile.

Allen H. Wright.

FOUR DIRECTORS NOW AT WORK ON PREMIER PRODUCTIONS

Premier Program announces that four of its directors—George L. Le Soir, James W. Castle, Joseph A. Richmond and Hugh Reticker—are actively at work on productions.

Castle is known in the theatre world as the producer of "The Goose Girl" and "Graustark"; Richmond, a former stage director, has also been with Selig and Edison; Le Soir comes to Premier from Europe, where he was producing Tolstoi's "Living Tomb," having previously directed pictures for the Art Film Co., London, and the Imp and Thanhouser companies of this country, as well as for Pathé and Kalem; and Reticker, after ten years as a stage director, was associated with the Motion Picture Sales Co., Imp, Powers and Edison.

C. Edgar Burton, the Premier scenario editor, was until recently proprietor of the Moving Picture Information Bureau.



ENTRANCE AND OUTDOOR STUDIO OF LUBIN WESTERN BRANCH, CORONADO, CALIF.

WEST COAST EXCHANGE MANAGERS OF GENERAL MEET

West coast exchange managers of branches of the General Film Company were called to San Francisco the first of this week for a three days' conference with District Manager H. H. Hicks, at which time the new policy of the General, which becomes effective December 20, was gone over completely.

The exchangemen present were W. H. Cree of Denver; R. P. Madden of Salt Lake City; A. J. Johnston of Butte; George J. Ekre of Spokane; C. P. Merwin of Seattle; L. A. Todd, Portland; J. Vorhees of San Francisco; and Frank L. Hudson and T. C. Malcolm of Los Angeles.

Frank L. Hudson, formerly with exchanges at San Francisco and in other parts of the country, has been appointed manager of the Los Angeles General Film Company's exchange, and went to Los Angeles last week to take up this new work.

He was accompanied by District Manager H. H. Hicks.

Manager G. C. Parsons, of the Los Angeles Triangle Film Exchange, has compiled population statistics of that territory, which consists of southern California and Arizona, which show that all but ninety-eight thousand of the population of these two states will have access to Triangle films weekly, according to contracts now made. The total population of the territory is approximately seven hundred and fifty thousand people.

The rental of the films average seven dollars and fifty cents weekly per thousand population of the territory in which the films are shown.

Mirror Board of Directors Visit Finished Studio

Everything Ready for Production, with the Exception of Electrical Equipment, and Picture Making Will Begin in January, with Nat Goodwin in First Subject

THE newest picture plant to be put in shape for the taking of photoplays is to be put in operation the first of January by the Mirror Films, Inc., at Glendale, L. I.

The board of directors of the company which is composed of a number of men distinguished in business, the professions and the arts, visited the studio this week and found all ready for the beginning of rehearsals and action, with the exception of some electrical equipment which delayed the opening of the studio a month.

The group of directors went to Glendale headed by Clifford B. Harmon, president of the company, and William C. Toomey, vice-president and general manager.

Others who made up the party were Frank S. Hastings, treasurer; Joseph Howland Hunt, John W. Houston, Captain Harry Lambart, Andres de Segurola, Rich G. Hollaman, A. A. Anderson and Harry Rowe Shelly.

The company of visitors was shown about the place by Hector J. Streyckmans, manager of the studio, the man who was the principal aide of Mr. Toomey when the later was vice-president and general manager of the Mutual Film Corporation.

The first star to step before the camera at Glendale in January will be Nat Goodwin. The first two companies organized for work there will be under the direction of Captain Lambart and Lawrence Marston.

Hector J. Streyckmans, who has been made studio manager for the Mirror Films, is one of the best known men in the motion picture trade. He has been through every phase of the business from production to marketing.

His first association with pictures came about through his position as managing editor of the *Show World*. Later he organized the International Projecting and Producing Company, the first independent company to oppose the licensed manufacturers in 1909.



HECTOR J. STREYCKMANS, MANAGER OF MIRROR STUDIO

His associate in this company was J. J. Murdock. For three years Mr. Streyckmans was in an executive capacity with the New York Motion Picture Company. He was a part of the Mutual organization under Mr. Toomey from its inception until he organized and managed the Pasquali American Company, now the Picture Playhouse Company.

Through him the "Last Days of Pompeii" was released and he handled "The Battle of Gettysburg," as an isolated feature for the Mutual.

Mr. Streyckmans was the originator of and edited the *Mutual Observer*, a magazine which he ran single-handed. The same magazine is now known as "Reel Life," which is being handled by a sizable staff.

Company Gives New Brightwaters Vitagraph Studio a Housewarming



HOUSEWARMING GIVEN BY RALPH INCE AT NEW VITAGRAPH STUDIO, BRIGHTWATERS, L. I.

THE new Vitagraph studio at Brightwaters, Long Island, recently built for the use of Ralph Ince and his company of players, was officially opened last week by a housewarming in which Ince and his wife acted as host and hostess.

The accompanying photograph shows the happy group and the immense floral piece bearing the word, "Success." Sitting in the center in the fur coat is Ince, who directed "The Goddess," "The Juggernaut," "The Million Bid," and other Vitagraph successes.

His wife is at his right and next to her is her sister, Anita Stewart, the popular Vitagraph star. Standing directly behind her is her new leading man, Richard Turner.

Next to the end at the right is Frank Currier, veteran actor, now director for the Vitagraph.

The new studio was formerly the Forester's Lodge, two stories high and with floor space enough to permit deep sets. It is thoroughly equipped in every particular and a complete staff of workers make their home nearby.

OPEN AIR STUDIO IN USE FOR ESSANAY PRODUCTIONS

The open air studio at the Essanay plant is being used in many productions these days, in spite of the intense cold that has descended on the city recently.

A system of heating under the flooring renders the studio fairly comfortable The studio has been used in the making of "The Misleading Lady," "Blind Justice" and others.

JUST TO MAKE TALK

By LONGACRE

SAITH the biblical poet: "To him that hath shall be given" and he saith sooth, as was demonstrated last week, when "Joe" Farnham, late of Philadelphia, packed up his safety razor and became an active member of New York. As everyone who reads the English language fluently knows, Joe has been handling the advertising and publicity for the Lubin people.

He liked Lubin ideas and Lubin people, but he thought they made a great mistake in locating in Philadelphia, and so when the Ocean Film Corporation, of 220 West Forty-second street, New York, made him a proposition he broke three windows in his haste to get at it. He will be manager of the department of exploitation.

With his usual luck, Joe dropped in just in time to sit in on the Ocean Film Corporation's dinner to its visiting exchangemen. He paused between the entree and the roman punch to give his views on the change. In part, he said:

"I am back from Philadelphia for more than fifty-five reasons, but two of them are sufficient to gain the sympathy of any audience.

"One is that the Ocean Film Corporation has a proposition which appeals to me as by far the best which has ever come to my observation, and remember I have been observing this motion picture industry for lo, these many years; and the second is that Philadelphia is Philadelphia, and New York is New York, and that can't be denied by a single soul which has served a Quaker City sentence.

"The Lubin management—Messrs. Singhi and Lowery—commands from me the highest admiration. I owe an undying debt of gratitude to these same gentlemen for their many kindnesses, and in fact, to everyone who wears the Lubin button; white people, all of them, and they are going to make some history in the nearby days to come—but Philadelphia can't be an alibi for even the best there is.

"I am glad to get back again into the swirl, and to know that connected with the corporation with which I am identified there are men who know motion pictures from beginning to end, and who know what a good picture is and how to make it. You'll hear a great big bundle from the Ocean Film Corporation from this time on."

One of the first Mutual Masterpictures to be produced by the Gaumont studios will be "The Drifter," an original five-reel subject, by John B. Clymer. The story is that of the reformation of a race-track gambler, who ends up as a minister of the gospel. It is said to contain several rather startling and intense scenes. It will be produced by one of the companies now in the South.

For the purely nominal sum of $27.50 "Joe" Brant, of the Universal forces has purchased a niche in the hall of fame, as the first Universalite to talk from New York to San Francisco.

It developed that one day last week Joe wanted to talk to Frank Kellogg, editor of the San Francisco *Call*. There was nothing to prevent it, except 3,500 miles of mountains, fields, rivers and Democratic sentiment, so Joe, who cares no more for $27.50 than he does for the income from the Astor estate, picked up the receiver, and with a cheery "Hello, Frisco," began a four minute conversation.

It took Anna Wildman, the Universal operator in New York just twenty minutes to get the through connection.

Another score was added to the newspaper men's invasion of the film business last week when E. Richard Schayer pulled a chair up and sat down at a desk in the publicity department of the World Film Corporation. Mr. Schayer has had a rather remarkable career as a newspaper man, for not only has he shone* as reporter, copy-reader and dramatic critic, but he has been known as an actor and stage director.

Heretofore he has confined his activities to the Solar System, but there was always a chance of his branching out. He is one of the few newspaper men in New York who have seen actual service in the trenches of Flanders. Early in the war, Mr. Schayer went abroad seeking adventure and copy. By dropping the c from his last name he was able to enlist in the supply corps of the British Expeditionary force.

His principal work was conducting supply trains from the base at Rouen up to the very front, and he was at work in the trenches during several spectacular and sanguinary charges and artillery duels. When he had gotten about enough, he realized that his enlistment was "for the duration of the war." Then a keen adjutant discovered that there was a c in his surname, and suspecting a Teutonic ancestry, he handed Mr. Schayer an honorable discharge.

Mr. Schayer figured that it took him less than two hours to reach the Statue of Liberty. Since then his experiences and observations on the fighting have appeared in many of the principal American magazines. Young fellow, too.



DE WOLF HOPPER AS "DON QUIXOTE," AND FAY TINCHER IN HER LATEST STREET CREATION

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*Yes, "shone" is the proper word.

Comes also John Blanchard Clymer. Not so many years ago we sat on the New York *Herald* copy-desk with Mr. Clymer, watching the same clock, and exchanging notes of appreciation regarding the same night city editor. And now Mr. Clymer is scenario editor for Pathé Freres! Mr. Clymer, in fact, left the *Herald* to take up picture work, and has been remarkably successful in several branches of the industry, particularly in the scenario end.

It may or may not be significant, but of the above-mentioned trio, only the night city editor is still on the *Herald* pay-roll. As some one or other said on some particular occasion, apropos of something or other: "The world do move!"

A select company is really going to "see stars" in New York on New Year's eve. This company has been invited to spend the evening as the guests of Metro Pictures Corporation at the big Rolfe studios. The stars which glitter in Metro Films (see red insert pages in front part of this issue) are all to be there in person, and with the added dignity of the Metro directors, officials and guests, it is likely that a good time will be had by all.

The Gaumont studios in Flushing are making elaborate preparations for the production of Masterpictures on the Mutual Program. Among the more recent activities have been the signing up of Alexander Gaden to play leads in one of the new companies, and Yvonne Chapelle, noted dancer, and Marguerite Courtot. All of these stars will go to Florida, where two companies are already at work.

The Arrow Film Corporation, which is to produce Gold Rooster plays for the

Pathé program, is also preparing to send a company south to begin work on one of the features.

Through a rift in the sulphur clouds we observe that Robert S. Doman, of the Universal publicity staff, has left on the relay ship to join the Ford peace expedition, he being the only representative of any motion picture trade journal to be so employed at the moment of going to press.

But whatever may be the fate of the peace expedition, "Bob" Doman will go down in history as the man who got his name on the flag staff of Paul Gulick's sprightly publication, as "city editor." He will join Cameraman Joseph T. Rucker, in Copenhagen, and the two will make it a point to see that the world knows just what happened.

The cinematographers of today are continually encountering, and overcoming new problems and difficulties. Not the least of these is halation. Broad expanses of highly lighted, or polished surface give off a sort of glow, or aura, which is disconcerting to the film, and is apt to ruin an otherwise excellent scene.

This difficulty has been most pronounced in photographing such subjects as sun-lit windows, the glow of light on rivers and lakes, clusters of jewels, spotless linen and Kitty Gordon's back.

Director Chautard, of the World film, is authority for the immensity of the latter problem. In filming the screen version of "As in a Looking Glass," Mr. Chautard used an elaborate boudoir set, into which he introduced Miss Gordon in one of these gowns built on the general architectural lines of Grover Cleveland's suspenders.

When the director had satisfied himself as to which was Miss Gordon and which the pier mirror, the cameraman stopped down to about f16 and went to work. Development of the test film revealed a scene of radiant splendor which at first was mistaken for a view of sunrise in the Vale of Tempe.

Mr. Chautard sent a lot of boys out to get $18.76 worth of talcum powder to sprinkle across the famous shoulders and back before further photographing was attempted.

SELIG PREPARES PUBLICITY MATTER FOR BEACH PICTURE

Virginia Pearson, Vitagraph, has headed a movement to raise funds for the erection of a monument on the site of Poe's grave in the Westminster churchyard, Baltimore.

Miss Pearson, who is an ardent admirer of Poe's works, has contributed $250 toward the project. She has written to many prominent men and women for their support and it is believed that $20,000, planned to secure an appropriate memorial for one of America's greatest authors, will be raised in a short time.

WILLIAM WEST, EDISON, DEAD

William L. West, the veteran Edison character man, is dead at the age of sixty-two. While Mr. West had not been in rugged health for some little while, his end came rather unexpectedly, as he persisted, almost to the last, in appearing at the studio, as he had for over six years. His last appearance was in the Kleine-Edison five part feature, "The Magic Skin," as the old family servant and friend, a character he always did capitally.

Born in Wheeling, W. Va., and raised in Camden, N. J., Mr. West spent thirty-two active years in theatricals. Before he



THE LATE WILLIAM WEST

went to Edison, he was for a number of years in stock with Mrs. Spooner in Brooklyn. Previously, he was five years, in "The Danger Signal," with Rosabel Morrison. He left a wife, and two sons; Director Langdon West and Forrest West of Philadelphia.

Mr. West was considered one of the best old men actors in the business, and was loved, both in the studio and on the screen, for his gentleness and amiability.

CHICAGO REEL FELLOWS HOLD LADIES' NIGHT

Special to Motion Picture News

Chicago, Dec. 17.

Wednesday evening, December 15, witnessed the first Ladies' Night of the Reel Fellows Club of Chicago since they became settled in their new club rooms above the Movie Inn.

This took the place of the regular December dinner and the meeting was thoroughly enjoyed by all who attended. Entertainment was furnished by talent hired for the occasion and afterwards there was dancing on the mezzanine floor of the Movie Inn.

LINICK AND MELCHIOR ORGANIZING REGULAR PROGRAM RELEASE

To facilitate the selling of state rights to independent exchanges, the firm of Linick and Melchior, Mallers Building, Chicago, is organizing a program with regular releases to which manufacturers releasing independently are to contribute.

This firm will act as a clearing house for film, handling the program on a small commission basis, assuming in return the expenses necessary for selling and distributing the film.

Many manufacturers will in this way be able to obtain the advantages of a regular program at a very little cost.

UNIVERSAL BEGINS BIG ADVERTISING CAMPAIGN FOR "GRAFT"

The Universal Film Manufacturing Company is bound to make "Graft," its new serial, the biggest thing of its kind in the world, and to this end, Nat. G. Rothstein, advertising manager of the Universal, has inaugurated an advertising service that will be of the greatest assistance possible to theatre managers.

In a book just issued, Mr. Rothstein tells everything that is to be told about the ways of advertising "Graft," explains all the new



NAT G. ROTHSTEIN

devices Universal has evolved for local publicity, gives, in fact, the whole campaign complete in all its details. The booklet, by the way, is a striking advertisement of the serial itself. It was described at length in Motion Picture News.

Nat G. Rothstein is a regular advertising man, one of the men of concentrated efficiency and experience in advertising whom the motion picture has brought from success in other fields into its own. Any advertising man who looks over the book will recognize readily the strong touch of one who not only knows every way of advertising but can put into each the heaviest possible punch.

NEW SIGNAL COMPANY TO PRODUCE FIVE-REELER EACH MONTH

Special to Motion Picture News

Los Angeles, Dec. 15.

The Signal Film Corporation have completed arrangements for an additional producing company which will make one five-reel subject every month, to be released on the Mutual program.

Ray Myers, formerly director of Reliance subjects made at the Fine Art studio, has been engaged to direct this organization, the players of which are Rhea Mitchell and Hal Cooley, leads, Francis McDonald, heavy, Lillian Hutchinson, character woman, and H. Bredson, cameraman.

The making of the first subject was taken up this week, but the title for this has not been decided upon.



GLIMPSES OF "THE SALAMANDER," A. B. S. MOSS PICTURIZATION OF OWEN JOHNSON'S STORY

"THE SALAMANDER"

(B. S. Moss—Five Reels)

REVIEWED BY HARVEY F. THEW

AN excellent picture has been made out of Owen Johnson's novel, in spite of (or possibly by reason of) the fact that Mr. Johnson's story has not been allowed to worry the scenario writer. The plot has been somewhat torn to pieces and remoulded, and in a more conventional form than the original it lends itself admirably to screen productions.

Moreover, it has been fortunate in falling among skilful hands, both from an artistic and technical point of view. It now stands as a good, "smashing" melodrama, with conventional villain, conventional hero, and conventional wedding scene and red fire to leave everybody happy.

To do this it has been necessary to get nearly all of the people "out of character." Owen Johnson conceived of Dore Baxter as a young girl, determined to make her way in the city; and by spying and recognizing the pitfalls she is clever at avoiding them.

She was wooed by the wealthy Sassoon, Blood, Judge Massingale, and Garry Lindaberry, in turn, and altogether, and finally selected Lindaberry, thereby breaking Massingale's heart, and causing the other two a mild disappointment over their waste of time.

In the picture, Sassoon is a deep-dyed villain, who has euchred Dore out of her home and inheritance, and spurred on by others whom he has wronged, her "mission" in the city is to get even with him. Lindaberry, Massingale, and Blood also aid her, and the true Salamander characteristics are absent.

Sassoon pursues Dore, whom he does not know as the girl whose fortune he has stolen, and at a party at his Newport estate, he entices her into a detached cabin and attacks her.

Lindaberry is on the ground and comes to her rescue. Then an agent, whom Sassoon has gotten into trouble and deserted, appears; there is a terrific fist battle, and Sassoon is thrown over a rampart and fatally injured.

Before his death, he rights the wrong he has done to Snyder, leading woman of Blainey's theatrical company; Lindaberry marries Dore, and the stolen deed to her property is recovered.

No money or patience have been spared in getting attractive locations, and in making the picture all it could be from a technical and artistic standpoint. John Sainpolis is an excellent type as Sassoon, and Ruth Findlay is charming as Dore.

"THE IMMIGRANT"

(Lasky-Paramount—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"THE IMMIGRANT," featuring Valeska Suratt as an unsophisticated girl seeking a better future in the new world, contains many novel scenes, ranging from shipboard to dam-building, and presents a number of East Side types, depicted by a competent cast.

All the vicissitudes in the life of a woman raised from poverty to sudden wealth are shown vividly on the screen, in a story which for sustained interest must depend more upon individual scenes and the excellent acting of the players than its dramatic possibilities. The surprises do not come with the frequency expected in a Lasky production. It must be admitted, however, that the few contained in the play are effective.

An instance of the welcome tense moments in the action is the scene where Walton threatens to have Olga, the sister of Masha, his wife by the left hand, arrested on a charge of murder, though known to both as innocent of the crime, if Masha, the immigrant girl, does not exercise her powers of fascination over Harding, a successful contractor, to keep the young man from a dam just



A TENSE MOMENT

completed by him, while the minions of Walton blow up the structure.

Walton is made a convincing character by Theodore Roberts; the uncouthness of the unscrupulous politician who has raised himself from the very gutter; his lack of moral sense; his insatiable greed; his venomous and uncompromising hatred toward business rivals; his cynical belief in the motives of civic reformers; his refusal to believe in good in man or woman—all this Mr. Roberts brings out with forceful acting.

The support given Mr. Roberts and Valeska Suratt by Thomas Meighan as David Harding; Jane Wolf as Olga, Masha's sister; Raymond Hatton as Munsing, Harding's secretary in the pay of Walton; Ernest Joy as Walton's partner; and Gertrude Keller as Walton's sly-faced housekeeper, is sufficiently adequate to give the photo drama distinction.



J. P. McGOWAN, HELEN HOLMES, FRANK H. SPEARMAN, DIRECTOR, HEAD AND AUTHOR OF "THE GIRL AND THE GAME," THE NEW SIGNAL SERIAL, TOGETHER WITH A SCENE OR TWO FROM THE OPENING CHAPTERS. RELEASED DECEMBER 27.

"THE GIRL AND THE GAME"

(Signal Film-Mutual Special Feature—First and Second Chapters)

REVIEWED BY PETER MILNE

TAKING everything into consideration, there is no ostensible reason why "The Girl and the Game," the new serial produced for Mutual by the Signal Film Corporation, should not be one of the prominent successes of the new year. Star, support, director and story, and above all the several breath-taking stunts performed in this first two chapters, contribute to the general good effect of the pictures.

Helen Holmes, star, and her director, J. P. McGowan, incidentally the two persons who put the railroad picture on the photoplay map, are well known in the great majority of theatres. To say that Miss Holmes is popular is quite superfluous and to credit her with abnormal courage is hardly adequate. Suffice it that when Miss Holmes is called upon to execute a daring leap or any other sensational act she does it clearly and deliberately. There is no jerk in the film, denoting substitution, there is no attempting to persuade the spectator into believing that black is white. It is straight forward, thrilling action which would make a life insurance man turn tail and run.

On the other hand McGowan, with long experience in producing railroad thrillers has learned the most effective methods of putting them on. He gets the most out of the climax. His big scenes are not played at great distances from the camera. They are either closeups or full scenes and the action is always discernible.

"The Girl and the Game" is being written by Frank Hamilton Spearman and in both the chapters already shown he has evidenced an appreciation of picture technique that counts much toward their success. The first chapter works the spectator up to a high pitch of excitement previous to the climax, and the second does the same thing and has the added attraction of an enjoyable beginning of a romance.

The supporting cast headed by Leo D. Maloney, who really deserves to be co-featured, is made up of a collection of players that know their business. Maloney like Miss Holmes is as intrepid a player as ever got within camera range and as Storm the fireman plays realistically.

The story proper has to do with the adventures of Helen, the daughter of a railroad president, and Storm, the fireman and later the engineer. The two children met in their childhood days when Storm saved Helen from a miniature locomotive. In the first chapter, entitled "Helen's Race With Death," she repays her debt to the engineer and saves the life of her father and his associates by averting a collision between a runaway freight and the special. To do so she indulges in a mad ride on horseback and reaches the switch in the nick of time. The freight being side-tracked plunges on into several cars that stand in its path. Previous to this, Helen in riding her mount across a bridge was precipitated into the water by the opening of the draw.

In the second chapter the story begins to develop. The villain is introduced, Seagrue (George McDaniel). He loves Helen but he is the enemy of her father, as he wants the plans of a contemplated railroad cut for his own company.

He hires two thugs, one of whom is played by Director McGowan, and tells them to steal the plans. They are attacked by President Holmes, who gets the worst of the argument and is killed. Helen pursues the robbers in company with Storm. Her daring scene is a leap from one swiftly moving engine to another, and McGowan also furnishes a thrill when he leaps from the tender to a pond of water below.

"The Girl and the Game," with its excellent main theme, its thrilling scenes, and its popular talent, bids fair to be highly successful.

"THE TRAGIC CIRCLE"

("Flying A"—Two Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THIS is about as clever a two-reeler as has come from the American studios for some time. James Picketts, the director, has taken a mediocre story, and with deft sure touches has made it into a delightful bit of entertainment. The acting of Harold Lockwood and May Allison contributes greatly to the merit of the play—and Lockwood is something of a matinee idol besides.

The gloomy, tragic note of the production is alleviated at the end by a laugh and a little mystery—and an audience that is laughing and msytified is a good crowd to have.

Without further analysis, for charm cannot always be dissected, let it be simply stated that this is mighty fine stuff for a program release.

Cater Clifton, a young novelist, is walking in the woods when he comes upon a young man about to commit suicide. He takes the young fellow home with him, and when the boy says he wants to kill himself because his love for a girl is not returned, Clifton tells him a story.

Clifton had been in love with the wife of a doctor, but she loved her husband's cousin, Alan James. James was in love with a girl named Celia, but Celia was in love with Clifton. This tragic circle of conflicting loves brought happiness to nobody but the doctor, who was in love with his work.

The would-be suicide thanks Clifton for the moral, and with a new outlook on life, goes off. The door then opens, and Celia comes in. Clifton says, "I've just been inventing a woeful story for the good of a love-sick young man, dear." The picture closes with a subtitle reading:

"And so it is left to you to decide how much of his tale was true."

"BLACK FEAR"

(Rolfe-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

THERE is little relief to this story of the workings of the drug habit, and what cocaine especially can do. The hideous profile of the traffic is thrown into sharp relief against a background of refinement, and the emphasis it gains thereby helps out greatly in the production of a strong picture.

There is, however, room for slight criticism for the construction, which shows evident padding in some spots, and the method of dissolving from a full set into a close foreground is ineffective, especially when the action in the two different camera sets does not connect. Fortunately there is not enough of this to weaken the picture perceptibly.

Some of the most magnificent interiors ever shown on the screen have been set in the Rolfe studios; in fact, these studios have much more than their share of this kind of work to their credit, and "Black Fear" gives opportunity for showing several of these. They are faultless—or would be were it not for an occasional glimpse of a painted drop out the window.

These, however, are small points, but it is necessary to pick out small points if one is to criticise this picture; the real essential things are above such criticism. The situations are all well planted and registered, and the climaxes "get across" in every case.

A touch of allegory starts the picture off. Satan, looking for a new agent of destruction, send Miss Cocaine out into the world, and she does what little she can. Wealthy Gordon Ellsmere is ruined in Wall Street, and during a ball, given by his daughters, Lillian and Mary, he plunges to death from a window of the apartment.

The property is sold to satisfy creditors, and the gently-reared family of two girls and a young son is thrown upon its own resources. Billy, the son, gets a job as messenger, in the employ of Horace Ely, an unprincipled man who is pursuing Mary, the younger sister.

Ely induces Mary to take an automobile ride with him, lures her into his apartment and drugs her; the same night Billy, who has been given cocaine, along with the other messenger boys, at Ely's orders, succumbs to long use of the drug and dies in a hospital.

Lillian learns of the cause of death, and goes to Ely's apartment. She arrives as Ely is attacking Mary; Ely hides Mary



THE DRUG TAKES ITS TOLL

in an inner room, and faces Lillian; he struggles with her over a pistol; the weapon explodes and he is killed.

Lillian is arrested for the murder; her defense is weak, and she is on the point of conviction when Mary, overcome by remorse, tells her part in the evening's events, and a verdict of "not guilty" is brought in.

The cast is large, distinguished and able. Grace Elliston and Grace Valentine portray the sisters, Lillian and Mary, respectively; Edward Brennan is Judge Le Roy, in love with Lillian, who resigns from the bench to defend her.

Paul Everton, Frank Hannah, John Tansey, Mrs. Allan Walker, Edwin Polk, Albert Hackett and Del Lewis also appear. The direction is the work of John Noble.

"THE SENATOR"

(Triumph-Equitable—Five Reels)

REVIEWED BY OSCAR COOPER

WASHINGTON official life is the background in this story which is peopled with real characters. It is handled in such a way as to gain the spectator's interest slowly, work it up by well managed climaxes, and send him away thoroughly pleased.

Charles J. Ross, as a breezy Missouri senator, is the star, and he *is* the star. His acting is positively refreshing. In naturalness, overflowing good nature, absence of posing, full bloodedness, and a certain romantic air which is easy to recognize but hard to describe, Mr. Ross is surpassed by no screen actor we have seen.

As Mrs. Hillary, who aids the senator in breaking up an intrigue between the wife of the Secretary of State and a scheming count, Dixie Compton creates a lovable character. Joseph Burke does a fine bit of work as aged Senator Keen, who unsuccessfully attempts to put through a railroad swindle. Constance Molineux



THE SPEECH IN THE SENATE

is a pleasing heroine. The other principals—Ben Graham, Thomas Tracy, Philip Hahn, and Gene Luneska—are all good.

Senate sessions, glimpses of Washington, Great Falls on the Potomac River, a remarkably good set in which is staged the Embassy Ball, and several handsome domestic interiors—the enumeration of these is enough to show that the production is fully equipped with colorful scenes. Joseph A. Golden directed.

In the print shown for review, the photography was at times a little blurred. But this is the sort of picture that would shine through almost any kind of fair photography. And except for slight confusion in getting the plot well started, "The Senator" merits no serious adverse criticism.

In fact, it is a living demonstration of what can be done on the screen when you have a good story as the basis. Everything else follows as a natural consequence. And this follows also: success. That word sums up our view of what will happen to "The Senator."

"FROM THE JUNGLE TO TROUBLE"

(E. & R. Jungle Film—One Reel)

REVIEWED BY HARVEY F. THEW

AS the title may suggest, this is a comedy subject, but one as far from the beaten track as the jungle is from Broadway. It has been cleverly conceived, and worked out with logic and skill, yet its chief attraction and value lie in the identity of the two leading actors and their work.

These stars are Napoleon and Sally, direct descendants of one of the oldest families of chimpanzees in Africa; they have been taken in their native state and educated to a degree of erudition which makes them almost human—in fact, in point of general intelligence they may well be the despair of a number of screen figures which have come under our personal observation.

The human attributes of the primate have never been better demonstrated than in these pictures. The bare burlesque on human action and attitude would provide an unusual fund of comedy, but

to this has been added a distinct plot which the chimps act in a manner to excite wonder.

The two are first shown in their native habitat: a tree-top in the jungle. One of them is caught in a trap, and in following the victim to camp, the other is caught. They are then educated, and soon Napoleon is seen engaged as a performer in a vaudeville theatre.

He signs his contract himself, and then is sent home to Sally, his wife, to whom he tells the good news. The next morning Sally keeps her eye on the clock, cooks breakfast, and rolls the sleepy Nap out of bed in time to eat and get off to work. He goes to the theatre in his auto, and there goes through a number of "stunts" on roller skates and the trapeze. Then he becomes involved with a ballet girl, and a meddling stage hand telephones the fact to Sally.

She immediately puts on her bonnet, jumps into a taxi and hurries to the theatre, where she seizes the faithless Nap by the neck, and leaves him with a scarred face, and a closing reflection: "If this is civilization, give me the jungle."

So naturally are all these acts performed that it is hard to believe the chimpanzees are not rational, thinking creatures. The film is not only good comedy, but it is a novelty, and has the unusual quality of being able to arouse wonder and laughter at the same time.

"HEARTACHES"

(Lubin-General-Unit—Four Reels)

REVIEWED BY PETER MILNE

ALTHOUGH the woman with a past has a prominent role in this Lubin feature to be released on December 22, Daniel Carson Goodman has chosen as his central character one of the opposite sex who carries a past full of fiendish actions, many of which descended upon the aforementioned woman, who is innocent of any deliberate crime.

This nefarious character, Cairns, by name, then proceeds to pose as the gallant society gentleman and moves about under the high-sounding title of Stuyvesant Holland.

With his polished manners, which he is able to assume despite his low breeding, he wins the heart of Marion Nelson, a pretty society girl.

Such a situation is productive of a fairly good measure of suspense, for even though one is quite sure that the wronged girl will prevent Stuyvesant from marrying Marion, one is never sure when the situation will be brought to an end.

It is concluded when Kate, the wronged girl, shows Holland up in his real character as Cairns while Marion is secreted in the next room. The villain thus disposed of, it remains for Marion's brother Philip to realize the worth of Kate and so one romance comes to a happy culmination.

"Heartaches" is an average society melodrama that save for its lack of four reel material, will create a moderately favorable impression. As a three-part subject and perhaps even in two parts, it would be able to command a more generous amount of attention.

Francis Joyner as Cairns plays consistently well, while June Daye as Kate appears in a sympathetic part which she carries fairly well. Helen Greene makes Marion an attractive figure, and in addition wears a dozen odd pretty costumes. Jessie Terry, Arthur Forbes and Eleanor Barry appear in other principal parts. Joseph Kaufman directed.

"THE BOOB'S VICTORY"

(Gold Seal-Universal—Two Reels)

REVIEWED BY PETER MILNE

ROBERT Z. LEONARD here discards all vestiges of brainy gray matter, and appears in his favorite role of the boob. And by so doing Leonard presents a comical figure that is the cause of immeasurable humor. With a perfectly blank face, clothes too small for him, and with awkward actions, he gapes and wanders ridiculously through the two reels of "The Boob's Victory" in a way that evokes the words that this picture is one of the best of Universal comedies.

The clever actor-author-director has taken care that he cast himself in a story that, while relying chiefly on its comedy element, also possesses a generous portion of suspense. As the boob he continually studies a book on how to become a detective, and at last his efforts are rewarded when he rounds up a trio of hotel robbers after two bona fide sleuths have failed in the attempt.

The sub-titling has been attended to in a way that corresponds admirably with the sublime foolishness of the action.



THE BOOB EMBARRASSES THE CROOKS

"The Boob's Victory" is by all odds a one-man picture, but the support rendered Leonard is able. Ella Hall and Marc Robbins as the detectives, Duke Worne and Kingsley Benedict in other named roles, give the production a rounded appearance of excellence.

"The Boob's Victory" will accomplish its mission of creating laughter in any theatre. The comedy is appealing to all classes.

"WHAT SHOULD A WOMAN DO TO PROMOTE YOUTH AND HAPPINESS?"

(Barry Macdonald Film Co.—Five Reels)

REVIEWED BY HARVEY F. THEW

THE question with which this subject starts resolves itself into a riddle, and like the riddle of the Sphinx, it remains unanswered. Certainly she should not invade the realm of motion pictures without at least some knowlege of the scientific and technical principles by which the making of pictures is guided—or at least having someone about her who does. All that men have learned of photography, of dramatic construction, of pictorial effects, of logic and sequence in the presentation of a story in pantomime, has been thrown to the winds, and the makers of this subject have wandered off on new lines; naturally, they get nowhere.

As we see it, this picture can serve but one good end. There is a host of amateurs in every branch of the picture-making industry, unlettered and untrained in the technic of the photodrama, and inclined to scorn such traditional and archaic things as stakes and plumb lines. To them it seems that a story which springs from real life, or from the heart, will tell itself, and is only hampered by conforming to set technical rules. Let them see this picture of the cumulative title, and they will realize at once the futility of attempting anything photodramatic without a thorough training in technic. The photography is poor; the exteriors are overlighted and the interiors badly underlighted, and both are out of focus. The direction is innocent of any influence of dramatic rules or of any knowledge of the principle of continuity. The whole might be mistaken for a production arranged by a wealthy family for the entertainment of their closest friends, in their own home. We say wealthy, because somebody must have paid a whole lot of money for it.

The picture is made from Mrs. Barry Macdonald's book of the same title. The story is that of the unhappiness of a woman who has achieved a high state of misunderstanding with her husband. After a number of vicissitudes, she learns that true happiness lies in the perfect love of husband and wife, and the raising of a family. Practically all the interiors are said to have been made in the Macdonald home, in Connecticut. The lighting is so bad that in some cases it is impossible to determine the character of the room shown. In short, it is so difficult to find anything to commend in the picture that a review must necessarily stop right here.



MR. AND MRS. SIDNEY DREW, HARRY T. MOREY, HARRY FISHER AND ALBERT ROCCARDI AS THEY APPEAR IN THREE CURRENT VITAGRAPHS

"THE LIFE OF OUR SAVIOUR"

(Pathe-Gold Rooster—Seven Reels)

REVIEWED BY HARVEY F. THEW

AS a special holiday offering, Pathé has had this immense spectacle hand-colored, and placed on the Gold Rooster program. As many of the scenes were taken in the Holy Land and Egypt, the coloring is magnificent, and the pageants and architecture have been utilized to make a gorgeous setting for the great story.

No attempt has been made to screen anything except the Biblical story of the Saviour's annunciation, birth, ministry and death. The subject is in reality a series of striking motion tableaux, following faithfully the story as presented in the new testament—for the greater part by St. Luke. The works of contemporary or modern historians, which have since shed considerable light on the times and life of the Nazarene, have been ignored; even the titling is mostly composed of direct quotations from scripture.

There can be no complaint against this picture from any angle; the subject is handled reverently, and the figure of Christ is invested with a stateliness, which agrees well with the popular conception of the Saviour. There is, however, a spirit of worldliness about the principal characters, which sits better on Caiphas and



THE ENTRY INTO JERUSALEM

Pontius Pilate than it does on the Supreme Figure, and on Joseph and Mary.

One could also wish that the great possibilities of trick photography, double exposure and dissolves, had been used in the scenes depicting the annunciation to the shepherds, and the miracles. They would seem less material and matter-of-fact.

The departure into Egypt, and the rest beside the pyramids and Sphinx are impressive, as is also the entry into Jerusalem, with the hosts spreading the palm branches and shouting their hosannahs. Although many of the scenes were taken in France, the locations were evidently selected by some one familiar with the topography of the Holy Land, as the landscapes and architecture are convincing. For the greater part the piece is well cast, and the immense throngs of supers well-costumed and drilled. The subject is a most appropriate and timely offering for Christmas week.

"WHO KILLED JOE MERRION?"

(Vitagraph-Personally Picked Program—Four Reels)

REVIEWED BY OSCAR COOPER

FEW pictures with a murder as the central incident have been produced in such good taste as this one. All weird sensationalism, both in mechanical effects and in acting, has been eliminated, and the story is presented in a straightforward fashion.



THE JUDGE BANISHES HIS SON

An appreciable amount of suspense attends the action. An eminent jurist, wearied of his son's follies, banishes him. The boy's mother dies of a broken heart. One year later Joe Merrion, a bookmaker, is found dead in a train, and a friend of the jurist's son is sentenced on circumstantial evidence to prison.

A fragment of a photograph, the only clue, comes into the jurist's possession, and he discovers that his son is the real murderer. He permits the boy to escape. The convict, entering the judge's home at night, kills him, and the son, returning, finds his father dead. To atone for murdering the judge the convict keeps silent about the murder of Merrion.

Joseph Kilgour is an impressive figure as the judge, though his acting is at times a little stiff. S. Rankin Drew makes the weak son convincing. Betty Gray is charming in a slender role. J. Herbert Frank, as the convict, is good. Other players are Mabel Kelly, Denton Vane, Rose Tapley and George Stevens.

The interior sets, particularly the views of the judge's home, are handsome. The trial scene is well staged and directed, and variety is afforded by glimpses of races at Belmont Park. Tefft Johnson, the director, exercised care and skill throughout. Beatrice Heron-Maxwell wrote the story.

As a whole the picture is calculated to interest, without offering any remarkable qualities.

"HER MOTHER'S SECRET"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

THE appeal of this picture lies mostly in the various female characters. Every one of them suffers tragically because of the double life led by one careless male. His wife, his mistress, and his daughter by the latter, are the martyrs.

The wife undergoes tortures when she is acquainted with her husband's double life. She is killed at length in the explosion of a motor boat. The other woman lives to rear her nameless daughter only to have her fall in love with her half brother, and as a result the broken hearted maiden seeks oblivion in the turbulent ocean waters.

"Her Mother's Secret" appeals strongly through its individual characters. Its story by Martha Woodrow has an introduction that consumes half of the picture. In fact it is a story in itself,



THE END OF THE TRAGEDY

rather than an introduction, and every minute of the time it holds the screen one expects it to end with a "years later" subtitle. The film anticipates such action, however, by informing the observer that the first part of the story transpires in the year 1895, and consequently it is expected that after a few preliminary scenes the action will shift to a more recent date.

The direction of "Her Mother's Secret" is entirely commendable. The atmosphere of the period is convincingly portrayed, while the sea coast scenes, most of them filmed on wild, windy days, are really beautiful. The photography is subdued, yet satisfying throughout.

Frankness is a pronounced quality. The characters and their relationship to one another are treated openly and clearly.

Ralph Kellard is seen as the reprobate father and also as the son, and does good work in both parts. Dorothy Green is a fascinating young girl, who comes to such a sorrowful end. The rest of the cast fulfills well its strenuous requirements.

"A SOLDIER'S OATH"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

WILLIAM FOX has in this feature an excellent production from the standpoint of story, direction and interpretation. It is a picture that produces dramatic crises continually and with these scenes played with strong emotionalism by the leading performers, they possess the worthy pictorial quality of bringing tears to the eyes through sheer human interest.

Thanks to Oscar Apfel, who directed as well as shared in the concoction of the scenario with Mary Murillo, there is comedy relief a-plenty. "A Soldier's Oath" would be too intense if it were not for several light comedy touches scattered carefully between the heavier moments, punctuating their intensity in appreciable style.

"A Soldier's Oath" has a theme that reaches the sympathies through one of the easiest though strongest channels—a downtrodden, misrepresented hero and a villain who is so firmly intrenched in a safe and moneyed position that his dislodgement seems next to impossible. With this situation ever in prominence, the plot develops by way of an unusually strong series of prolonged climaxes until at last justice is meted out to both men.

William Farnum, as the French soldier, gives the best and most versatile performance that we have ever seen him render. Frequent use of closeups has exhibited his varied expressions and his several outbursts of stormy emotion to the best advantage.

Dorothy Bernard is attractive and handles the few opportunities of her small role as a soldier's wife very well. Ruth Findlay makes the daughter delightfully human, while little Kittens Reichert playing this role in the first part of the picture, shows astonishing ability.

Apfel's direction as to settings and continuity deserves special mention. His few war scenes, though not expansive, are realistically suggestive, in particular the night effects. The allegory showing the Reaper wandering and gloating over the battle field is an impressive bit.

A piece of excellent realism is introduced when the officers of the army are seen holding council in a devastated, roofless, perforated house. Throughout the camera work adds greatly to the general excellence of the production.

The story tells how a soldier who had been given the trust of identification papers by a fallen officer is robbed of them. The thief, to cover his act, murders the wife, and circumstantial evidence convicts the soldier of the crime.

After years of imprisonment and hardship the soldier locates the betrayer, and after laying bare the usurper's character, he has the satisfaction of seeing his daughter made happy with the heir of the dead officer.

The powerful and at the same time sympathetic theme of "A Soldier's Oath," together with the popular and capable cast and the worthy direction, places it among the real A-1 features of late release.

"THE REFORM CANDIDATE"

(Pallas-Paramount—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

MACLYN ARBUCKLE is seen in "The Reform Candidate" as a hard-headed politician beneath whose broad, expansive coat beats a heart full of sympathy for the week, the helpless.

Art Hoke, the cool, calculating political boss, with whom a November election is an event to be won at any cost, is not always the ruthless schemer bent on maintaining power at the expense of everything else.

To be sure he is bluff and unmannerly in his ways at times. Hs is a great believer in muscular tutelage as an aid to decision with refractory voting followers, and knows when to show no compunction in driving home the lesson of minding one's business by knocking down an unwilling pupil with a right good will.

But Hoke's sensibilities are touched by suffering, he sympathizes with the poor in their eternal struggle against want. His hand, as big as a young ham, is just as ready to dive deep in his pocket for practical help as it is ready for corrective purposes. And the same member, large and uncouth as it is, can pick up a mite of a youngster in swaddling clothes with the gentleness of the small and dainty hand of the child's own mother.

But Hoke hadn't the faintest idea who the mother was. He found, one day, the little bundle of humanity in a chair of his bachelor home, its presence a mystery to him. But his housekeeper, a knowing old dame, makes a wry face as poor Hoke expresses wonder at the sudden appearance of the infant. But she soon sees that his disclaimer of any previous knowledge of its existence is genuine

The pitiful friendlessness of the tiny visitor moves him to compassion and he decides to make his home the child's home. Hoke did not know for some years how he had been made the startled hero of a domestic drama without a mother staged suddenly under his uneventful and decorous rooftree.

"Looney Jim" often followed his benefactor around like a faithful dog on Hoke's errands of mercy to families in need of assistance. When Looney Jim saw Hoke pick up a child and dandle it in a fatherly way, the action put his slow wits to work. He conceived the magnificent idea of stealing the first occupant of an unwatched baby carriage and surreptitiously making Hoke a "present" of it. Hoke, unable to return the child to its parents, adopts it, and she grows up to beautiful womanhood.

The photography and lighting are excellent. The acting of the cast, including Forrest Stanley and Myrtle Stedman, leaves nothing to be desired, but a clearer understanding of the plot would be obtainable by the introduction of a few more subtitles.



ILLUSTRATING A FEW SCENES IN "A DAUGHTER OF THE CITY," ESSANAY PHOTOPLAY, WITH E. H. CALVERT AND MARGUERITE CLAYTON

"A DAUGHTER OF THE CITY"

(Essanay—Five Reels)

REVIEWED BY OSCAR COOPER

"A DAUGHTER OF THE CITY," with Marguerite Clayton and E. H. Calvert in the respective roles of innocent girl and middle aged roue, who seeks to get her in his power but fails, is a picture with a moral. The moral is not driven home with the conventional "punch," but is unveiled slowly, and with a considerable amount of suspense and complication.

The fact is, it is the roue's wife who finally reveals her knowledge of what he has been doing all the time, by adopting the very girl he is attempting to ruin. Then she sends for the girl's old-time sweetheart, sees the young people happily married, and thus defeats her husband's scheme of evil. He does not reform. A final close-up shows him cynical as ever.

Though her part does not permit her to rise to any great dramatic heights, Miss Clayton is pretty and pleasing. Calvert, of course, is an accomplished actor, as well as a good director, to both of which assertions this picture bears witness. Other characters are well taken care of by Ernest Maupain, Camille D'Arcy, Betty Scott, Florence Oberle and John Junior, all of them Essanay favorites, upon whose ability to play in dramatic unison we have remarked before.

The picture is put on in excellent style, and its dramatic possibilities are brought out by Calvert's careful direction. Sets, for the most part interiors, are fairly above criticism, and are in keeping with the ultra-modern tone of the production.

All of which means that a good many people will be interested in it. It is an out of the ordinary version of the pursuit of innocence by a social vulture, and it is presented in an acceptable manner. H. S. Sheldon's play forms the basis of the story.

"FORBIDDEN FRUIT"

(Ivan Film—Five Reels)

REVIEWED BY PETER MILNE

DRAMATICALLY strong and pointing fearlessly to a moral which, however delicate, is forcible, "Forbidden Fruit," the latest of the Ivan features written and directed by Ivan Abramson, makes its appearance in its particular field of picture literature.

Mr. Abramson is as usual clear and decisive, but with the case of the production in hand he has handled several difficult situations with a suppressed yet striking nicety that bespeaks well for his ability as a photo-dramatist.

"Forbidden Fruit" is, we believe, the best of Mr. Abramson's pictures. Its direction is very good, conforming well with the character of the theme. The story, aside from its moral value, which may or may not register according to the character and state of mind of the audience, is constructed in fitting fashion.

Stress is laid on the strongest of the situations, and the scenes introducing such moments have been developed advantageously and with a keen perception of their value. Mr. Abramson's scenario builds to a strong slimax which is ultimately followed by a happy ending brought about through the awakening of the husband.

Ruth refuses Edward because of his double life and accepts Henry because of the clean existence he leads. Henry, in sore financial difficulties, forges Edward's name on some bonds, is discovered, and is sent to prison to await trial.

Ruth goes to Edward to beg him to withdraw his charge against her husband. Edward, who has by this time become quite a rounder and by so doing has weakened his entire system until he is on the verge of serious tubercular trouble, tells her that he will let the case drop if she is willing to pay the price.

She pays. Years later we see Ruth and Edward with two children, a boy and a girl. The former, the younger of the two, has Edward's old trouble. The death of Edward brings about a disclosure of Ruth's former deed that liberated her husband and man and wife separate. But later Henry realizes that all their sorrow is due to his act of forgery and through the children the two are again united.



THE REFUSAL

Paula Shay as Ruth gives a most satisfactory performance, while Everett Butterfield plays well as Henry. James Cooley as Edward, the heavy, is very convincing. The child players, Kittens Reichert and Walter Gould, enact their roles with startling intelligence, while others are Minna Phillips as Ruth's mother, June Janin as Dolly, a cabaret performer, and Daddy Lewis as Ruth's father.

SELIG POLICY OF STRENGTHENING ONE AND TWO REEL SUBJECTS GETS UNDER WAY

Special to MOTION PICTURE NEWS

Los Angeles, Dec. 15.

THE policy recently adopted by the Selig company, that of strengthening their one and two reel subjects, was made known this week at the studio when casts were selected for two one-reel subjects. One of these is entitled "Her Dream of Life," in which Harry Mestayer and Grace Darmond will play the important parts. The drama is by Lottie Beckelman.

The other one-reel subject taken up has been given the title "The Uncut Diamonds." This has a cast of ten people with Britzi Brunette and Edward Peil in the principal parts, and the cast includes C. J. Lemoine, Lilly Clark, James Bradbury, C. C. Dromgold and others.

The scenario is by Emma Bell, and is of a detective story nature in which the mystery is not cleared until the last fifty feet.

"LANDON'S LEGACY"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

WHEN a producer tackles a story that relies for the greater part of its interest on the clashing of forces and cunning of a group of Peruvian villains and a dauntless American engineer, his is a difficult undertaking.

"Landon's Legacy" has such a plot, but the results show to very fine advantage; in fact, if the exhibitor desires a feature that is full of hair-raising moments, narrow escapes, some romance and a scintillating portion of comedy scattered here and there he will do well to procure this latest Broadway Universal Feature.

J. Warren Kerrigan has always maintained a coveted position among the romantic and adventurous screen actors of the day and his performance here is most appropriate in its liveliness and debonair qualities. Incidentally this is his debut on the Broadway Universal Feature list, and no romantic player of the stage could usurp Kerrigan's place in "Landon's Legacy."

The picture is an adaptation from a story by Meredith Nicholson, done by Walter Woods. The original is to run in *Collier's Weekly* of January 8. The central character is Jack Landon, an American mining expert, who by his progressive methods incurs the enmity of the Peruvian governor and his villainous aide. Through the major portion of the five reels Landon is continually ducking and preventing the attempts of the two "greasers" on his life.

Later Landon inherits a young ladies' seminary from his aunt and visits it to rest from his strenuous life-saving activities. But here he encounters the governor's aide and his female companion plotting against the Peruvian's pretty daughter who is a pupil in the seminary.

Naturally Landon rescues her and by so doing at last makes friends with the governor.

Otis Tuner, director, always ready to introduce the spectacular, has erected an entire village street set for the majority of his scenes that take place in Peru. It is a very well done slice of realism and with the added spectacle of many people walking the street and even acting when the occasion demands, it counts much toward the good effect of the entire picture.



"IT'S A GREAT COUNTRY"

There are one or two slight slips in the New England scenes which are brought in when the action goes to the seminary, but otherwise the production has been staged very well indeed.

Lois Wilson is pleasing as Pepita, the female lead, while Maude George is as usual effective in a heavy role. Bertram Grasby and Harry Carter are respectively seen in the roles of the governor and his aide, while G. A. Williams and May Talbot complete the cast.

There is much about "Landon's Legacy" that is different from the ordinary run of pictures. For instance, the shooting off of our hero's hat is done in startling fashion, the seminary scenes are very real, and on the other hand the touches of comedy are there to laughably relieve the intensity furnished by the American's various escapes.

"A PRINCE OF YESTERDAY"

(Gaumont-Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

SELDOM is a more magnificent film offered to the public than this subject from the Gaumont laboratories. Infinite pains have been added to artistic conception of a high order to produce something absolutely pleasing and charming to the eye. The scenes, laid in France, have all the extravagant floral decoration which nature has spread over that land, and the picture has been carefully hand colored in such manner as to emphasize these beauties.



THE PRINCESS AT A RENDEZVOUS

In interior settings the picture will rank with the finest ever produced, and the garden and woodland glimpses are alurement itself. The play is a costume drama, of mediaeval fairyland times, and both costume and location are apt subjects for the colors so lavishly furnished. The gardens are vast terraces of marble and sward, embellished with statues and fountains, and the interiors are wide halls, balustrades and galleries, ornamented in the rich and costly manner of ancient Antioch.

The Prince does not fall kindly in with the demand of the council that he marry the Princess of a neighboring kingdom, whom he has never seen. He wants nothing of love, and induces the Duke to take him traveling. The crafty Duke conspires with the councillors of both kingdoms, and it transpires that the Prince in his travels, discovers the convent of Palladio, and in the cloisters, a maid who wins his heart.

A clandestine love affair starts, and is ended only when the girl is suddenly withdrawn from the convent. He follows her faithfully, and finds her housed and guarded in a magnificent castle; but love finds a way, he meets her at night, and they pledge their troth. Then both the young people learn to their amazement that they are the Prince and Princess which the councils of the two nations intended to bring together from the first, and everything ends happily.

This is one of those pictures which will appeal strongly to everybody between the ages of four and eighty-four years.

KULEE COMPANY GIVES EASTERN BOOKING RIGHTS TO "MOLLY" FOR ATLANTIC COAST STATES

THE Kulee Features, Inc., who made "How Molly Made Good," reports more state rights sold for six new territories this week. The General Feature Film Company of Chicago has been foremost in the ranks of bidders for "Molly" stock. Early in November the company bought the state rights for Illinois. Last week the company took over Indiana, Kentucky and the southern circuit in Wisconsin.

The Eastern Booking Office is launching the film in the Atlantic Coast States. Last week it bought state rights for Pennsylvania, Delaware and Philadelphia.

Harry I. Garson, of the Broadway Feature Film Company, Detroit, has taken "How Molly Made Good" for Michigan.

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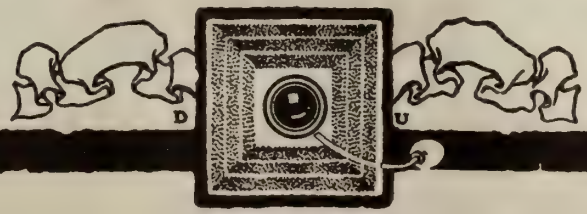
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Lasting Advertising

While the advertising that is going forth now is to make known the advent of Hearst-Vitagraph, what we want to tell you about is that which is to follow.

At regular stated intervals there will be prestige-building announcements making more valuable the name of the Hearst-Vitagraph to your theatre and making your theatre more renowned in your city because of its connection with the Hearst-Vitagraph.

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Whenever a big, sensational "scoop" is made by Hearst-Vitagraph—and you may be sure this will occur many times during the year—there will be telegraphic advertisements issued through our regular list of exhibitors.

At regular intervals a list of theatres showing Hearst-Vitagraph will be published as a handy pocket memorandum and will be given to the public to keep.

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"THE MYSTERY OF CARTER BREENE"

(Centaur-Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

THE mystery in this detective story has been kept alive, and progressive with cumulative interest, in a skilful manner. As a matter of fact, it is the tantalizing mystery alone which carries the story, as the romantic element is light and obvious. There is a murder, and a false charge against the daughter of the victim, and the labors of her sweetheart to unravel the case and set her right. In addition to the suspense, there are a number of physical thrills which strengthen the subject, generally.

Wealthy Carter Breene is found murdered in his room after having a quarrel with his son, who has become a victim of drugs.



THE ACCUSATION

The district attorney, who has attempted to force his attentions on Margery Breene, daughter of the murdered man, is repulsed, and in return, a charge of murder is brought against the girl.

She is saved from the police by Allan Dare, a young gentleman of leisure, who disguises his white car in black, and holds up the police automobile. She is secreted at his house, and while Dare steals into the Breene home to investigate the murder, a masked man enters and places her so that she will be killed by anyone who opens the door.

Dare finds an opium pipe, with definite finger marks on it, in the room where Breene was killed; going home, he sees a masked man leaving the premises, and instead of entering the usual way, he crawls in through a window, thereby saving Margery.

In the room he finds another opium pipe, with similar finger marks. The police find margery, and take her away in the auto, but the masked man has changed the signs at a crossroad, and their car dashes over a precipice into the water. Dare, who has followed, rescues Margery, and reveals Arthur Breene, the son, as the murdered.

The piece was written by Crane Wilbur, and directed by Robert Broadwell. In the cast are Crane Wilbur, Celia Santon, Gordon Mullen, J. H. Lynch, Carl von Schiller, Edward Collins, Mrs. Spencer and Mr. Singh.

"NO GREATER LOVE"

(Selig—V-L-S-E—Five Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

ALTHOUGH the sub-titles indicate that the locale of this picture was California, the settings, characters, and acting are obviously French. This Gallic flavor by no means lessens the value of the piece, however, for the settings are magnificent, and the acting, while a bit more exaggerated than the American sort, is exceedingly vivid.

The introduction in several scenes of a dancer in semi-undress may give some exhibitors an excuse to bill the production as daring, but as a matter of fact there is nothing to offend the good taste of the most conservative clienteles. The story is highly melodramatic, parts of it savoring not a little of "Macbeth." William Le Quex was the author, and he uses passionate mother-love as the basis for the story.

Regina Badet, the star of the production, an emotional actress with a large following in France, has appeared previously in a few pictures for American consumption, and has acquitted herself well.

Sadunah, the dancer, attracts the attention of a rich financier, who finally marries her. Sadunah's sole interest in life is the welfare of her daughter. When the girl becomes engaged to a count, the mother rejoices.

The financier is discovered in a crooked deal, and it is necessary for him to obtain money at once to avert disgrace. Sadunah urges him to kill his rich uncle whose will is made in his favor. This he finally does, but overcome by remorse, he dies shortly after.

An admirer of Sadunah's daughter obtains evidence of the murder, and threatens to divulge the truth unless the mother forces her daughter to marry him. Rather than spoil her daughter's happiness, the devoted mother hurls this suitor and herself over a precipice, where both are killed.

"THE GREAT DIVIDE"

(Lubin-V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

ONCE again the picture demonstrates its immense superiority over the stage in respect to natural settings. For while the stage version of William Vaughn Moody's play could only present a small view of an artificial Grand Canyon, the screen version shows the Grand Canyon itself.

Against a background of such grandeur an impressive story is thrown. But Director Edgar Lewis did not make the mistake of



RUTH DECLARES HER LOVE FOR GHENT

permitting the scenery to dwarf the action. If he had, we would have seen an extraordinarily good travel picture, but an unconvincing play. The Canyon's heights, depths and shadows accentuate the dramatic situation between Stephen Ghent, an untamed Westerner, and Ruth Jordan, a product of culture and refinement.

The story follows the original play in its general outlines, but the ending is not the late Mr. Moody's. After Ghent has stolen Ruth, taken her to his cabin, broken his promise to regard her as his wife only in name, earned her contempt, saved her from death in a landslide, and finally been worsted in the battle between the weak and the strong, Ruth is rather suddenly won over to him when she discovers that he has been sending money to her mother in the East.

Such a denouement necessarily omits Ruth's return to the East, the following of her there by Ghent, and the final struggle in which, according to the original play, Ruth eventually recognizes Ghent's worth, even though hitherto The Great Divide of tradition, environment and character has separated them.

But the picture is good. It is good because Anthony P. Kelly built the scenario, because the setting is extraordinary, and because the cast does its work well.

Ethel Clayton makes Ruth Jordan an appealing figure, realizing well that character's emotional struggle. House Peters, as Stephen Ghent, gives a satisfactory impersonation. Others of the cast are: Marie Sterling, Hayden Stevenson, Mary Moore, Warner P. Richmond, Ray Chamberlain, and Ferdinand O'Beck.

TWELFTH KNICKERBOCKER TRIANGLE PROGRAM

("The Hunt"—Keystone-Triangle. "The Despoilers"—Kay Bee-Triangle. "Don Quixote"—Fine Arts-Triangle.)

REVIEWED BY HARVEY F. THEW

THE introduction of Don Quixote as a five-reel comedy has made necessary some little re-arrangement of the Triangle program for this week. With such a stupendous comedy as this advanced as a feature on the bill, the usual "comedy relief" is hardly necessary, and consequently the Keystone offering leads off the program instead of being used as a great divide.

The Keystone subject is the same good fast comedy which Triangle patrons have come to expect. Elaborateness in setting and faithfulness in detail, unusual in a purely farcical subject, are pronounced, and the picture has all the more attraction for that reason. Ford Sterling is featured in blackface, and he gets his humor across with a splash.

He is groom to one of a party of huntsmen, gathered at a magnificent country estate for a morning chase. While the daughter of the house is attempting in vain to decide between two suitors, he invades the kitchen, and there becomes a formidable rival for the affections of the negro maid, who is beloved by the chef.

He is so successful that the disgruntled chef decides on a magnificent revenge, and after the hunt has started, the chef deftly inserts a herring into the torn sole of his rival's shoe. A pistol shot sends the startled groom scurrying across the fields, and incidentally he crosses the trail of the fox, and the hounds pick up the scent of the herring.

They trail him to a rocky cave, where he is captured by the huntsmen, much to the chagrin of one of the daughter's suitors, for she has ruled that the man who catches the fox gets her also. The other suitor, left behind, has inadvertently taken the right trail, and catches the animal.

The same mix-up occurs after the wedding, for the groom and the maid are married at the same time, and the carriages, starting for the station, cross trails, and the wrong welcoming parties greet the right carriage, and vice versa.

"The Despoilers," a vehicle for the presentation of Frank Keenan, is an unusually heavy and impressive piece of work. The quality of its settings, and especially the acting of Mr. Keenan, should carry it.

The producers have shown marvelous skill, ability, resource—but hardly good taste. A title announces the picture as "a protest against the violation of women in time of war." Whether such a subject calls for protest is a subject for someone else to argue.

As a matter of fact, we have long understood that the practice is generally frowned upon by the best people, especially in this country, and the need for "protest" is hardly insistent enough to make palatable an exploitation of the purely bestial passions of primitive humanity, even to the minutest detail.

We are not squeamish in such matters, but we know a number of people who are. Yet the work is wonderfully well done, in every respect, and from a technical and artistic standpoint must call forth the greatest admiration.

The story is by J. G. Hawks and Thomas H. Ince. Colonel Damien has a young daughter. The Emir, commanding a horde of barbarians, allies of Damien's troops, looks with covetous eyes on the girl. Later, when Damien takes a nearby village, with instructions to seize a fund of money raised for the enemy, the burghers refuse to give up the gold, and acting on the urge of the Emir, Damien gives them an hour to reveal the hiding place; failing that, he will release the barbarian troops among the women who have taken refuge in the abbey.

In the meantime his daughter, attempting to join her father, has reached the abbey, and has hidden there. The money is not forthcoming, and the Emir leads his men to the abbey. He recognizes the Colonel's daughter. She pleads for the other women, and he offers to respect them if she will sacrifice herself to him. She consents.

In the morning, dragging herself half dead from the room where she has been locked, she finds the Emir in a drunken sleep, and the sight of his pistol gives her an idea; she seizes the weapon and kills him.

Damien, arriving to find his ally dead, demands that the murderer be given up. A veiled woman is led before him; she confesses the murder, and he orders the firing squad to do its duty. The girl is shot down, and then the abbess lifts the veil and reveals the face of the Colonel's daughter.

Then the Colonel wakes up. He has been dreaming, and it is not yet the end of the hour which he had allowed the burghers. The Emir comes in, to demand the privilege of descending on the abbey, but roused by his dream, Damien refuses.

Frank Keenan's work as the Emir is something ghastly in its conviction; it is really a monumental piece of acting. Enid Markey, as the daughter, handles herself well. Others, all of which are well cast, are Charles K. French, Roy Laidlaw, Fanny Midgley and J. Frank Burke.

"Don Quixote" frankly is not the work of D. W. Griffith, but was produced by Edward Dillon. Chester Withey, who also plays the part of Don Fernando, has provided a scenario which follows the lines of Cervantes very faithfully. In fact, he has injected no new material, and has interpreted the old Spaniard literally.

The principal incidents used are the Don's absorption of knight-errant literature, the affair of the windmills, the championship of Dorothea, the night at the inn, the rescue of the convicts, and the bringing together of Cardenio and his Lucinda, with the subsequent confounding of Don Fernando and the death of Quixote.

No better vehicle for the presentation of De Wolf Hopper in pictures could have been selected. He is the ideal type, and his work is delicious. He has an admirable conception of the part, and he stays within it every second. As Dulcinea, Fay Tincher is a quaint and sympathetic figure.

It is the best work she has yet done. Technically, the picture approaches perfection. The locations have been the subject of considerable thought, and the atmosphere of quaint satire has been preserved with admirable artistry. Max Davidson, Rhea Mitchell, Julia Fay, George Walsh, Edward Dillon, Carl Stockdale and William Brown complete the cast.

"THE MAKING OF CROOKS"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2nd

THE lesson this picture attempts to teach is that pool rooms are hotbeds of vice and crime, and surely if the conditions depicted are prevalent, it behooves every parent to keep idle offspring out of these places. Perhaps if the evil presented was more widespread, and the people affected by it were more numerous, the picture would have a more universal appeal.

Jack Pickford makes his first appearance as a Selig star, but the opportunities given him for real acting are so limited that no very definite opinion of his histrionic talent can be made. He handles everything he is given to do very well. The support is fair.

Walton, an ex-jailbird, with the police protection of O'Neil, a political boss, opens a chain of pool rooms, with Tony, a young Italian, as the pool sharp. Tony lures many victims into the establishments, and the losers are influenced by hangers-on to recoup their losses by robbery.

A young bank messenger is caught trying to steal the bank's money, and he confesses that he learned to gamble in Walton's places. When other crimes are attributed to these dens, the mayor orders them to be raided, and many youths are imprisoned.

Tony steals a car for a midnight joy-ride with Hazel O'Neil, the daughter of the boss. The engine is stalled on a railroad crossing, and the girl is killed. Tony is also placed behind the bars.

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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Heredity." (Biograph. Mon., Dec. 27.)—Another Griffith re-issue, and an unusually strong subject. A renegade white man meets an Indian girl, and she becomes his purchased wife. A son is born, who partakes more and more of the Indian characteristics as he grows to manhood.

The father, enraged at the youth's inclination toward Indian life and manners, uses violence to get the boy to accompany him on a trading trip. The father sells bad whiskey to other Indian tribes, and then sells them broken guns. Aroused by the whiskey and his trickery, the Indians go on the warpath.

They attack the trader's wagons; the war-cry of his ancestors reaches the blood of the half-breed youth, and he turns on his white father. The renegade pays the penalty of his crimes, and the half-breed returns to his mother and people. Harry Carey, Madge Kirby, Jack Pickford, Alfred Paget and W. C. Robinson are in the cast.

"The Woman of Mystery." (Biograph. Three reels. Wed., Dec. 29.)—International intrigue and the ever-popular foreign spy have been used to make a stirring three-reel melodrama. A powerful explosive, the invention of General Tremont, is sought by the spy band, and one of them gains entrance to the laboratory, kills the general, and opens the safe.

The safe has been adjusted so as to explode if opened by one who does not know the secret method; and, in opening it, Hans the spy loses his left hand. In tracing the band through a ring found on the severed hand, the detectives learn that a mysterious woman visited the laboratory on the night of the murder.

Later this woman is revealed as Baroness Sophia, one of the band of spies. She meets Marcel, son of the late general's wealthy friend, and he falls in love with her. Through him she gets into the laboratory and steals the formula, but, in the meantime, she has fallen in love with Marcel, and refuses to turn the paper over to the conspirators. She warns Marcel not to come to a villa, where he is being lured in her name, but he comes in spite of her, and she and he are both attacked by the other conspirators.

She proves her love for him by returning the formula, then she succumbs to her injuries. Marcel is rescued by his father and friends. The cast includes G. Raymond Nye, Jack Drumeir, Franklin Ritchie, Herbert Barrington, Charles H. Mailes and Louise Vale.

"Brought Home." (Essanay. Two reels. Tues., Dec. 28.)—Not shown for review; the story follows. Dorcas Dale, a little orphan girl, leaves the orphanage to go to the city home of Louise Edgeworth, where she is to work. Miss Edgeworth fails to meet the train, and Dorcas, while wandering about the streets, is run over by an automobile.

The driver is Jack Marston, a young millionaire, who that day had been declared by specialists to be insane, and who was attempting suicide. The accident clears his mind, and Dorcas is taken to his home, where she is nursed back to health.

While there, Billy Tyne, another little orphan, visits her, and Marston takes a fancy to him. Marston sends Dorcas away to a convent, and then takes Billy out West, where they live on a ranch. Years later Dorcas, now a grown woman, goes West to find Marston, who is overjoyed to see the little waif who has made life worth while for him.

"The Fable of the Heir and the Heiress." (Essanay. Wed., Dec. 29.)—This is one of the best fables that has come from the facile pen of George Ade. The acting is rather better than that of the last few Fable releases. Charles J. Stine, Earl Stanhope and Peggy Sweeney are in the cast.

Once upon a time there was a Work-horse who lay awake nights scheming to collect more Kale. He did not squander the coin on Cut Flowers or such, but he wanted his Offspring to go through life on Ball Bearings. When Pa locked his desk and started for the Pearly Gates, he told his clerk to keep the family Well Fixed.

This the Slave did, but he Corraled the Simoleons for his own family. The Man Friday Kicked Off and left the Wad to his Hopefuls.

The Work-horse's son is now an Obliging Night Clerk, and daughter works in a nickel Show. Moral: Somebody must Rake up the leaves before the Young People can have a Successful Bon-fire.

"The Prisoner at the Bar." (Essanay. Three reels. Sat., Jan. 1.)—Not shown for review; the story follows. Ambrose Stanton, a millionaire, is found murdered in his home. In the midst of the inquest a fisherman enters the house and confesses that he did the killing.

At his trial he is defended by a young lawyer named Allen. The prisoner tells the story of his life. He and Stanton had worked together in a small town bank, and were rivals for the hand of Shirley Harwood. Allen won her, and to obtain revenge Stanton stole the bank's funds, shifting the blame to Allen.

When the innocent man was sent to prison, Stanton stole his wife and boy. Years later Allen was pardoned, and he became a fisherman. By chance he rescues a woman from drowning, who proves to be his wife.

After hearing her story he went to Stanton's home and killed him. Allen is acquitted by the jury, and the young lawyer turns out to be his lost son. There is a happy reunion in the courtroom.

"The Caretaker's Dilemma." (Kalem. Tues., Dec. 28.)—As a burlesque comedy, this subject has points of action and situation which lift it somewhat above the usual run. Bud Duncan and Jack McDermott, his pal, obtain positions as caretakers of the wealthy Way home during the absence of the family.

Jack soon finds a dress suit and Bud a butler's coat, and with these clothes they hold high carnival in the house, until Jean, the pretty cousin of the family arrives for a visit. She mistakes Jack for Cousin Roland, and he allows the deception to go on. The real Roland and his wife return just as the party is getting back from an auto ride. Bud and Jack have just time to crank up the auto and make a getaway. Ethel Teare, William Clarke and Lillian Savage are also in the cast.

"The Taking of Stingaree." (Kalem. Two reels. Wed., Dec. 29.)—The element of comedy is strong in this episode of the Stingaree series. There is rivalry between inspectors Cairns and Kilbride over the taking of Stingaree.

In the meantime a trooper falls into the bushranger's hands. The latter ties him up and exchanges clothing with him. In the trooper's uniform he meets and hoodwinks Inspector Kilbride, and does not reveal his identity until the inspector is tied fast to a tree. While Stingaree is taunting the inspector, Cairns arrives and covers Stingaree with his pistol.

The bushranger, however, takes advantage of an altercation between the two inspectors as to who made the capture, and gets the drop on both. Cairns is also tied up, and while the two berate each other from separate trees, Stingaree rides to the settlement and watches through the window while Ethel sings at a concert. True Boardman, Marian Sais, Paul C. Hurst, Frank Jonasson, Ollie Kirkby and Edward Clisbee are in the cast.

"The Spy's Ruse." (Kalem. Fri., Dec. 31.)—Marguerite, in this venture, has to do with foreign spies and political intrigue. Bob, Marguerite's sweetheart, has invented an electric torpedo deflector, but owing to mysterious "hitches" in his workshop, the demonstration to naval officers has to be postponed twice.

Finally a successful demonstration is made, and immediately afterward Bob's assistant attacks him in his office and steals the plans. He refuses to turn them over to the spies who have hired him to get them, and they pursue him. He flees across the golf course and takes refuge in Marguerite's auto.

Not knowing who he is, she takes him to her home, and there Bob, who has escaped from his shop confronts him. He escapes through a window and the spies, waiting outside, shoot him.

Marguerite and Bob run out and hold the spies at bay with pistols until the police arrive. Marguerite Courtot, Richard Purdon, Bradley Parker, R. A. Bennett, Joseph Sullivan and Harry Edwards compose the cast.

"Otto's Cabaret." (Lubin. Wed., Dec. 22.—The humor in this comedy number, featuring David Don, is very scarce and will be adjudged so, even by ardent admirers of Don. While the plot itself has a certain comical theme, the situations presented are not funny enough nor plentiful enough to make "Otto's Cabaret" really laughable.

"Heartaches." (Lubin. Four reels. Wed., Dec. 22.)—Reviewed at length elsewhere in this issue.

"Beyond All Is Love." (Lubin. Three reels. Thurs., Dec. 23.)—This number shows how the inherited drug habit got the better of a young man and how his financee saved him after he had tasted the dregs of life.

The story, by Daniel Carson Goodman, is well treated save as to space, for the picture is drawn out and could be condensed, and would show to better advantage as a two-reel subject.

Francis Joyner as Hardy gives a realistic performance, while Helen Greene wears a lot of pretty clothes and appears to good advantage as his fiancee. The direction by Clay M. Greene is not up to the mark of his best subjects.

"The Making of Crooks." (Selig. Three reels. Mon., Dec. 27.)—Reviewed at length elsewhere in this issue.

"The Manicure Girl." (Selig. Sat., Jan. 1.)—Not shown for review; the story follows. Briggs, Bloom Center's barber, engages a manicure to stimulate business. The girl is greeted by the local band when she arrives in town. Business flourishes, until the girl's husband comes to town and demands money.

Hearing his threats, Chubby Green and some of his intimates decide to run him out of town. They make the parasite run the gauntlet until he finally escapes, leaving the Bloom Center defenders fighting among themselves.

KLEINE-EDISON SERVICE

"The Matchmakers." (Edison-Kleine. Three reels. Fri., Dec. 31.)—This is an interesting story, with small pretension to offering thrills, but with a straight tale to tell and a moral to impress. The Van Loons are broke, and in order to maintain their position in New York, look about for a wealthy match for their son, Bertie.

In the meantime, Mamie Lane, a distant country relative of the Van Loons, has fallen in love with Hugh, a countryman, and Hugh has struck gold and is very rich. As half the gold goes to Mamie's father, who grub-staked Hugh, the Van Loons invite him and his daughter to visit them, and then begins an attempt to marry Bertie to Mamie.

But Mamie loves Hugh, and Bertie loves a poor

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girl, Alice. Father Lane soon learns of the situation, and sending for Hugh, he quietly arranges a double marriage, in which Hugh, Mamie, Bertie and Alice figure. Then Hugh and Mamie are shipped home, and Bertie is given a good job in Hugh's mine. The objections of the elder Van Loon are silenced with a 44-calibre pistol in the hands of Papa Lane.

Sally Crute, William Wadsworth, Carlton King, Paul Bliss, Margaret Prussing, Leonora von Ottinger, Robert Brower and Mrs. Wallace Erskine are in the cast. The piece was written by William Addison Lathrop, and directed by George Ridgwell.

MUTUAL PROGRAM

"The Winning of Jess." (Centaur. Two reels. Thurs., Dec. 23.)—The Bostock animals, or part of them, are used in this story of the mountains. Deserted by his wife, Charles Robbins leaves his daughter at the door of the Crosbys and becomes a hermit.

She grows up to be Jess Crosby, the favorite of the mountainside, and beloved especially by Tom, the foreman of the ranch. Tom saves her life twice, but when the owner of the ranch comes on from the city, with his son, John, she falls in love with the city man.

Tom is out in the cold, until Jess, out walking with John, is chased by two pumas, and takes refuge in the hermit's cabin. Tom and the hermit, who are hunting, find and rescue her, and then it develops that the ranch-owner is the hermit's brother, and John is Jess' cousin.

Tom's bravery brings to Jess to realization that he is the one she has loved all the time, and she returns to him. Capt. Jack Bonavita, Charles Gay, Margaret Gibson, Jane Keckley, Roy Watson, Thomas F. Morrissey, John Oaker and Maxine Schneider compose the cast.

"Hearts and Clubs." (Cub. Fri., Dec. 24.)—Jerry (George Ovey) figures as an active matchmaker for his friend Jerry and Madge. Madge's father opposes the match, and with Hayden, the man of his choice, plans to pounce upon the successful suitor, whom he thinks is Jerry "little and easily licked."

Jerry learns of the plan, tells Shorty, who dresses in Jerry's clothes, and kneeling to preserve the illusion as regards height, waits until father and Hayden appear, when he rises to his full six feet two and knocks their heads together.

Later Shorty and Madge plan to wed; Jerry dresses as the girl, and fools father, who pursues him, while the two sweethearts are quietly united.

"Cissy's Christmas Turkey." (Casino. Sun., Dec. 26.)—Rennold Wolf has furnished a scenario out of which a very ludicrous burlesque has been made by Director Edwin Middleton. Two noble guests of the Hotel de Gink are invited to lunch at the Ritz with Gladys Gladiola.

They accept with alacrity, and everything is rosy, until one of Glady's plumes catches fire from the candelabra, and she insists that it be replaced. The two cavaliers go hunting for a new one; they ransack her-roosts and poultry shows, only to have their efforts spurned by Gladys.

Then they go out in earnest to find the golden pheasant. They run afoul of the game warden, and in the meantime Gladys makes the acquaintance of Reggie Astorbilt, who buys her a new plume.

When the two cavaliers are marched off to jail they get only a peal of laughter from Gladys. Budd Ross, Edward Boulden, Jenny Nelson and Phin Nares are in the cast.

"Una's Useful Uncle." (Falstaff. Mon., Dec. 27.)—A young married couple are troubled between the necessity of making a living and the visits of hordes of relatives. The final straw is Uncle Dan, who announces his arrival for an indefinite stay, much to the young farmer's horror.

Uncle Dan, however, proves his usefulness when the young couple becomes involved with a money lender, who is cheating them. Then he introduces in the village the "Usquebaugh Apple," a fruit which makes everybody so happy that it sells like hot cakes.

After Uncle Dan has made a small fortune from the sales, he sells the formula to the moneylender for a fabulous price, and he and the young couple disappear. The formula merely directs that a little whiskey be put into each apple. Charles Emerson, Winifred Lane and Riley Chamberlain head the cast.

"The Tragic Circle." (American. Two reels. Mon., Dec. 27.)—Reviewed at length elsewhere in this issue.

"Kiddus, Kids, and Kiddo." (Beauty. Tues., Dec. 28.)—Clifford Callis, a small boy, carries off the acting honors in this comedy. The remainder of the cast, consisting of John Sheehan, Carol Holloway and John Steppling, acquit themselves as well as the limited possibilities of the plot permit.

Mr. and Mrs. Kidd fear that their precocious *enfant terrible* has been kidnapped, and enlist the aid of Kiddus, an obtuse young man, to find him. Kiddo, the boy, has hid himself in the flivver belonging to Kiddus, and rides around with the searcher.

Kiddus picks up several children in his machine, thinking that they may be Kiddo, and the enraged parents join in an old-fashioned chase. They pursue the kidnapper to his house, where Kiddo is found busy demolishing the furniture.

"The Cactus Blossom." (Mustang. Two reels. Fri., Dec. 31.)—This typical Western subject is well directed and ably played by Anna Little, Frank Borzage, Dick La Reno, and Chief Big Tree. The last mentioned actor appears to be a real Indian, and he is a good character man as well.

Dave Foster and his daughter Beulah live alone on a mining claim they have staked. One day they befriend an Indian, and the redskin becomes their staunch friend. When their claim pinches out, the Indian tells them of a rich vein he has discovered. Some nearby desperadoes hear of this lode, and they decide to rob the Fosters of it.

Reed Avery, a cowpuncher, overhears this plot, and, although Beulah had previously rejected him, decides to help fight off the thieves. The desperadoes are finally beaten off, but not before Avery has been fatally wounded. He has won the love of the girl by his heroism, but his smiling face is transfixed in a mask of death.

"The Mender." (American. Fri., Dec. 31.)—This picture is pretty sure to have the feminine portion of your audience half-way between a tear and a smile, for it has many "heart throbs." The acting is commendable.

The Mender is an itinerant tinker, whose greatest joy is to bring happiness to others.

One day he sees Baby Bess, a poor, little, rich girl, crying piteously. He finds out that the little girl's parents are about to be divorced. To prevent this injustice to the tot, he kidnaps her, and the parents, in their agony of fear concerning the child's safety, are drawn together.

When the tinker sees that his object has been accomplished, he returns Baby Bess.

In the cast are William Carroll, E. Forrest Tayor, Helene Rosson and Rosemary McMackin.

"The Wraith of Haddon Towers." (Clipper. Three reels. Sat., Jan. 1.)—This picture puts a strong tax on the credulity, for it deals with a psychic phenomenon quite remote from human experience. The sympathetic treatment accorded this strange subject by Constance Crawley and Arthur Maude does much to soften its unreality, however.

Beatrice Van, in the role of an unfaithful wife, is particularly good. The photography, especially the double exposure work, is fine.

Disgusted by his wife's coldness, Philip Drummond spends much of his time in studying psychic phenomena, and finally comes to believe in reincarnation. His aged uncle, Baron Drummond, dies, and Philip inherits the title and the baronial estate, Haddon Towers.

One day he enters a locked room, and there he sees a disembodied wraith. This ghostly figure informs him that generations ago they were lovers, but that a jealous rival had killed him. He looks back into the dim vista of the years and remembers everything. His wife enters the room some time afterward and finds him dead. His spirit had gone to join that of his soul-mate.

"Settled Out of Court." (Beauty. Sat., Jan. 1.)—A pleasant little drama, whose only heart-interest is filial and parental. The principals, Frank Borzage, William Carroll and Lucille Ward, give excellent interpretations of their roles.

Old Darby and Joan, after sixty years of married life, decide that they "jess can't get along," and they ask a lawyer to draw up divorce papers. The lawyer is perplexed to know what to do, but the advent of a young man, who asks where Darby and Joan are living, settles the problem.

The man is the son of the aged couple, who had run away from home many years before, had become wealthy, and is now searching for his parents. When he finds that his mother and father are contemplating a divorce, he goes to them and reminds them of their son, and asks for the sake of their child that they remain together. When they decide to do this, the son makes known his identity.

PATHE EXCHANGE INC.

"Pathé News," No. 99. (Pathé.)—Roger W. Babson establishes out-door office for stenographers at Boston; "Death Avenue" in New York; children of Oquossoc, Me., dance around Christmas tree which they will send to the White House; Crow Indian chiefs visit Washington to protest against the opening of the reservation to settlement; scenes at $200,000 oil fire at Hoboken; porpoise fishing off Cape Hatteras; New York dog catchers busy collecting canines to prevent spread of hydrophobia; new 16-inch gun reaches proving grounds at Sandy Hook; Oscar Straus, new Public Service Commissioner of New York.

"New Adventures of Wallingford." (Pathé. Two reels.)—"Buying a Bank With Bunk," is the title of this episode, in which J. Rufus and Blackie take advantage of Banker Quirker's "past" as well as his present predilection for women, to get back part of the fortune he has helped steal from Violet and Fanny.

They find he is carrying on an affair with a young woman, and through an anonymous letter to Mrs. Quirker, get him so worried that in his haste to get away he sells out his bank stock for $51,000, paid in a worthless check.

Then Wallingford borrows that sum from the bank directors, giving his stock as collateral. While Quirker is arguing with the teller of the New York bank over the worthless check, Mrs. Quirker arrives and cuts short the argument. Burr McIntosh, Max Figman and Lolita Robertson is featured in the cast.

"The Red Circle," No. 2. (Balboa. Two reels.)—In the second of the new Pathé serial, a loan broker's office is invaded by June Travis, the young society girl interested in relief work. The loan shark is locked in his vault, and a bunch of notes given by his victims is stolen. The girl escapes in the same automobile in which Lamar, the detective saw a woman with the red circle criminal brand on her hand. The automobile is followed, but before it is overtaken, the veiled woman in it has stepped out, turned her coat inside out, and appears in white. She is not recognized.

The next day the victims of the loan shark receive notification that their notes have been destroyed and their debts cancelled. June's old nurse, Mary, notices the red circle on the girl's hand the next morning, and warns her of a terrible danger ahead. Ruth Roland and Frank Mayo head the cast.

"The Bill Board Dodgers." (Starlight.)—Heinie and Louie resort to disguise for fear they may have struck the same town before and forgotten it, and then engage rooms, to be paid for later. When they find themselves unable to pay, they attempt to escape by the old trunk method, but are caught by the landlady, who sends them down to the kitchen to work it out.

There they do irreparable damage, and their exploits are so distasteful to the star boarder, a tragedian that the police are summoned. Heinie and Louie land in a cell, but are not crestfallen, as they find plenty to eat provided.

"The Life of Our Saviour." (Pathé Gold Rooster. Seven reels.)—Reviewed at length elsewhere in this issue.

UNIVERSAL PROGRAM

"Graft." (Universal Special Feature. Two reels. Third Chapter. Week of Dec. 27.)—Bruce Larnigan here turns his relentless activities toward Penrose, head of the Traction Trust. Penrose, however, is expectant and with the aid of Stone plans to kill Bruce when he enters the new subway disguised as a workman to inspect conditions.

There is an explosion but Bruce, warned by his fiance, escapes and instead Penrose, who is in his car on the street above, comes crashing through the aperture left by the blast.

These Subway scenes are excellently laid, being realistic to the extreme, while some actual views of the subway disaster in New York City are blended in, in a most even way. This number was suggested by George Brownson Howard and almost passes the two preceding numbers in respect to melodramatic thrills and excitement.

"The Nature Man or a Struggle for Existence." (Broadway Universal Feature. Five reels. Mon., Dec. 27.)—Reviewed at length elsewhere in this issue.

"Some Chaperone." (Nestor. Mon., Dec. 27.)—Lee Moran, in one of his funniest characterizations, as the female chaperone. The plot is good, but the cast, under Christie's direction, really puts the comedy over. Betty Compson, who grows more fascinating with each succeeding picture. Eddie Lyons, Ethel Lynn and Harry Rattenberry are in the other principal parts.

"As the Shadows Fall." Gold Seal. Two reels. Tues., Dec. 28.)—A society drama with a big thrill in its final scenes, when the heroine leaps from a hotel window. The offering is on the whole, fair. It deals with a familiar theme and deals with it in a style which, though not always convincing, has interest a-plenty.

Herbert Rawlinson, Agnes Vernon, Jack Wells and Dorothy Beeb appeared under William Worthington's direction. Walter Woods wrote the scenario from a story by Harvey Gates.

"The Evil of Suspicion." (Laemmle. Tues., Dec. 28.—A conventional number that has little suspense, written and produced by Rupert Julian. The scenes, which are all very well chosen, and the photography, are the picture's strong points. Elsie Jane Wilson and Hal Cooley are others in the cast besides Julian.

"Father's Child." (Victor. Three reels. Wed., Dec. 29.)—A comedy written, designed and directed by Harry Myers, of excellent quality in respect to the second of these items, as the settings and subtitles show delightful taste.

In other ways, however, "Father's Child" fails

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to measure up to required standards of three-reel comedies. The action is drawn out and the story is full of tiresome play that takes the form of aggravating padding. It merely shows the eruptions caused by a baby on a very hot day.

James Rosen is the baby, and Harry Myers and Rosemary Theby the parents. There are times when the action is punctuated by laughs, but the spaces between are lengthy.

"A Scandal at Sea." (L-Ko. Wed., Dec. 29.) —One of those customary scandals in which the main point is discovering the flirt in the wife's room, with the action laid on shipboard. Louise Orth is one of the leads, while the others are very good in registering what humor their parts possess.

"The Little Upstart." (Laemmle. Three reels. Thurs., Dec. 30.)—This romantic drama, featuring Stella Razetto, was reviewed at length in the issue of November 6, page 90. It was listed as a Gold Seal, but since has been transferred to the Laemmle brand.

"Babbling Tongues." (Big U. Thurs., Dec. 30.) —One of Murdock MacQuarrie's character studies laid in a plot of a very sympathetic sort. Arthur Moon, Edna Payne and Lydia Yeamans Titus are in the supporting cast.

"A Tribute to Mother." (Imp. Two reels. Fri., Dec. 31.)—Raymond Schrock produced this number from a scenario by James W. Elliot. Its central idea, glorifying "mother," is most sympathetic and enjoyable after the story has settled down, but to do this it passes through a lengthy series of scenes that are confusing.

In fact the entire production could have been handled to better advantage, although its main theme leaves a satisfactory impression. Morgan Thorpe gives a good performance in one of the major parts.

"Flivver's Terrible Past." (Nestor. Fri., Dec. 31.)—An English product containing a clever lead, who cavorts about in a rather simple story that amuses at times because of its exaggerated burlesque qualities. Charles Evans is the comedian.

"The Dawn Road." (Bison. Two reels. Sat., Jan. 1.)—A Western melodrama, written by Ben Cohn, and produced by Joe Franz, typical in every gratifying respect of that director's exciting Westerns. The action is always rapid and is built along the lines of the old school melodrama which is still greatly in favor.

The feature thrill is the rescue of the girl from a runaway stage coach by the hero. Sherman Bainbridge, Edna Payne, Florine Hanna, Norbert Myles and Herman Ilmer do good and appropriate work in the principal parts.

"Uncle Sam at Work." No. 2. (Powers. Sat., Jan. 1.)—Reviewed at length in the issue of Dec. 18, together with the first instalment.

"Lemonade Aids Cupid." (Joker. Sat., Jan. 1.) —One of Allen Curtis' rube town farces, written by Gale Henry. Stick in the lemonade is the most illuminating feature of the reel, resulting in much typical Joker comedy. Max Asher, William Franey, Milburn Moranti, Lillian Peacock and Gale Henry appear at their best.

"The Honor to Die." (Big U. Three reels. Sun., Jan. 2.)—This film, made in Italy under the personal supervision of Mr. Ambrosio, deals with the war between the Austrians and Italians which took place in the latter part of the seventeenth century. It contains a number of realistic battle scenes and a good strong story. Rita Jolivet, the American actress, appears to excellent advantage in the leading feminine role and is supported by a capable and understanding cast.

The story shows how a captain in the Italian army was so entranced by a beautiful woman, living near the camp, that he neglected to discover who she was. It develops that she is a spy for the opposition, and the captain is accused by his superior officer of being faithless to his cause. To prove his loyalty to his country the wronged man volunteers to lead a perilous charge of cavalry against the enemy, and so in doing his duty he proves with his death that Italy stood first in his heart.

The photography of the picture deserves especial commendation, while the light effects, particularly in the night scenes, are very beautiful. The ancient costumes add an attractive touch of color. On the whole it is certainly to be enjoyed, as its love story is strong and the entire picture is intelligently presented.

"Pants and Petticoats." (L-Ko. Sun., Jan. 2.) —A very good comedy, void of the slapstick, and containing an interesting plot and capable and humorous interpretation. Reggie Morris dons feminine garb once more and is ably supported by Gertrude Selby and Fatty Voss, who is in this picture an excellent comedian.

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ZENITH PROJECTOSCOPE COMPANY; capitalized at $2,000; U. S. Corporation Company; general manufacturing business; R. P. Graham, Arlington, N. J.; Henry C. Murphy, Brooklyn, N. Y.; Jos. C. Franklin, W. New York, N J., and Henry Oberst, Manhattan.

VANOSCOPE MANUFACTURING COMPANY; $3,500,000; U. S. Corporation Company; manufacturing of mechanical devices to be used in connection with motion pictures; Wm. J. Robinson, Robt. C. Mayer and Thos. C. Meadows, New York.

HAM-EX FILM COMPANY (Hamilton's Excellent Pictures); $100,000; Colonial Charter Company; manufacturing of cameras, photographic instruments; H. M. Brown, M. E. Shakespeare and L. S. Dorsey, Wilmington, Del.

NEW AMSTERDAM AMUSEMENT COMPANY; $10,000; Artemas Smith, Wilmington, Del.; manufacture of moving picture machines and films; Artemas Smith, Martin E. Smith and H. M. Brown, Wilmington, Del.

In Indiana:

STRAND THEATRE COMPANY, Indianapolis, Ind.; capital, 25,000; to conduct theatres and motion picture shows; directors: R. D. McCord, G. G. Russell, E. E. Brinkmeyer.

In Illinois:

EXCHANGE AMUSEMENT COMPANY; conduct amusement enterprises; capital, $1,000; Chicago; Geo. A. Trude, Jr., Benj. B. Kahane, Orville W. Lee.

THE NEW STRAND; operate places of amusement; $2,500; Chicago; Salo Auerbach, Joseph Boosel, Robert L. Huttner.

HAYMARKET AMUSEMENT COMPANY; operate places of amusement; $120,000; Chicago; W. H. Haight, Ray F. Bruce, Thos. B. Brown.

GARDEN PICTURE COMPANY; operate a place of amusement; $1,500; Canton, Ohio; Theodore Bass, J. B. Ross, George Ross.

GENERAL CINEMA CORPORATION; moving picture business; $25,000; Chicago; G. F. Oliver, Joseph W. Hruby, Jacob E. Lee.

ROBINSON ATTRACTIONS; conduct amusement enterprises; $2,500; Chicago; M. Schmitz, John J. Dever, Ernest Peacock.

WHITE AMUSEMENT COMPANY; conduct amusement enterprises; $5,000; Chicago; E. Powers White, John J. Dever, Ernest Peacock.

LOMBARD AMUSEMENT COMPANY; operate a place of amusement; $8,000; Lombard; Wm. Hammerschmidt, Edward F. Bradley, H. C. Schumacher.

INTERNATIONAL FILM SYNDICATE; manufacture and sell moving pictures and operate same; $350,000; Chicago; Edward R. Newmann, Geo. S. Pines, Richard R. Klein.

SAWYER AMUSEMENT COMPANY; conduct amusement enterprises; $20,000; Chicago; J. M. Arvey, John J. Griffin, Mark D. Goodman.

In Kentucky.

ENTERPRISE FILM SYNDICATE; manufacture of moving pictures; capital, $2,000; par value, $1; principal office, Louisville, Ky.; incorporators: N. W. Sweet, R. W. Conant, N. J. Shelton, Louisville Ky.; 3 shares.

SECOND STREET AMUSEMENT COMPANY, Louisville; capital stock, $36,000; incorporators: J. J. Douglas, R. W. Bingham and G. K. Dehler; the company will erect and operate motion picture theatres.

In Maine:

THE O'BRIEN AMUSEMENT COMPANY; $10,000; operating theatres and places of amusement, hotels, livery stables, and garages, halls, auditoriums, stores; par value, $100; president, William J. O'Brien; treasurer, William J. O'Brien, and clerk, Edward W. Bridgham, Bath, Me.

TECHNICOLOR MOTION PICTURE CORPORATION; $150,000; manufacture and deal in motion pictures, machines, cameras, equipment; par value, $1; president, E. P. Thompson, Arlington, Mass.; treasurer, E. C. Ramsdell, Boston, Mass.; clerk, H. P. Sweetser, Portland, Me.

UNIVERSAL THEATRES CORPORATION; $1,000,000; moving pictures, theatres, and all places of amusement, and things incidental to said business; par value, $10; president, Albert F. Jones; treasurer, T. L. Croteau; clerk, James E. Manter, Portland, Me.

In Missouri:

KANSAS CITY AMUSEMENT PRODUCING COMPANY; to produce, manufacture, create, buy and sell motion pictures, and to own, lease and operate theatres; capital, $100,000; par value, $25; commence with $50,000; principal office, Kansas City, Mo.; incorporators: M. L. Martin, 2,000 shares; Edson E. Burdick, 1,000 shares, and H. L. Estes, 1,000 shares, all of Kansas City, Mo.

HEART OF AMERICA FILM CORPORATION; to manufacture, make, produce, print, enlarge and develop all kind and kinds of motion photography films and photographs; to deal generally in motion pictures; capital, $2,000; par value, $5; commence with $2,000; principal office, Kansas City, Mo.; incorporators: E. E. Richards, 80 shares; N. J. Flynn, 80 shares, Malcolm MacKay, 80 shares, Cleaveland Hilson, 80 shares, and J. J. Brown, 80 shares, all of Kansas City, Mo.

In New Jersey:

PARAGON THEATRE CORPORATION; 15 Exchange Place, Jersey City, N. J.; The Corporation Trust Company; deal in and with moving picture machines, talking machines; $150,000; J. D. Baker, Jos. P. Murray, F. S. Saurman, 15 Exchange Place, Jersey City, N. J.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF CURRENT WEEK

REGULAR PROGRAM

Monday, December 27, 1915.

BIOGRAPH—Heredity, D., 1000 (Re-issue)..... 19785
SELIG—The Making of Crooks, D., 3000..... 19780
***SELIG**—Hearst-Selig News Pictorial, No. 103, N., 1000. 19784
VITAGRAPH—He Got Himself a Wife, C., 1000..... 19783

Tuesday, December 28, 1915.

ESSANAY—Brought Home, D., 2000..... 19786
KALEM—The Caretaker's Dilemma, C., 1000..... 19788

Wednesday, December 29, 1915.

BIOGRAPH—The Woman of Mystery, D., 3000..... 19792
ESSANAY—The Fable of the Heir and the Heiress, C., 1000 19791
KALEM—The Taking of Stingaree (Sixth of the "Stingaree" Series), D., 2000..... 19789

Thursday, December 30, 1915.

LUBIN—The Convict King, D., 3000..... 19795
MINA—From Blackstone to Stone, C., 1000..... 19799
***SELIG**—Hearst-Selig News Pictorial, No. 104, N., 1000.

Friday, December 31, 1915.

KALEM—The Spy's Ruse (Tenth of the Ventures of Marguerite), D., 1000..... 19803
KNICKERBOCKER STAR FEATURES—The Mysterious Bride, D., 3000..... 19800
VIM—Ups and Downs, C., 1000..... 19805
VITAGRAPH—By Might of His Right, C., 1000..... 19804

Saturday, January 1, 1916.

ESSANAY—Prisoner at the Bar, D., 3000..... 19806
KALEM—At the Risk of Her Life (An Episode of the H. of H. Series), D., 1000..... 19813
LUBIN—A Ready Made Maid, C., 1000..... 19809
SELIG—The Manicure Girl, 1000..... 19814
VITAGRAPH—The Wanderers, D., 3000..... 19810

UNIT PROGRAM

Monday, December 27, 1915.

VITAGRAPH—The Making Over of Geoffrey Manning, D., 4000 .....U-1010
The Pest Vamooser, C., 1000.....U-1014

Wednesday, December 29, 1915.

LUBIN—Saved from the Harem, D., 4000.....U-1015
This Isn't the Life, C., 1000.....U-1019

RELEASES OF COMING WEEK

REGULAR PROGRAM

Monday, January 3, 1916.

BIOGRAPH—The Lesser Evil, D., 1000 (Re-issue).....
SELIG—The Buried Treasure of Cobre.....
***SELIG**—Selig-Tribune, No. 1, News, 1000.....
VITAGRAPH—The Little Tresspasser, C.-D., 1000.....

Tuesday, January 4, 1916.

BIOGRAPH—The Avenging Shot, D., 2000.....
ESSANAY—Her Lesson, D., 2000.....
KALEM—The Missing Mummy, C., 1000.....

Wednesday, January 5, 1916.

BIOGRAPH—The Skating Rink, C.-D., 3000.....
ESSANAY—Mile a Minute Monty, Cartoon and Scenic, Split Reel .....
KALEM—The Honor of the Road (Seventh of the "Stingaree" Series), D., 2000.....

Thursday, January 6, 1916.

LUBIN—Vengeance of the Oppressed, D., 3000.....
MINA—Title Not Reported.....
***SELIG**—Selig-Tribune, No. 2, News, 1000.....

Friday, January 7, 1916.

KALEM—Crossed Clues (Eleventh of the Ventures of Marguerite), D., 1000.....
KNICKERBOCKER STAR FEATURES—Title Not Reported .....
VIM—This Way Out, C., 1000.....
VITAGRAPH—His Wife Knew About It, C., 1000.....

Saturday, January 8, 1916.

ESSANAY—The House of Revelation, D., 3000.....
KALEM—When Seconds Count (An Episode of the H. of H. Series), D., 1000.....
LUBIN—Billie's Headache, C., 1000.....
SELIG—Spooks (Seventh of the Chronicles of Bloom Center), C., 2000.....
VITAGRAPH—Tried for His Own Murder, D., 3000...

UNIT PROGRAM

Monday, January 3, 1916.

VITAGRAPH—Who Killed Joe Merrion? D., 4000.....
When Hooligan and Dooligan Ran for Mayor, C., 1000.....

Wednesday, January 5, 1916.

LUBIN—Sorrows of Happiness, D., 4000.....
His Lordship, C., 1000.....

*Selig-Tribune News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

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Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF CURRENT WEEK

Monday, December 27, 1915.

AMERICAN—The Tragic Circle, D., 2000 04320
FALSTAFF—Una's Useful Uncle, C., 1000 04322
VOGUE—Sammy's Scandalous Schemes, C., 2000 04323

Tuesday, December 28, 1915.

THANHOUSER—The Last Performance, D., 3000 04324
GAUMONT—See America First, No. 16, Sc., and Keeping Up with the Joneses, Cart., Split Reel 04327
BEAUTY—Kiddus, Kids and Kiddo, C., 1000 04328

Wednesday, December 29, 1915.

RIALTO—A Prince of Yesterday, D., 3000 (Colored) ... 04329
NOVELTY—No Release 04332

Thursday, December 30, 1915.

CENTAUR—The Terror of the Fold, D., 2000 04333
FALSTAFF—Foolish Fat Flora, C., 1000 04334
MUTUAL—Mutual Weekly, No. 52 04336

Friday, December 31, 1915.

MUSTANG—The Cactus Blossom, D., 2000 04337
AMERICAN—The Mender, D 04339
CUB—Jerry's Revenge, C., 1000 04340

Saturday, January 1, 1916.

CLIPPER—The Wrath of Haddin Towers, D., 3000 04341
BEAUTY—Settled Out of Court, C., 1000 04344

Sunday, January 2, 1916.

RELIANCE—The Law of Success, D., 2000 04345
CASINO—Leave It to Cissy, C., 1000 04347

RELEASES OF COMING WEEK

Monday, January 3, 1916.

AMERICAN—Matching Dreams, C.-D., 2000 04348
FALSTAFF—The Optimistic Oriental Occults, C., 1000. 04350
VOGUE—An Innocent Crook, C., 2000 04351

Tuesday, January 4, 1916.

THANHOUSER—The Bubbles in the Glass, D., 3000 ... 04352
GAUMONT—See America First, No. 17, Sc., Split Reel, and Keeping Up with the Joneses, Cart 04356
BEAUTY—Billy Van Duesen's Shadow, C., 1000 04357

Wednesday, January 5, 1916.

RELIANCE—The She Devil, D., 3000 04358

Thursday, January 6, 1916.

CENTAUR—The Homesteader, D., 2000 04361
FALSTAFF—Hilda's Husky Helper, C., 1000 04363
MUTUAL—Mutual Weekly, No. 53, News, 1000 04364

Friday, January 7, 1916.

MUSTANG—The Hills of Glory, D., 2000 04365
AMERICAN—Time and Tide, D 04367
CUB—Comedy (Title Not Reported) 04368

Saturday, January 8, 1916.

THANHOUSER—The Woman in Politics, D., 1000 04369
BEAUTY—To Be or Not to Be, C., 1000 04374

Sunday, January 9, 1916.

CASINO—The Girl's Color Scheme, C., 1000 04375

UNIVERSAL PROGRAM

RELEASES OF CURRENT WEEK

UNIVERSIAL SPECIAL FEATURE—"The Traction Grab" (Third Episode of "Graft"), D., 2000 01088

Monday, December 27, 1915.

BROADWAY UNIVERSAL FEATURE—The Nature Man or a Struggle for Existence, D., 5000 01072
NESTOR—Some Chaperone, C., 1000 01073

Tuesday, December 28, 1915.

GOLD SEAL—As the Shadows Fall, D., 2000 01074
LAEMMLE—The Evil of Suspicion, D., 1000 01075

Wednesday, December 29, 1915.

VICTOR—Father's Child, C., 3000 01076
L-KO—A Scandal at Sea, C., 1000 01077
ANIMATED WEEKLY—Weekly No. 199, News, 1000 01078

Thursday, December 30, 1915.

LAEMMLE—The Little Upstart, D., 3000 01079
BIG U—Babbling Tongues, D 01080

Friday, December 31, 1915.

IMP—A Tribute to Mother, D., 2000 01081
NESTOR—Flivver's Terrible Past, C., 1000 01082

Saturday, January 1, 1916.

BISON—The Dawn Road, D., 2000 01083
POWERS—Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin") 01084
JOKER—Lemonade Aids Cupid, C., 1000 01085

Sunday, January 2, 1916.

BIG U—The Honor to Die, D., 3000 01086
L-KO—Pants and Petticoats, C., 1000 01087

RELEASES OF COMING WEEK

UNIVERSAL SPECIAL FEATURE—The Power of the People (Fourth Episode of "Graft"), D., 2000 .. 01105

Monday, January 3, 1916.

BROADWAY UNIVERSAL FEATURE—Landon's Legacy, D., 5000 01089
NESTOR—Jed's Trip to the Fair, C., 1000 01090

Tuesday, January 4, 1916.

GOLD SEAL—The Gray Sisterhood (Adventure No. 2 of Lord John's Journal), D., 3000 01091
REX—Shattered Nerves, C., 1000 01092

Wednesday, January 5, 1916.

VICTOR—The Heart of a Mermaid, D., 3000 01093
LAEMMLE—The Underworld, C.-D., 1000 01094
UNIVERSAL ANIMATED WEEKLY—Weekly No. 200, News, 1000 01095

Thursday, January 6, 1916.

LAEMMLE—Missy, D., 2000 01096
POWERS—Physical Culture, Lesson No. 1, Ed., and Carl Emmy and His Dogs, Vaud., Split Reel 01097

Friday, January 7, 1916.

IMP—The Law of Life, D., 3000 01098
NESTOR—Flivver's Art of Mystery, C., 1000 01099

Saturday, January 8, 1916.

BISON—On the Trail of the Tigress, D., 2000 01100
POWERS—Uncle Sam at Work, No. 3 ("Are We Prepared?") 01101
JOKER—Those Female Haters, C., 1000 01102

Sunday, January 9, 1916.

LAEMMLE—Blind Fury, D., ... 01103
L-KO—Billie's Reformation, C., 2000 01104

"The Buried Treasure of Cobre"

By Richard Harding Davis

A Selig multiple reel feature-drama of Diplomacy, Love and Buried Treasure, with HARRY MESTAYER in the leading Role—Released January 3 Through General Film Service.

THE SELIG-TRIBUNE

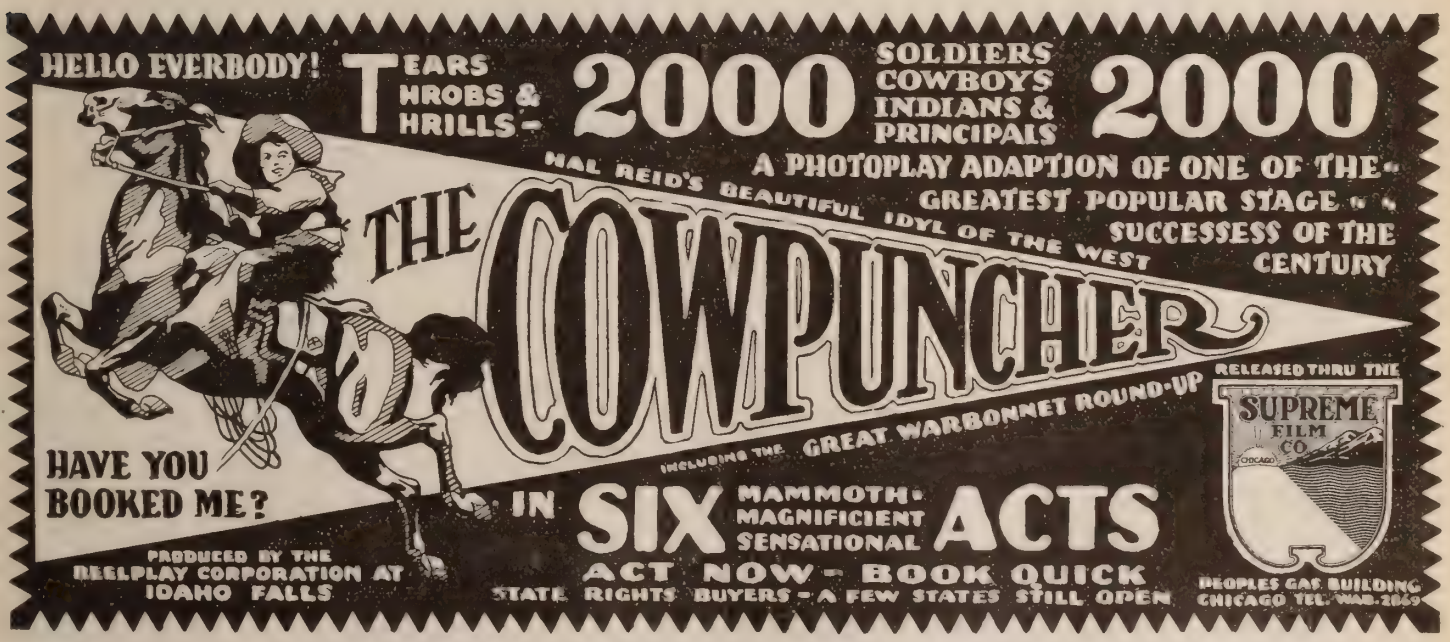
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RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of November 29, 1915.

The Yellow Streak, D., 2000.....Santa Babara
The Comeback, D., 2000.....Ramona
The Bitter Dregs, D., 2000.....Alhambra
The Rescue, D., 2000.....Empire
Ike With the German Army, C., 1000.....Atla
Elsie's Ambition, C., 1000.....Federal
Aunt Tillie's Elopment, C., 1000.....Banner
Rube's Delirium, C., 1000.....Deer

Week of December 6, 1915.

A Slave Mammon, D., 2000.....Santa Barbara
Cleansing Waters, D., 2000.....Ramona
When a Man Is Married, D., 2000....Alhambra
The Rider of the Plains, D., 2000.....Empire
The Mishap, C., 1000.....Atla
Ike Captures a Fort, C., 1000.....Federal
His Middle Name Was Trouble, C., 1000.Banner
Silk Stocking Romance, C., 1000.....Deer

GENERAL FILM PROGRAM

BIOGRAPH

12—10. The Painted Lady, D. (Reissue).....1000
12—14. Her Step Children, D.....2000
12—15. Divorcons, Com.-D. 4000
12—16. Cupid Entangled, Com.-D.....1000
12—17. Fate, D. 1000
12—20. The Failure, D. (Re-issue).....1000
12—21. Packer Jim's Guardianship, D.....2000
12—22. The Tides of Retribution, D.....3000
12—27. Heridity, D. 1000
12—29. The Woman of Mystery, D.....3000

EDISON

12—10. Her Inspiration, D.....3000
12—11. The Lone Game, D.....1000
12—15. History of the Big Tree, Ed., The Black's Mysterious Box, and the Hicks in Nightmare Land, Cartoons .....Split reel
12—17. The Hand of the Law, D.....3000
12—18. Santa Claus Versus Cupid, Com.-D..1000

ESSANAY

12—10. The Escape of Broncho Billy, D.....1000
12—11. Blind Justice, D.....3000
12—14. Reckoning Day, D.....3000
12—15. The Fable of Sister Mae Who Did as Well as Could Be Expected, C..1000
12—16. Snakeville's Champion, C.....1000
12—17. Broncho Billy's Marriage, D.....1000
12—18. A Christmas Revenge, West D....2000
12—21. The Danger of Being Lonesome, D..2000
12—22. Canimated Nooz Pictorial No. 3, Cart. and Scenic, Split reel.....1000
12—25. The Woman with a Rose, D.....3000
12—28. Brought Home, D.....2000
12—29. The Fable of the Heir and the Heiress, C. 1000
1916.
1— 1. Prisoner at the Bar, D.....3000

KALEM

12—10. The Ancient Coin (Seventh of the Adventures of Marguerite), D.....1000
12—11. Crossed Wires (An Episode of the H. of H. Series), D.....1000
12—13. The Glory of Youth, D.....4000
12—14. Almost a King, C.....1000
12—15. To the Vile Dust (Fourth of the "Stingaree" Series), D.....2000
12—17. The Secret Message (Eighth of the Ventures of Marguerite), D.....1000
12—18. The Wrong Train Order (An Episode of the H. of H. Series), D.....1000
12—21. The Bandits of Macaroni Mountains, C. 1000
12—22. A Bushranger at Bay (Fifth of the "Stingaree" Series), D. 2000
12—24. The Oriental's Plot (Ninth of the Ventures of Marguerite), D.....1000
12—25. A Boy at the Throttle (An Episode of the H. of H. Series), D.....1000
12—28. The Caretaker's Dilemma, C.....1000
12—29. The Taking of Stingaree (Sixth of the "Stingaree" Series), D.....2000
12—31. The Spy's Ruse (Tenth of the Ventures of Marguerite), D.....1000
1916.
1— 1. At the Risk of Her Life (an Episode of the H. of H. Series), D.....1000

KNICKERBOCKER STAR FEATURES

12—24. Every Girl, D.....3000
12—31. The Mysterious Bride, D.....3000

LUBIN

12— 9. The Ogre and the Girl, D.....3000
12—10. The Stool Pigeon, D.....1000
12—11. Bashful Billie, C.....1000
12—13. The Moment Before Death, D.....1000
12—14. The Great Detective, C.....1000
12—15. The Inner Chamber, D.....3000
12—16. A Thief in the Night, D.....2000
12—17. Sweeter Than Revenge, D.....1000
12—18. An Unwilling Burglar, C.....1000
12—23. Beyond All Is Love, D.....3000
12—25. No Smoking, C.....1000
12—30. The Convict King, D.....3000
1916.
1— 1. A Ready Made Maid, C.....1000

UNIT PROGRAM—LUBIN

12—22. *Heartaches, D.* 4000
12—22. *Otto's Cabaret, C.* 1000
12—29. *Saved from the Harem, D.*.....4000
12—29. *This Isn't the Life, C.*.....1000

MINA

12— 2. The $50,000 Policy, C.....1000
12— 9. 45 Minutes from Nowhere, C., and Why Hubby Grows Bald, Cart..Split reel
12—16. When the Big Show Struck Squeedunck, C. 1000
12—23. The Little Puritan, C.....1000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Selig, Vitagraph, Vita-Unit.
Tuesday—Biograph, Essanay, Kalem, Selig.
Wednesday—Biograph, Essanay, Kalem, Lubin Unit.
Thursday—Essanay, Lubin, Mina.
Friday—Edison, Essanay, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL PROGRAM

Monday—American, Falstaff, Novelty.
Tuesday—Thanhouser, Gaumont (Cart. and Sc.), Beauty.
Wednesday—Reliance, Rialto, or Centaur, and Novelty.
Thursday—Centaur, Falstaff, Mutual Weekly.
Friday—Mustang, American, Club.
Saturday—Clipper (Am.), Thanoplay, or Mustang, and Beauty.
Sunday—Reliance, Casino, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

SELIG

12—11. The Baby and the Leopard, D.....1000
12—13. The Coquette's Awakening, D.....2000
12—14. On the Eagle Trail, D.....1000
12—16. The Golden Spurs, D.....2000
12—18. Jungle Justice, D.....1000
12—20. Perkins' Pep Producer (Sixth of the Chronicles of Bloom Center), C...2000
12—20. Hartney Merwin's Adventure, D.....1000
12—25. The Sacred Tiger of Agra, D.....1000
12—27. The Making of Crooks, D.....3000
1916.
1— 1. The Manicure Girl.....1000

VITAGRAPH

12— 1. A Scandal in Hickville, C.....1000
12— 2. The Conquest of Constantia, Com.-D.1000
12— 3. The Home Cure, C.....1000
12— 4. Cal Marvin's Wife, D.....3000
12— 6. Her Last Flirtation, C.....1000
12— 7. Wasted Lives, D.....3000
12— 8. Sonny Jim's First Love Affair, Com.-D. 1000
12— 9. Sam's Sweetheart, D.....1000
12—10. Roony's Pipe Dream, C.....1000
12—11. Hughey of the Circus, C.....2000
12—13. Benjamin Bunter, Book Agent, Com.-D. 1000
12—14. A Question of Right or Wrong, D..2000
12—15. The Faith of Sonny Jim, Com.-D....1000
12—16. The Flower of the Hills, D.....1000
12—17. The Deceivers, C. 1000
12—18. A Man's Sacrifice, D.....3000
12—20. Levey's Seven Daughters, C.....1000
12—24. Is Christmas a Bore? C.....1000
12—25. The Thirteenth Girl, D.....3000
12—27. He Got Himself a Wife, C.....1000
12—31. By Might of His Right, C.....1000
1916.
1— 1. The Wanderers, D.....3000
1— 8. Tried for His Own Murder, D.....3000

UNIT PROGRAM—VITAGRAPH

12—20. *On Her Wedding Night, D.*.....4000
12—20. *The Patent Food Conveyor, C.*.....1000
12—27. The Making Over of Geoffrey Manning, D. 4000
The Pest Vamooser, C.....1000

VIM

12—31. Ups and Downs, C.....1000
1916.
1— 7. This Way Out, C.....1000
1—14. Chickens, C. 1000
1—21. Frenzied Finance, C.....1000

KRITERION PROGRAM

Re-Releases Week of November 22, 1915.

The Adventurer, D., 2000.....Paragon
Billy Now a Medico, C., 1000.....Santa Barbara
Environment, D., 2000.....Alhambra
A Disappointed Suitor, C., 1000.....Thistle
The Bigot, D., 2000.....Santa Barbara
Oh, Those Kids! C., 1000.....C. K.
Struck Oil, D., 2000.....Monty
Poor Little Rich Man, C., 1000.....Punch
None So Blind, D., 2000.....Trump
Krit Komic Kartoon, Cart., and Making a Great Newspaper, Ed., Split reel.....Pyramid
His Pardner's Sacrifice, D., 2000.....Navajo
The Painted Anarchist, C., 1000.....Alhambra

Re-Releases Week of November 29, 1915.

The Witness, D., 2000.....Paragon
Billy Puts One Over, C., 1000....Santa Babara
Big Hearted John, D., 2000.....Alhambra
Sherlock Boob Detective, C., 1000..Santa Babara
The Keeper of the Flock, D., 2000..Santa Babara
The Unloaded 45, C., 1000.....C. K.
The Western Border, D., 2000.....Monty
Catching a Speeder, C., 1000.....Punch
Father and Son, D., 2000.....Trump
Such a War, C., 1000.....Pyramid
A Mask, a Ring and a Pair of Handcuffs, D. 2000 .....Navajo
Syd, the Bum Detective, C., 1000.....Alhambra

MUTUAL FILM PROGRAM

AMERICAN

11—22. The Key to the Past, D.....2000
11—26. The Bluffers, D.....1000
11—29. The Silver Lining.....2000
12— 3. Spider Barlow Cuts In, C.-D.....1000
12— 6. The Water Carrier of San Juan, D..2000
12—10. A Broken Cloud, D.....1000
12—13. The Solution of the Mystery, D....2000
12—17. In the Sunset Country, D.....2000
12—20. The Clean Up, D.....2000
12—24. Yes or No. D.....1000
12—27. The Tragic Circle, D.....2000
12—31. The Mender, D.....1000

BEAUTY

11—30. Billy Van Deusen and the Merry Widow, C. 1000
12— 4. Making Over Father, C.....1000
12— 7. Pretenses, C. D.....1000
12—11. Nobody's Home, C.....1000
12—14. A Girl, a Guard and a Garret, Com.-D. 1000
12—18. Two Hearts and a Thief, C.....1000
12—21. Making a Man of Johnnie, C.....1000
12—25. That Country Girl, Com.-D.....1000
12—28. Kiddus, Kids and Kiddo, C.....1000
1916.
1— 1. Settled Out of Court, C.....1000

CASINO

11—28. The Widow Wins, C.....1000
12— 5. A Tangle in Hearts, C.....1000
12—12. Curing Cissy, C.....1000
12—19. Cissy's Innocent Wink, C.....1000
12—26. Hunting, C.....1000
1916.
1— 2. Leave It to Cissy, C.....1000

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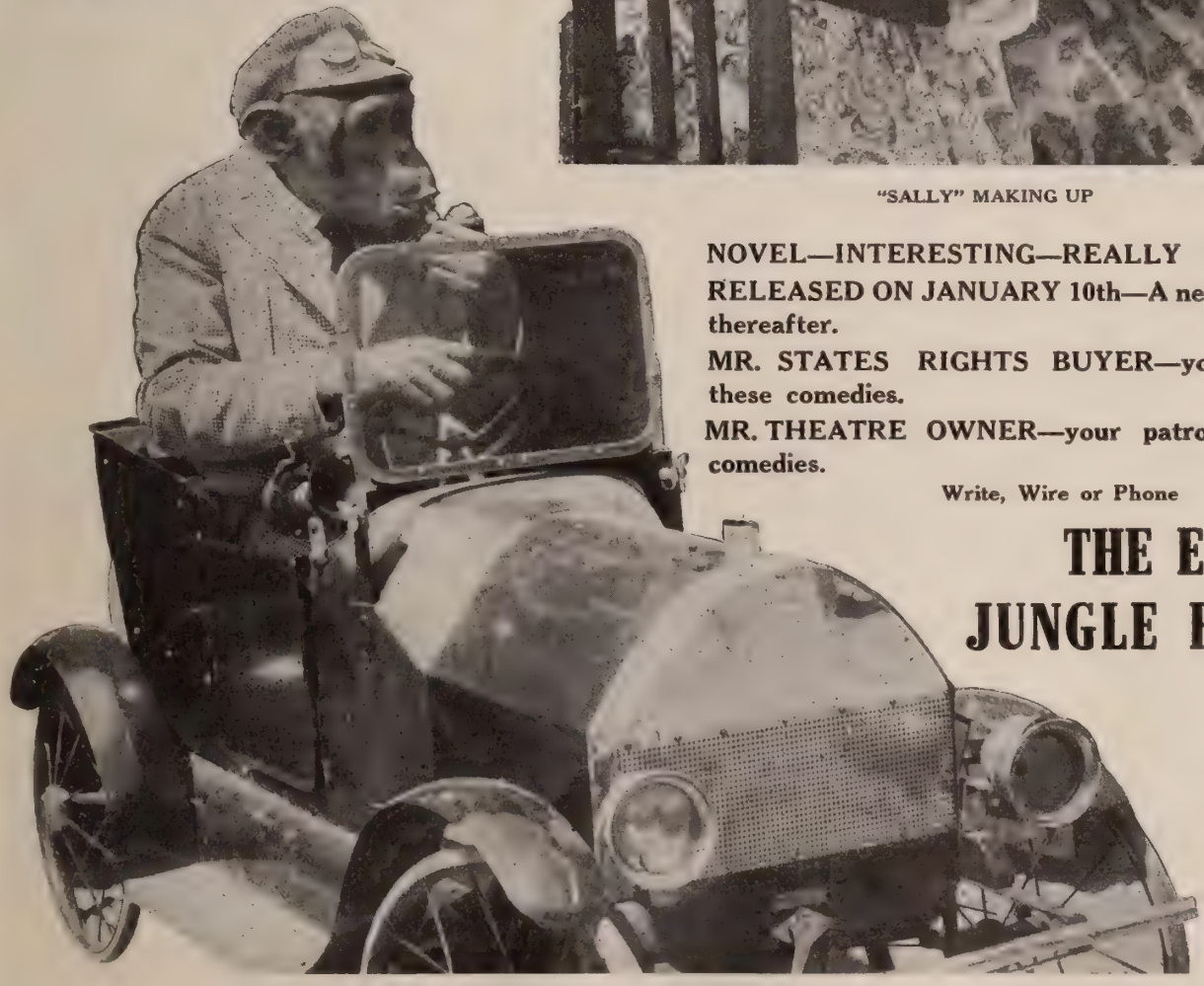
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RELEASE DATES FOR READY REFERENCE

CENTAUR

12— 9. Stanley in Darkest Africa (Animal D.) 2000
12—16. The Arab's Vengeance (Animal D.)..2000
12—23. The Winning of Jess (Animal D.)...2000
12—30. The Terror of the Fold (Animal D.)..2000

CENTAUR STAR FEATURES

12—22. The Mystery of Carter Breene, D....3000

CLIPPER

12—11. Curly, D. 3000
1916.
1— 1. The Wrath of Haddin Towers, D...3000

CUB

12— 3. A Shot Gun Romance, C.....1000
12—10. Doctor Jerry, C.....1000
12—17. The Knockout, C.....1000
12—24. Hearts and Clubs, C.....1000
12—31. Jerry's Revenge, C.....1000

FALSTAFF

12— 9. Clarence Cheats at Croquet, C.....1000
12—13. The Conductor's Classy Champion, C.1000
12—16. Bill Bunks the Bandit, C.....1000
12—20. When William's Whiskers Worked, C.1000
12—23. Toodles, Tom and Trouble, C.....1000
12—27. Una's Useful Uncle, C.....1000
12—30. Foolish Fat Flora, C.....1000

GAUMONT

12— 7. See America First, No. 13, and Keeping Up with the Joneses, Sc. and Cart. .....Split reel
12—14. Seeing America First, No. 14 (Pittsburgh and the Steel Mills), Sc., and Keeping Up with the Joneses, Cart. .....Split reel
12—21. See America First, No. 15, Sc., and Keeping Up with the Joneses, Car. Split reel
12—28. See Aemrica First, No. 16, Sc., and Keeping Up with the Joneses, Cart., Split reel

MUSTANG

12— 3. Broadcloth and Buckskin, C.-D.....2000
12— 4. Film Tempo, C.-D.....3000
12—10. There's Good in the Worst of Us, D..2000
12—17. In the Sunset Country, D.....2000
12—24. The Pitch o' Chance, D.....2000
12—25. Author! Author! Com.-D.....3000
12—31. The Cactus Blossom, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

NOVELTY

12— 8. The Army and Navy Football Game, 1915 1000
12—13. The Book Agent, C.....1000
12—15. A Musical Mix-Up, C.....1000
12—20. The Fiddler 1000
12—22. The Innocent Sandwich Man, C., and Between Lakes and Mountains, Sc. Split reel

RELIANCE

12— 5. The Stab, D.....2000
12— 8. Her Mother's Daughter, D.....3000
12—12. The Wayward Son, D.....2000
12—19. The Bankhurst Mystery, D.....2000
12—26. The Law of Success.....2000
1916.
1— 1. The Law of Success, D.....2000

RIALTO

11—17. The New Adam and Eve, D.....3000
12— 1. Lessons in Love, C.....3000
12—15. The Ace of Death. D.....3000
12—29. A Prince of Yesterday, D.....3000

THANHOUSER

12— 5. The House Party at Carson Manor, D. 1000
12— 7. His Vocation, Circus D.....1000
12—12. Her Confession, D.....1000
12—14. An Innocent Traitor, D.....2000
12—19. The Necklace of Pearls, D.....1000
12—21. Ambition, D. 3000
12—28. The Last Performance, D.....3000

THANOPLAY

11— 6. Mr. Meeson's Will, D.....3000
11—27. The Valkyrie, D.....3000
12—18. His Majesty the King, Com.-D.....3000

VOGUE

12—27. Sammy's Scandalous Schemes, C.....2000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of December 13, 1915.

New Adventures of Wallingford, No. 11, C., 2000 .....Pathe
Climbing Mt. Blanc, Scenic, 1000.....Globe
Ruses, Rhymes, Roughnecks, C., 1000..Phunphilms
Beloved Vagabond, D., 6000.....G. R. Plays
More Deadly Than the Male, C., 1000..Starlight
The Red Circle, No. 1, D., 2000.....Balboa

Week of December 20, 1915.

New Adventures of Wallingford, No. 12, C., 2000 .....Pathe
Animal Movements Analyzed, Col. Ed., and a Tea Plantation (Java), Ed. Split reel .....Photocolor-Globe
Peculiar Patient's Pranks, C., 1000.Phunphilms
The War God's Decree, D., 3000.....Victory
The Board-Bill Dodgers, C., 1000.....Starlight
The Red Circle No. 2, "Pity the Poor," D., 2000 .....Balboa
(Special) 12—24. Life of Our Saviour.....5 reels

Week of December 27, 1915.

New Adventures of Wallingford, No. 13, C., 2000 .....Pathé
Col. Heeza Liar, Nature Faker, Cart., California's Rocky Shores, Col. Sc. (See America First) Split reel.....Photocolor
Lonesome Luke, Social Gangster, C., and Where the Trees Are Stone (See America First) Sc., Split reel.....Phunphilms
Chasing 'em Out in the Open, C., 1000..Starlight
The Red Circle, No. 3, "Twenty Years Ago," D, 2000.....Balboa

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

11—24. The Trap that Failed, D.....1000
12— 9. The Sacrifice of J. Jonathan Gray, D..3000
12—16. Col. Steele, Master Gambler, Com. D..1000
12—30. Babbling Tongues, D.....1000
1916.
1— 2. The Honor to Die, D.....3000

BISON

11—13. What the River Foretold, D.....3000
11—20. The Heart of a Tigress, D.....3000
11—27. A Desperate Leap, D.....2000
12— 4. The Connecting Link, West.-D.....2000
12—11. The Lion's Ward, Animal D.....3000
12—18. His Real Character, W. D.....2000
12—25. When Rogues Fall Out, D.....3000
1916.
1— 1. The Dawn Road, D.....2000

BROADWAY UNIVERSAL FEATURES

11—15. Colorado, D. 5000
11—22. My Old Dutch, D.....5000
11—29. The Supreme Test, D.....1000
12— 6. The White Scar, D.....5000
12—13. The Primrose Path, D.....5000
12—20. "Father and the Boys," Com.-D.....5000
12—27. The Nature Man or a Struggle for Existence, D. 5000

GOLD SEAL

11—16. Manna, D. 2000
11—23. In Search of a Wife, D.....2000
11—30. The Phantom Fortune, D.....3000
12— 7. Idols of Clay, D.....3000
12—14. Lord John in New York (Adventure No. 1 of Lord John's Journal), D.4000
12—21. "Christmas Memories," D.....3000
12—28. As the Shadows Fall, D.....2000

IMP

11—16. Bill's Plumber and Plumber's Bill, C..1000
11—19. Blood Heritage, D. 3000
11—23. When Willie Went Wild, C.....1000
11—26. Man or Money? D.....3000
11—30. Safety First and Last, C.....1000
12— 7. Slim, Fat or Medium, C.....1000
12—10. The Little Lady Across the Way, Com. D. 2000
12—14. Almost a Papa, C.....1000
12—17. The Vacuum Test, D.....1000
12—21. When Love Laughs, C.....1000
12—31. A Tribute to Mother, D.....2000

JOKER

10—16. A Millionaire for a Minute, C.....1000
10—23. Pete's Awful Crime, C.....1000
10—30. A Day at Midland Beach, C.....1000
11— 6. His 20th Century Susie, C.....1000
11—20. Chills and Chicken, C.....1000
11—27. Dad's Awful Crime, C.....1000
12— 4. Title Not Yet Decided.
12—11. Slightly Mistaken, C.....1000
12—18. Title Not Reported.....
1916.
1— 1. Lemonade Aids Cupid, C.....1000

LAEMMLE

11—14. The Masked Substitute, D.....2000
11—25. The Mayor's Decision, D.....3000
11—28. Inside Facts, D.....1000
12— 2. Gilded Youth, D.....3000
12— 3. The Devil and Idle Hands, D.....1000
12— 5. Does It End Right? D.....1000
12—16. The Bride of Nancy Lee, D.....2000
12—18. The Water Clue, D.....1000
12—22. The Great Fear, D.....1000
12—23. One Hundred Years Ago, D.....2000
12—28. The Evil of Suspicion, D.....1000
12—30. The Little Upstart, D.....3000

L-KO

11—17. Disguised but Discovered, C.....1000
11—21. Ready for Reno, C.....1000
11—24. Stolen Hearts and Nickels, C.....2000
12— 1. Lizzie's Watery Grave, C.....1000
12— 5. A Saphead's Revenge, C.....1000
12— 8. Sin on the Sabbath, C.....2000
12—12. Lizzie's Shattered Dreams, C.....1000
12—15. Blackmail in a Hospital, C.....1000
12—19. The Doomed Groom, C.....1000
12—22. From Beanery to Billions, C.....2000
12—26. Greed and Gasoline, C.....1000
12—29. A Scandal at Sea, C.....1000
1916.
1— 2. Pants and Petticoats, C.....1000

NESTOR

11—15. A Looney Love Affair, C.....1000
11—19. Wanted, A Leading Lady, C.....1000
11—22. When Father Was the Goat, C.....1000
11—26. Saved by a Skirt, C.....1000
11—29. Operating on Cupid, C.....1000
12— 6. Their Quiet Honeymoon, C.....1000
12—10. Keeping It Dark, C.....1000
12—13. Her Speedy Affair, C.....1000
12—17. Where the Heather Blooms, C.....2000
12—20. Love and a Savage, C.....1000
12—25. When Three Is a Crowd.....1000
12—27. Some Chaperone, C.....1000
12—31. Flivver's Terrible Past, C.....1000

POWERS

11—25. Kidnapping the King's Kids, C.....1000
11—27. The Mirror of Justice, D.....1000
12— 2. The Three Jeanettes, Vaud., and The Life of the Salamander, Ed..Split reel
12— 3. His Good Name, D.....2000
12— 9. The Frolic of the Marionettes, and Nature's Monstrosities, Vaud. and Ed. .....Split reel
12—23. Howard's Monarchs of the American Forest, Vaud., and Wild Bird Life, Ed. .....Split reel
12—25. Uncle Sam at Work, No. 1.....1000
1916.
1— 1. Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin").....1000

REX

11— 7. Such a Princess, Juv. D.....3000
11— 9. The Parson of Pine Mountain, D.....1000
11—13. The Circus, C.....1000
11—14. Liquid Dynamite, D.....1000
11—18. The Ring of Destiny, West.-D.....2000
11—21. The Mystery of the Locked Room, D.3000
11—28. The Kingdom of Nosey Land, D.....3000
12— 5. Under a Shadow, D.....2000
12—10. The Power of Fascination, D.....1000
12—12. Juror Number Seven, D.....2000
12—19. The Bachelor's Christmas, D.....3000
12—24. The Terrible Truth, D.....1000
12—26. Stronger than Death, D.....2000

VICTOR

10—27. A Life at Stake, W. D.....2000
11—12. Promissory Notes, D (A Story of Real Life, No. 1).....1000
11—17. Lil' Nor' Wester, Sea Coast, D.....3000
12— 1. He Was Only a Bathing Suit Salesman, C. 3000
12— 8. The Awakening of Patsy, D.....1000
12—15. The Widow's Secret, D.....2000
12—24. "The Tale of the C," Com.-D.....3000
12—29. Father's Child, C.....3000

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FEATURE RELEASES—CURRENT AND COMING

FOX FILM CORPORATION

11— 8. The Blindness of Devotion.....5 reels
11—14. A Woman's Past.....5 reels
11—21. The Broken Law.....5 reels
11—28. The Galley Slave.....5 reels
12— 5. The Unfaithful Wife.....5 reels
12—12. Her Mother's Secret.....5 reels
12—19. A Soldier's Oath.....5 reels
12—26. Destruction.....5 reels
1916.
1— 2. Green-Eyed Monster.....5 reels
1— 9. A Parisian Romance.....5 reels
1—16. The Fourth Estate.....5 reels
1—23. The Serpent.....5 reels
1—30. The Ruling Passion.....5 reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE

11— 3. The Sentimental Lady.....5 reels
11—17. The Politicians.....5 reels
12— 1. Canavan.....5 reels
12—15. Bondwomen.....5 reels

EDISON

10—13. The Magic Skin.....5 reels
11—10. Children of Eve.....5 reels
12—8. The Destroying Angel.....5 reels

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION

10—11. Emmy of Stork's Nest (Mary Miles Minter).....5 reels
11—15. The Woman Pays (Valli Valli).....5 reels
12— 6. A Yellow Streak (Lionel Barrymore and Irene Howley).....5 reels

POPULAR PLAYS & PLAYERS

10— 4. The Song of the Wage Slave (Edmund Breese).....5 reels
10—25. My Madonna (Mme. Petrova).....5 reels
11—29. Barbara Frietchie (Mary Miles Minter).....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

10—18. The Final Judgment (Ethel Barrymore).....5 reels
11— 1. Her Reckoning, or Tables Turned (Emmy Wehlen).....5 reels
11—22. One Million Dollars (William Faversham).....5 reels
12—13. The House of Tears (Emily Stevens).....5 reels
12—27. Black Fear (Grace Elliston).....5 reels

QUALITY PICTURES

11— 8. Pennington's Choice (Francis X. Bushman and Marguerite Snow).5 reels
12—20. Rosemary (Marguerite Snow).....5 reels

MUTUAL MASTERPICTURES

42. The Brink (*N. Y. Motion*).....4 reels
43. The Miracle of Life (*American*).....4 reels
44. His Wife (*Thanhouser*).....4 reels
45. The Seventh Noon (*Mutual*).....4 reels
46. The End of the Road (*American*).....5 reels
47. Inspiration (*Thanhouser*).....5 reels
48. The Strife Eternal (*Mutual*).....5 reels
49. The Forbidden Adventure (*Mutual*)...5 reels
50. The Buzzard's Shadow (*American*).....5 reels
51. The Mill on the Floss (*Thanhouser*)...5 reels
52. The Painted Soul (*Mutual*).....5 reels
53. The Deathlock.....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

11—15. Bella Donna, D.....5 reels
11—29. The Prince and the Pauper.....5 reels
12—23. Denman Thompson's Old Homestead.....5 reels
12—27. Lydia Gilmore.....5 reels
12—30. Nearly a King.....5 reels
1916.
1— 3. The Foundling.....5 reels
1—10. Mice and Men.....5 reels
1—20. Miss Jinny.....5 reels
1—24. My Lady Incog.....5 reels

JESSE LASKY COMPANY

11—18. Armstrong's Wife.....5 reels
11—22. Chimmie Fadden Out West, C.....4 reels
12— 2. Mr. Grex of Monte Carlo.....5 reels
12— 9. The Unknown.....5 reels
12—13. The Cheat.....5 reels
12—20. The Immigrant.....5 reels
1916.
1— 6. Temptation.....5 reels
1—17. The Ragamuffin.....5 reels
1—27. The Golden Chance.....5 reels

MOROSCO PHOTOPLAY COMPANY

12— 6. "Jane".....5 reels
1916.
1—12. Tongues of Men.....5 reels

PALLAS

11—25. A Gentleman from Indiana, D.....5 reels
12—16. The Reform Candidate.....5 reels
1916.
1—31. The Call of the Clumberlands.....5 reels

TRIANGLE FILM CORPORATION

KAY-BEE-INCE PRODUCTIONS

12— 5. The Golden Claw (Bessie Barriscale).....5 reels
12—12. Aloha Joe (Willard Mack).....5 reels
12—19. The Winged Idol (Katherine Kaelred).....5 reels
12—26. The Edge of the Abyss (Mary Boland, Frank Mills, Willard Mack).5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

12— 5. Double Trouble (Douglas Fairbanks).5 reels
12—12. The Lily and the Rose (Lillian Gish).....5 reels
12—19.—Jordan Is a Hard Road (Dorothy Gish and Frank Campeau).....5 reels
12—26. The Penitentes (Orrin Johnson)....5 reels

KEYSTONE-SENNETT PRODUCTIONS

12— 5. The Best of Enemies (Weber & Fields).....2 reels
12— 5. A Janitor's Wife's Temptation....2 reels
12—12. The Village Scandal (Raymond Hitchock and Roscoe Arbuckle..2 reels
12—12. The Great Vacuum Robbery.....2 reels
12—19. Fatty and the Broadway Stars (Roscoe Arbuckle).....2 reels
12—19. Crooked to the End (Fred Mace)...2 reels
12—26. A Submarine Pirate (Sid Chaplin)..4 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH

11— 1. The Turn of the Road.....5 parts
11—15. Heights of Hazard.....5 parts
11—29. The Caveman.....5 parts
12—13. The Price for Folly.....5 parts
12—27. What Happened to Father.....5 parts

LUBIN

11—22. The Nation's Peril.....5 parts
12— 6. The Man's Making.....5 parts
12—20. The Great Divide.....5 parts

SELIG

10—18. A Black Sheep.....5 parts
11—15. Sweet Alyssum.....5 parts
12—13. I'm Glad My Boy Grew Up to Be a Soldier.....5 parts

ESSANAY

11— 1. The Crimson Wing.....6 parts
11— 8. The Raven.....5 parts
12— 6. The Alster Case.....5 parts
12—20. A Daughter of the City.....5 parts

WORLD FILM CORPORATION

BRADY

11—29. The Sins of Society.....5 reels
12—27. Over Night.....5 reels

CALIFORNIA

10—25. Salvation Nell.....5 reels

EQUITABLE

11— 1. The Better Woman.....5 reels
11— 8. Should a Wife Forgive.....5 reels
11—15. The Cowardly Way.....5 reels
11—22. A Daughter of the Sea.....5 reels
11—29. Not Guilty.....5 reels
12— 6. The Warning.....5 reels
12—13. The Labyrinth.....5 reels
12—20. Sealed Lips.....5 reels
12—27. The Dragon.....5 reels

FROHMAN

11—12. Body and Soul.....5 reels

HARRIS

11— 8. Hearts of Men.....5 reels

SHUBERT

11— 1. Bought.....5 reels
11—15. A Butterfly on the Wheel.....5 reels
12— 6. The Gray Mask.....5 reels
12—13. The Siren's Song.....5 reels
12—20. Camille.....5 reels

FEATURES FOR STATE RIGHTS

ALL FEATURES BOOKING AGENCY

Right Off the Bat.....5 reels

CONTINENTAL PHOTOPLAY CORPORATION

Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

The Melting Pot.....5 reels
The Whirl of Life (The Castles)...6 parts

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs.....4 parts
Liberty Hall.....3 parts
The Black Spot.....4 reels
Victoria Cross.....4 reels
O-18.....4 reels

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks.....5 reels

GREAT NORTHERN FILM COMPANY

Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels
A Woman's Honor.....4 reels

HANOVER FILMS

Dec.—Marvellous Maciste.....5 parts

ITALA FILM COMPANY

Cabiria.....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent.....3 parts

IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession.....5 reels
Nov.—The Concealed Truth.....5 reels

K. & R. COMPANY

July—Silver Threads Among the Gold.....5 reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle.....5 reels

LINICK AND MELCHIOR

Was She to Blame? (*Elm Features*) 5 parts

F. O. NIELSEN

Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Thorns of Passion.....4 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

OCEAN FILM CORPORATION

Nov.—Life Without a Soul.....5 parts

PHOTODRAMA COMPANY

How Molly Made Good.....6 reels

PHOTOPLAY RELEASING COMPANY

Aug.—Sarah Bernhardt at Home.....2 parts

PROHIBITION FILM CORPORATION

Prohibition.....5 parts

REELPLAYS CORPORATION

The Cowpuncher.....8 reels

STANDARD NEWSFILM, INC.

Are We Ready?.....4 reels

STERLING CAMERA & FILM CO.

Land o' the Lost.....5 reels
The Game of Three.....5 reels

SUN PHOTOPLAY CO., Inc.

The Princess of India.....5 reels

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5 Parts

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"The picture draws forth tears and smiles alternately and is of real appeal."—Motion Picture News.

"This picture should prove a great favorite. 'The Waif' is a film that will sell."—Motion Picture Mail.

"Excellent in all respects. It is well staged and Master Roubert acts with a conviction and sureness that will hold an audience from beginning to end." — The Morning Telegraph.

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AURORA FILM PLAYS CORPORATION

1476 BROADWAY PHONE BRYANT 9676 NEW YORK CITY

Triangle Productions

For Week of December 26th

The continuation of TRIANGLE Quality week after week, the upholding of TRIANGLE ideas month after month, and the consistent production of motion picture plays so far above the average that comparison is impossible is now assured. A word about the plays to be released for the week of December 26th may still further emphasize this point.

First there is "The Edge of the Abyss" which gives Mary Boland, the popular Broadway actress, her first opportunity on the screen. An especially strong play of modern appeal, a gripping story of intense interest combine into a particularly entertaining drama. Every woman will want to see this play of a vital domestic problem—and see it again.

Then "The Penitents," with Orrin Johnson in the title role, is another play of a distinctly new type based on the fanaticism of a queer religious sect who flourished in Mexico in the seventeenth century. Marvelous scenic effects, wonderful acting and a tense story combine to give this play the strongest pull.

And as for the Keystones, the first, "A Submarine Pirate," featuring Syd Chaplin of the famous Chaplin family, is a four reeler which the New York press declared to be the very best Keystone ever produced. The Navy Department permitted the use of a U. S. Government Submarine, and after witnessing the picture decided to use it for recruiting purposes. "The Hunt" with Ford Sterling, the other Keystone, furnishes more than its share of laughter with its swift moving merrimaking, and completes a week of exceptional excellence.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

"The Submarine Pirate"
will Increase Box Office Returns

Increased box office returns are assured with such a feature as "A Submarine Pirate" on any house program. In addition to the well-known Keystone Quality, here we have a roaring, tearing four-reeler that will simply drag an audience into the theatre.

"The Submarine Pirate" is so good that the U. S. Navy Department wants a copy of it. It is so good that you can thank your lucky stars that it is yours for these days. The New York press is a unit in its praise:

"Shudders and laughs close together run into one long tremor—that's the effect of seeing 'A Submarine Pirate.' Its melodrama is so funny that one can't merely thrill, and its comedy is so exciting that one can't merely laugh."—*N. Y. Sun.*

"The new Triangle-Keystone Comedy, 'A Submarine Pirate,' is one of the most amusing films of the season. It is thrilling as well for it sets a new limit in stunts."—*N. Y. Tribune.*

"'A Submarine Pirate' is one of the funniest comedies shown here in many a day."—*N. Y. Press.*

"'A Submarine Pirate' is one of the best comedies Mack Sennett has ever produced."—*Philadelphia Ledger.*

"A sensational film, 'A Submarine Pirate,' is the chief attraction at the Knickerbocker Theatre this week."—*N. Y. Evening Post.*

These are the kind of comments this wonderful picture has secured. Many others of equally glowing praise have appeared in the other New York, Philadelphia and Chicago papers. When "A Submarine Pirate" was shown at the Knickerbocker Theatre during the week of December 12th for the second time the criticisms were as pleasing as at first.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

This Is What An Exhibitor Says of One of Our Features

M. J. KRAMER, PRES. MAURICE L. FLEISCHMAN, TREAS. CHAS. A. GOLDREYER SEC

Big Three Amusement Corporation

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7th Avenue & 131st St.

NEW THEATRE
Rockaway Beach

EMPIRE THEATRE
Arverne, L. I.

New York, Dec. 7th, 1915

Mr. J. Partridge,
New York Branch Manager,
c/o V-L-S-E, Inc.

My dear Mr. Partridge:

While you did not request us to comment on the feature, "A Nations's Peril," which we showed Sunday at our Majestic Theatre, we wish to state that we are really compelled to say a word or two in appreciation of the tremendous outburst of applause, and the approval of this great production by the public. As far as Box Office success, it was the biggest in the history of the house.

We are using the best features the market produces, and consider your, "A Nation's Peril"--"THE ONE BEST BET." Give us a few more like them.

With best wishes,
we remain

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LUBIN

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THE GREAT DIVIDE

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RELEASED DEC. 20TH

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and other eminent Vitagraph Stars

and

"WHEN HOLLIGAN AND DOOLIGAN RAN FOR MAYOR"—Comedy
Produced by Wally Van
Presenting Hughey Mack, William Shea, Kate Price,
Donald MacBride and others

REGULAR RELEASES

"HE GOT HIMSELF A WIFE"—Comedy, Monday, Dec. 27
Dick has to have a wife to clinch a $5,000 job. After an exciting experience with a school teachers' convention and a thrilling chase, he eludes the most strenuous one and marries the right one. Featuring Webster Campbell and MARY ANDERSON.

"BY MIGHT OF HIS 'RIGHT'"—Comedy, Friday, Dec. 31
Henry puts one over on wifie's boasting Big Brother and has a good laugh all to himself. Featuring MR. and MRS. SIDNEY DREW and DONALD MacBRIDE.

"THE WANDERERS"—Three Part Drama
Broadway Star Feature Saturday, January 1
The wandering blacksmith strikes it rich. He marries his former sweetheart and finds he has reached the end of the trail and the beginning of happiness. An all-star Western Vitagraph cast.

At least the policy established by Vitagraph of "Seeing them on the screen" has had its results. The exhibitor profits many fold by this policy, as it is not necessary for him to accept any subject that does not come up to his expectations.

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Broadway Star Features are the best three reelers in the world.

"THE WANDERERS" is a story full of heart throbs

A story of the West, a story of love, thwarped with danger.

Produced in the famous Western Vitagraph Studios

This heart drama features William Duncan, George Holt, Mary Ruby

And other eminent Vitagraph Stars.

Story :

Clem, a wandering blacksmith, lands in a rough mining camp and in gratitute for saving him from a beating at the hands of the camp bully, an old miner gives Clem some apparently worthless oil shares. These later boom when a big gusher is struck and Clem finds himself a rich man. A former sweetheart turns out to be his partner's sister, and when the bully meets his just deserts in Devil's Swamp, the Wanderer marries and settles down.

The release date of this startling three reel feature

Is Saturday, January 1st.

Stories of this type make Broadway Star Features

The best three reelers in the world.

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"By their works ye shall judge them"

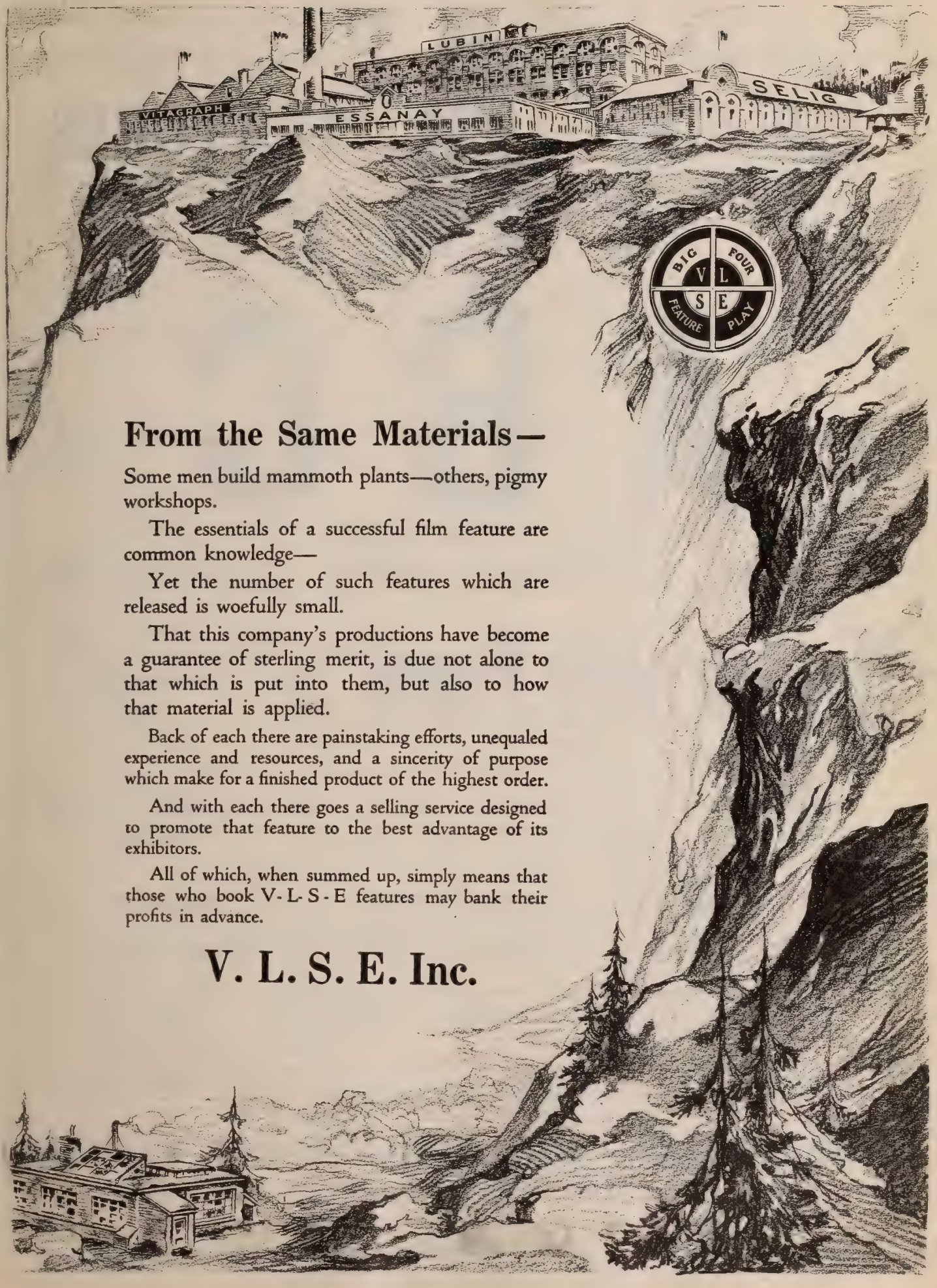
THE JUGGERNAUT
THE ISLAND OF REGENERATION
HEARTS AND THE HIGHWAY
THE SINS OF THE MOTHERS
CROOKY
THE CHALICE OF COURAGE
THE WHEELS OF JUSTICE
MORTMAIN
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THE MAN WHO COULDN'T BEAT GOD
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A PRICE FOR FOLLY

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Coming Blue Ribbon Features of Importance

WHAT HAPPENED TO FATHER—Featuring Frank Daniels
THOU ART THE MAN—Featuring Joseph Kilgour and Virginia Pearson
MY LADY'S SLIPPER—Featuring Anita Stewart and Earle Williams
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From the Same Materials—

Some men build mammoth plants—others, pigmy workshops.

The essentials of a successful film feature are common knowledge—

Yet the number of such features which are released is woefully small.

That this company's productions have become a guarantee of sterling merit, is due not alone to that which is put into them, but also to how that material is applied.

Back of each there are painstaking efforts, unequaled experience and resources, and a sincerity of purpose which make for a finished product of the highest order.

And with each there goes a selling service designed to promote that feature to the best advantage of its exhibitors.

All of which, when summed up, simply means that those who book V-L-S-E features may bank their profits in advance.

V. L. S. E. Inc.

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2 "	"	Ramona	"The Gift"	1 "	"	Federal	"Ike Flivvers with Ford"
2 "	"	Alhambra	"Close Quarters"	1 "	"	Banner	"Skating on Thin Ice"
2 "	"	Empire	"Let There Be Light"	1 "	"	Deer	"A Peaceful Agitator"

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10,000,000 HAVE READ THE BOOK—50,000,000 WILL WANT TO SEE THE PICTURE. A STORY OF A LONE GIRL'S FIGHT AGAINST THE WOLVES OF THE CITY.

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TELEGRAPH—THE SALAMANDER CREATES A SENSATION.

REVIEW—THE SALAMANDER AS A PHOTOPLAY, A GREAT SUCCESS.

VARIETY—A LARGE EXPENDITURE OF SKILL AND MONEY WAS USED IN PRODUCING THE SALAMANDER.

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A Feature of the kind the Exhibitors Want. Released every month.

Coming in January, "ONE DAY" a Sequel to "THREE WEEKS"

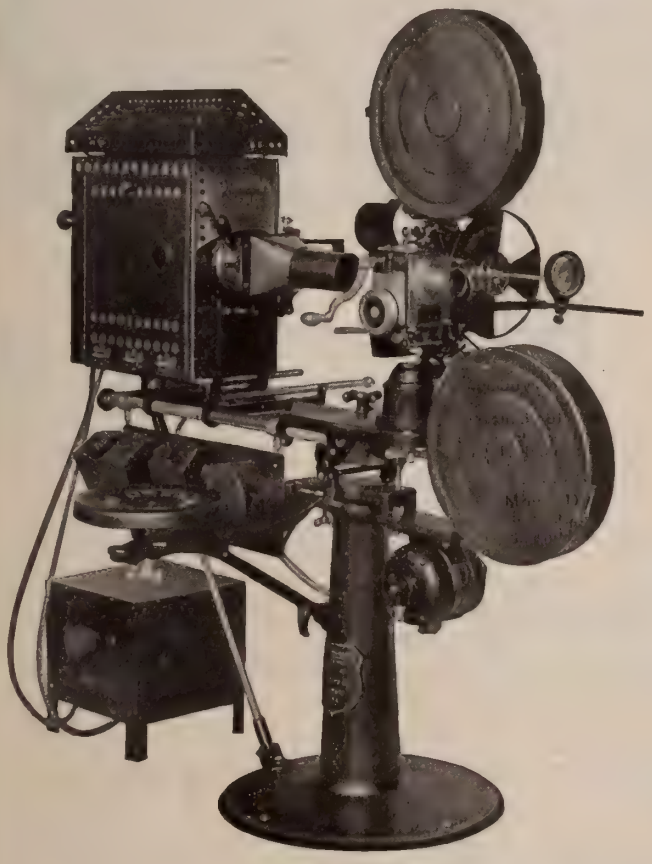
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Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE
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(THE OPERATOR IS IN TROUBLE)



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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

By J. H. Hallberg

41—Do you mean to have it understood that with an alternating current system supplying translating devices such as an electric arc, for instance, there is absolutely no power at the load or at the arc at regular intervals?

Ans.—Yes! Most assuredly. You have learned how with the A. C. system the generator sends out an impulse of current flowing in one direction through the system; then within the fraction of a second, depending upon the number of cycles the generator operates at, there is another impulse flowing through the system and the load in the opposite direction.

You have been told and understand that it is impossible to have any object or force moving or exerting influence in one direction without having the object or force coming to a standstill before it can be moved or exert force in the opposite direction. In other words, there is a period of rest during which no effort or power is produced with each reversal of current.

42—Is it a fact in view of the foregoing answer, that with A. C. the illumination from an arc maintained between two carbons or other electrodes, introduces objectionable flicker?

Ans.—With all electric arcs maintained between two electrodes where the current supply is alternating there is a flicker, the degree of which depends upon the frequency or the number of cycles on the system.

In the early days the designers of generators developed a system producing about 125 cycles. As a matter of fact the number of cycles maintained on the early systems varied between 120 and 140 cycles.

With a frequency as high as 140 or, in fact, between 120 and 140, the interruptions at the arc are so rapid that the eye cannot perceive the change or the dead period.

Later on, the 60 cycle system was developed, and with 60 cycles the arc is still satisfactory for general lighting, because the eye cannot even then perceive the interruptions which would give the impression of a flicker.

It is really not possible to observe the interruptions of an A. C. arc with the naked eye before the frequency drops to 40 cycles. This frequency is about the critical point, because at anything below 40 cycles, the flicker in an ordinary arc appears.

There are, however, commercial systems operating at 33 1/3 cycles, and at 25 cycles, but these are not intended as a general rule for electric lighting, being mostly installed for power transmission purposes.

43—Why is it that an incandescent lamp does not flicker on the lower cycle A. C. systems, at least, why cannot the eye perceive the flicker?

Ans.—With the incandescent lamp the source of light is produced by a glowing body made into the shape of a string like filament Fig. 30. When the filament once becomes heated, due to one A. C. impulse, it is brought up to a very high temperature which makes it incandescent.

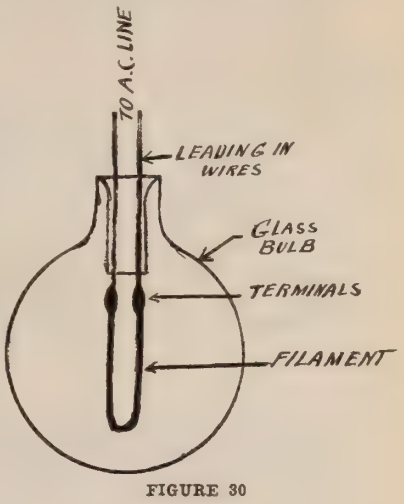


FIGURE 30

You know and understand that if you bring a metallic wire up to such a high temperature that it becomes incandescent or glows it will maintain its glow for quite some time after the heating medium is removed from the wire. If you take an iron poker and put it in the fire it becomes incandescent.

Remove it from the fire and it will still glow. You also know that the larger the object which has been heated, the longer it will maintain its heat and consequently the longer it will remain glowing after discontinuing the source of heat.

In a similar manner when the wire filament within an incandescent lamp has become heated, so that it glows it will maintain the glow or its incandescence until the A. C. has forced an impulse of power in the opposite direction to reheat the filament which is therefore again brought up to the high degree of incandescence it had on the original impulse.

Continual impulses of A. C., first in one direction and

then in the opposite will, therefore, maintain what to the eye appears to be an absolutely constant glow. I dare say, that if proper instruments are applied to measure or project the glow upon a screen it will be found that there is a dip or a variation or what you might call a flicker, even in the incandescent lamp when operating at 40 to 60 cycles.

When operating on 25 cycle systems the flicker from an incandescent lamp due to the comparatively slow reversals of the current is perceptible to the naked eye, because the frequency of heating the filament on 25 cycles is so low that during the instant of reversal, representing the period of no power expended to heat the filament, sufficient time elapses to let the wire cool off, thereby losing illuminating power which the eye can easily percept and observe as flicker.

Strand, Montgomery, Ala., Up-To-Date Southern Theatre

Blue and Buff Color Scheme, Carried Out in Lobby and Auditorium, Makes For Attractive Appearance—House Itself Cost About $50,000, Runs Features Exclusively, Music Being Furnished by an Organ and Eight Piece Orchestra



FOYER, EXTERIOR AND INTERIOR OF THE STRAND THEATRE, MONTGOMERY, ALA., A MODERN MOTION PICTURE THEATRE

THE Strand theatre, the latest addition to the amusement field of Montgomery, Ala., is owned by the Strand Amusement Company, of which R. B. Wilby is the manager.

The cost of the Strand, without the land upon which it is built, closely approaches $50,000. It was constructed with the idea of giving Montgomery one of the finest theatres in the South.

The lobby of the Strand is entirely of tile, the same color scheme being used for it as for the interior. The floor of the auditorium is covered with cork tile, which also carried out the blue and buff color scheme, while the walls are in the same colors with a bit of gold added. The wainscoting of the interior is all of blue tile with the vents for the ventilating system in buff.



A Tuesday Morning Scene in the Heart of the New York Film District: Schnier's News-stand, with its Eye-Catching Display of Motion Picture News, at Forty-fifth Street and Broadway

The Strand is furnished fresh air by a sixty-inch blower which gets its supply from a stack leading ten feet above the roof of the building. It is distributed through sheet iron ducts throughout the building. The exhaust system consists of two forty-two-inch fans connected by ducts to openings in the ceiling of the auditorium and by an additional fan which takes air through openings in the wall behind the pipe organ, shown in the accompanying photograph.

Particular emphasis is given to the musical accompaniment to the pictures by the Strand. In addition to a pipe organ an eight-piece orchestra is used. Heavy overtures played by the two in conjunction have become one of the most-talked-of features of the new theatre.

The service of the Strand is made up entirely of features which are supplied through the distributing offices of World, Pathé, Kleine, V-L-S-E, Mutual, and Metro. The house has secured the Triangle franchise for Montgomery, and some of the features now being shown in this theatre will be moved to one of the smaller houses controlled by the Strand Amusement Company.

The mechanical equipment of the Strand consists of a motor-generator, two projection machines, and a day and night screen. Three men are employed in the operating room.

GUNBY BROTHERS DENY SALE OF STUDIOS AND LABORATORIES

GUNBY BROS., INC., wish to correct an impression circulated throughout the trade that they have sold their studio and laboratories at Ridgefield Park, N. J., which is an error as this property is not for sale.

The Charter Features Corporation has leased the Gunby studio for a term of years in which they will continue making pictures of Abraham Lincoln, portrayed by Benjamin Chapin, and which they have been working on for quite some time. This company has no connection with the Gunby laboratories situated in the same building, and any other concern who claims to have rented, leased or bought this studio, or laboratories, is handling the truth in a very careless manner.

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There isn't anything that will draw crowds DAILY like a "Minusa" screen. They show the picture in EXACTLY the same light it was taken.

When the Film Producer makes a picture the lighting is PERFECT and the "Minusa" reproduces this perfect photography. If your pictures are DARK AND CLOUDY the screen is at FAULT, not the film.

ABOVE ALL, "Minusa" screens DO NOT TIRE THE EYES!

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SCREENS "BUILT BY BRAINS"

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by J. H. Hallberg

Who Will Answer All Questions You Send in, No Matter How Simple or How Difficult.

ELIMINATION OF RAINBOWS

R. A. F., Round Mountain, Nev.:—*Would like to ask you a few questions in regard to my light. I have a Pathé Freres machine marked 5,227. For the first reel and sometimes the second reel I have a fine white light.*

After that I get a rainbow on screen and the lower part of picture becomes blurred.

Try as I can I can't get the rainbow out and bring my picture back to the right focus. Front lens is marked 5 inches E. F. and I throw the picture fifty feet. Any information on this subject will be highly appreciated.

ANSWER.—Your question has had my careful consideration but unfortunately the information given is not sufficient upon which to base a complete reply.

The fact that you have proper illumination during the first and sometimes during the second reel indicates that under normal conditions, everything operates satisfactorily.

You know that the only change within the lamp-house as you continue to operate the arc is that the carbons are constantly being consumed. This, of course, changes the position of the upper and lower carbon holders relative to each other, and if your carbons are not trimmed in perfect alignment it will, of course, also change the relative back and forward position of the carbons, and at the same time change the distance between the arc and the condensing lenses.

Your complaint concerns the lower part of your picture on the screen which you say becomes blurred or discolored. Judging by the complaint I should say that if you would lower your arc lamp slightly so as to bring the arc lower, relative to the condensing lenses, then the spot of light on the aperture of your machine would be slightly elevated, which ought to do away with the blurring and discoloration of light at the bottom of your screen.

You may try to make your spot a little larger by moving the lamp forward from 1/16 inch to ⅛ inch at the time your trouble appears, if it should not be sufficient to lower the lamp as I have mentioned.

I believe your whole trouble is in the adjustment of your arc relative to the condensing lenses and the above suggestions should overcome your trouble.

The 5 inch E. F. lens at the distance of 50 feet makes a comparatively small picture, not much over 7 x 9 feet, but the focus of the lens should have nothing to do with the rainbow effect on your screen, as this is entirely a matter of position and control of your arc.

If you desire further information kindly answer the following questions and the information will be given:

First.—Do you use alternating or direct current?

Second.—State voltate as well as cycles if alternating.

Third.—What means do you use for controlling the current at the arc? That is, do you have a rheostat, or if alternating, do you use some form of transformer or choke coil? In any case, state the make, size and style you are using.

Fourth.—If you generate your own electric current by a small plant, give details and state what is marked on the name plate of the generator.

Fifth.—Give details as to make, size and style of carbons which you are using.

Sixth.—If you are using a special screen, please give information as to the make, style and finish.

CONNECTING TRANSFORMERS IN SERIES ON 220-VOLT CIRCUIT

C. K., Brooklyn, N. Y.—*Can in case of emergency two 110 volt transformers be hooked in series and used on a 220 volt circuit? When I get a short on secondary what blows booth fuses? On one occasion when working a Power's inductor, 208 volts, a short in lamp blew meter fuses, why? Thank you for an early answer.*

Ans.—If you possess two 110 volt Hallberg Standard type A. C. electric economizers, which are transformers with absolutely separate primary and secondary windings, it is possible to connect these in series on a 220 volt circuit in three different manners as shown in the accompanying illustrations.

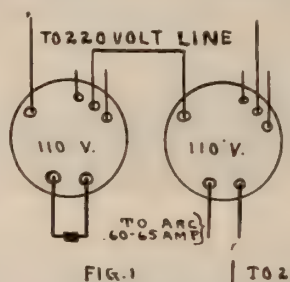


FIG. 1

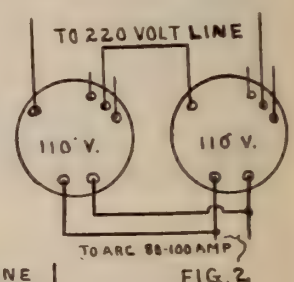


FIG. 2

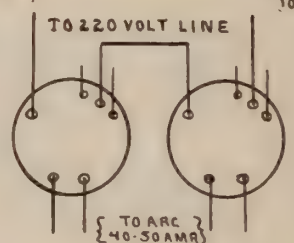


FIG. 3

Referring to Fig. 1 the line or primary windings are connected in series across the 220 volt supply circuit. Please note that the secondary windings of economizer No. 1 are short circuited, but the secondary windings of economizers No. 2 are to be connected to the carbons. With this combination it is possible to secure for a short time, that is for intermittent work, between 60 and 65 amperes at the arc. This particular connection should not be used for all day runs, but in case of an emergency for an hour or two at the time, there would be no harm to the equipment.

Fig. 2 illustrates another way to connect two separate 110 volt economizers, but in this instance both secondary windings are connected to the circuit which feeds the arc lamps, and with this connection it is possible to get between 80 and 100 amperes at the arc indefinitely for continuous service.

Fig. 3 illustrates another method of connecting two 110 volt Hallberg A. C. economizers on 220 volt line. With this form of connection it is possible to operate one arc on economizer No. 1 and another arc on economizer No. 2, at the same time securing between 40 and 50 amperes at each arc. If one lamp is cut out with the connections as shown in Fig. 3 by operating the switch or separating the carbons it would be possible to secure only about 30 amperes on the remaining arc.

Other style transformers constructed on the same basic principle as the Hallberg A. C. economizer can be similarly connected, but in other types where the secondary and primary windings are interconnected, such as in auto-transformers, the same ad-

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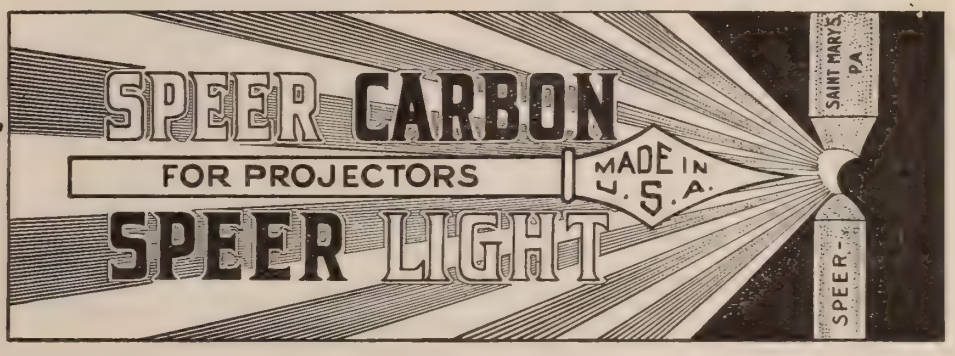
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vantage of connection cannot in all instances be obtained so that the rule given above for the A. C. Hallberg economizer does not hold good for all kinds of compensarcs, compensators and similar devices.

With Hallberg A. C. economizer it is possible to put the carbons together and not below the fuse on the line, providing the fuses of 35 ampere capacity for 110 volts and about 15 to 20 ampere capacity for 220 volts. With any of these devices, however, the fuse may blow if it is of *just the capacity required for the transformer when operating normally,* because with the short circuited arc there will be an increase in the ampere flow on the line. This increase varies for different makes and types of transformers.

I believe that on the Powers' inductor for 110 volts, if the carbons are short circuited when the switch is on the high notch it will blow a 40 ampere line fuse, and on 220 volts it will blow a 20 ampere line fuse, if the short circuit at the arc is left long enough. The remedy is to use a fuse of 5 ampere higher capacity if you anticipate continual prolonged short circuits.

Under normal conditions, however, these fuses should last as a short circuit is an unexpected and unnecessary occurrence in a well managed projector equipment.

USING 5/8-INCH CARBONS IN CONJUNCTION WITH 3/4-INCH CARBONS

W. P. H., Nunda, N. Y.:—*I note and thank you very much for your answer to my question in the December 11 issue of the "News" and I wish to bother you once more for information.*

You have advised me to use 3/4 inch carbons and as I have on hand a goodly supply of 5/8 inch carbons I would thank you to advise if I could not manage to use these in connection with the 3/4 inch if the small carbon should be used below or above.

ANSWER.—In view of the fact that you have a large stock of 5/8 inch cored carbons, if they are of good quality, I suggest that you use them for the time being if you want to, by placing them in the upper carbon holder, putting the 3/4 inch carbon below.

Experience proves that with A. C. the lower carbon has to stand the greater abuse. This is just the opposite to the effect with D. C. where the upper positive carbon has to stand considerably more heat than the lower negative.

If you find that the 5/8 inch carbons should not stand up as well as you want it to, then I would advise that you reduce the amperes somewhat on your Edison transformer by changing the adjustment provided for the purpose.

BAIRD MACHINE PROVIDED WITH RELEASE FOR MOTOR DRIVE WHEN OPERATED BY HAND

IN the last week's description of the Edison Super-Kinetoscope, reference was made to the roller clutch, which disengages the motor drive from the machine whenever it is cranked by hand, so as to make it unnecessary to throw off the belt from the motor, as in other make machines.

The manufacturers af the Baird machine advise that the Baird projector is provided with means for disengaging the motor drive from the mechanism when cranking the machine by hand. The statement should have been made that "on the Edison machine the roller clutch works *automatically,* that is, it disengages itself the moment hand power is applied at the crank or whenever the machine is cranked by hand at a higher rate of speed than that at which the motor would drive it."

The Baird projector is provided with a device operated by a lever immediately under the lower magazine, which tilts the entire motor suspension so that the belt between the motor speed controlling device and the mechanism can be slackened allowing the mechanism to be turned freely by hand.



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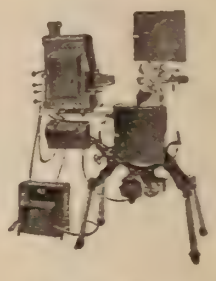
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Building and Furnishings

Edited by Nathan Myers

What Must Be Considered in Building a Balcony

No Other Part of the House Can Be as Expensive to Build if Manager and Architect Fail to Exercise Care—One Country Architect Had Planned to Put in Eighteen Posts Before Consulting a Specialist, Who Designed It for Support with Four Pillars.

THE balcony of the theatre has at all times been given perhaps greater consideration in the design and construction of the amusement house than any particular part of such buildings, except the stage.

Shall the theatre be built with or without a balcony?

Two and only two questions enter into this important consideration, the non-existence of either will at once cause a negative decision. The first is, does the seating capacity required demand the construction of a balcony?

The architect will at all times seek to obtain a maximum number of seats on the orchestra and ground floor, consistent with proper aisle, lobby and promenade space, which must be in proportion to the people using the floor.

If the accommodation thus obtained is sufficient or almost so, a balcony should not be considered for many reasons that will be obvious from what is hereafter detailed.

However, if the capacity thus acquired is not sufficient, then the construction of one or more upper seating spaces must follow.

The second question is more perplexing. Will the amount of money available permit the provision of such extra upper space, and if so will the extra cost be proportionate to the return that might be obtained? There is no part of the house as expensive to build as the balcony.

Effect on Orchestra of Balcony with Posts

We need not look far into the past, and we still find plenty of examples, where many columns supported the balcony. In this way, while many additional seats were secured in the balcony, a number were rendered useless on the more important floor.

The writer only recently acted as consultant to a country architect where the latter had prepared designs for a theatre having but three hundred seats in the balcony and had supported the same with no less than eighteen columns. As the building was of frame construction, and the cost was very limited, a cantilever system of steel construction could not be considered, but with little extra cost, only four columns were finally put in place. This was done while maintaining the wood construction.

We must, therefore, keep in mind that the first essential consideration is least obstruction to view of all parts of the stage or screen for those patrons in the first floor by any balcony supports.

The next essential is maximum seating to the square foot of balcony constructed, consistent with, as on the first floor, proper passage and space for the public, for in this way will the benefit resulting from this extra cost be measured.

In such seating, it need not be mentioned but that every seat must count for one hundred per cent. value. We have seen only too many balcony and even orchestra seats from which little or nothing could be seen.

Exact Slope to Be Obtained

Let us bear in mind the proper slope of the balcony and its relations to the other levels of the house. This is easily determined. There is no magic about determining it, though from the many errors that are constantly made it would appear that it is either an unfathomable problem or that some designers are guilty of gross carelessness.

There is an exact slope to be obtained. There must neither be more nor less than the desired slope. It is essential that such gradient must be at such an angle that each row of patrons will have a clear view over the heads of all others in front as well as over the top of the front rail or parapet of the balcony; so that the line of sight shall fall on the floor of the stage on a line struck by the asbestos curtain of the proscenium opening where a stage is provided, or to the bottom of the screen where only the latter is installed.

Any lesser slope is a most serious defect. Any greater slope is likewise an error, for it will increase the height of the run of the stairs to the balcony, and consequently the cost.

In any locality governed by building ordinances, the owner will find that the installation of a balcony also requires expensive fire escapes and an increase of alley width unless the fire escapes are on a street frontage. The writer recently built a handsome fireproof amusement building wherein it was found that as many seats would be lost to the first floor as would have been gained by the installation of a balcony.

The balcony would have required seven-feet alleys to both sides of the house, which was located on an interior lot, whereas no alleys were demanded by the building department with only a first floor, since emergency exits were obtained to a rear street for the first floor to one side of the screen platform.

The construction of a modern balcony is of steel cantilever trusses, built to other trusses, supported on but few columns, sometimes as few as two and at times without any columns placed to the seating space of the orchestra.

To these are placed fireproof floors after all the steel work is itself fireproofed. Such construction is of necessity expensive and for that reason is not permitted in many problems.

Where the depth of the balcony will permit, an effective treatment is to divide the space so that various price seats may be sold for the same balcony. Loggia box seats may be provided to the front of the balcony, the next section may be termed family circle seats, and the rear or higher level may be termed balcony seats.

Fewer Top Balconies

In this way the top balcony may be avoided, and it is this top balcony that is largely going out of favor with not only the architect and owner, but largely the public.

This change in sentiment has been brought about largely by the moving picture public, who will not climb the extra flights of stairs for about the same price that is charged for the orchestra seats.

The architectural treatment of the house as seen from the balcony is always the best. The writer never attends a new house but that he will spend the time between the acts on the upper balcony, for from there beauties are revealed not discernible from below.

We may often wonder why some architects spread themselves so deeply on that part of the house seen only by the "gallery gods."

The balcony seats must be provided with some consideration as to the class of people that will use them. Steel, all steel, seems to be the cry this day, caused by the abuse they seem to receive.

Balcony seats get the worst usage. The backs are badly kicked, boys rest their feet on top of the backs and on the arms, and the seating workmen often place the seats so close to the riser that

the edge of the seat is torn by rubbing against the riser each time it is lowered or raised.

The ailsles and the space to the rear of all seating should be spacious, and it is well not to take the minimum demanded by ordinances.

TWO AUDITORIUMS IN THE DUPLEX, DETROIT, GIVE LATECOMERS CHANCE TO SEE ALL OF FEATURE

ON Wednesday evening, December 15, the Duplex theatre, Detroit, officially opened. This house is situated on the East Grand Boulevard, one hundred feet from Woodward, and is owned by the Grand Boulevard Theatre Company, of which the following are the officers:

Fred A. Aldrich, president; J. B. Kennedy, vice-president; Harry Hulbert, treasurer; and Arthur Bergeron, secretary. H. M. Payne is general manager, and Earl Hennessy is house manager. The Duplex contains two auditoriums, each adjoining the other, but divided by a sound-proof wall, and each seating 750 people.

There is a long lobby or foyer which connects both theatres. The one admission admits you to both theatres, which are under the same roof. The Duplex idea originated with Fuller Claflin, architect in the Elks Temple Building, and he is now working on similar theatres for other theatres.

The Duplex idea has been copyrighted by Mr. Claflin. Each theatre has its own stage, its own projection booth, and is a complete theatre. The object of the two auditoriums being this; no matter what time you enter, you can see the feature from the beginning. After the feature once starts, no more people are admitted to that particular auditorium, but are ushered into theatre No. 2 where the shorter reels are shown.

As soon as the feature is completed in theatre No. 1 it starts at No. 2 and then no more people are admitted to theatre No. 2. In this way, the patron sees the feature from the beginning no matter what time he comes in.

Mr. Hennessy has secured first-run rights on V-L-S-E features and Gold Rooster Pathé features. Prices are ten, fifteen and twenty-five, and there are four shows daily, two in the afternoon and two at night. Detroit is the only theatre in the world to have a Duplex theatre. Its success naturally will be watched with considerable interest throughout the country.

THE REGENT, THIRD IN CHAIN OF INDEPENDENT AMUSEMENT COMPANY, MONTREAL, WILL HAVE $18,000 VENTILATING PLANT

THE Independent Amusements Company, of Montreal, of which George Nicholas is managing director, makes a very interesting announcement of the opening of its new house, in Montreal, the Regent. This theatre, which is the third in a chain of high class houses which the company is building, will be opened next month.

It is the finest of the houses built by the Independent company, which also erected the Moulin Rouge, on St. Catherines street, East Montreal, and the Strand, one of the most favored of theatres in the eastern metropolis of Canada.

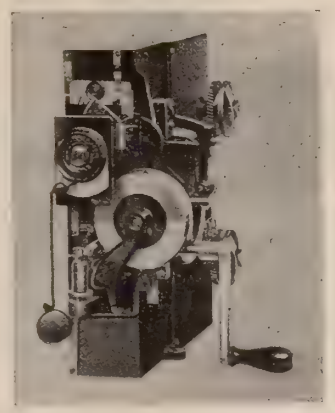
The Regent will seat 1,200 people and includes in its modern appointments a cooling and ventilating plant that has cost over $18,000 to install. This system will keep a 50 degree temperature during the hottest weather in summer and will allow a thorough ventilation during the winter months, with whcih Montreal is lavishly blessed.

The terra cotta front has been carefully handled, so that it has all the appearance of a six-story building, while the giant clock, which is part of an electric automatic sign, hung on the front, is seven feet in diameter, from which the time may be read over a mile away. The Regent is situated at the transfer point of Laurier and Park avenues.

L. W. McCHESNEY IS IN CHARGE OF SALES FORCE FOR EDISON SUPER-KINETOSCOPE

IN our last issue of the "NEWS" at the end of the decription of the Edison Super-Kinetoscope, credit was given to L. C. McChesney, as being in charge of the sales organization.

We wish to correct this statement by advising that L. C. McChesney is in charge of the publicity and L. W. McChesney is in charge of the sales organization.



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PHOTOPLAY THEATRE CONSTRUCTION IN VARIOUS STATES

THE Peerless, a new theatre at 1907 South Broadway, St. Louis, is about completed, and will be ready for business soon. The Peerless will have a seating capacity of 1,000. J. Martin, who is operating the Carroll theatre, at Carroll and Broadway, will be in charge of the new house, although he will continue to run the Carroll also.

Freund Brothers, who built the Peerless, had intended at first to build a neighborhood legitimate theatre on the site of the Peerless, but the popularity of pictures decided them to erect a strictly picture house.

The Cinderella, on Cherokee and Iowa avenues, St. Louis, is soon to have the addition of a new portico in front, as well as two hundred more seats in the already large auditorium. The stage setting is also to be altered to come up to the esthetic taste of Manager Freund.

Fred Wehrenberg, president of the St. Louis Exhibitors' League, and manager of the Best theatre, at Jefferson and Cherokee, is away on his annual hunting trip at High Ridge.

The Cherokee theatre was turned over to a South St. Louis dramatic and dancing entertinment on December 11. Edward Westfield, manager of the house, usually divides his program about equally between dramatic performances and pictures.

Nebraska Exhibitors Buy and Sell

Hillman and Sandlovich have taken over the Alpine, at Lincoln, from D. Eager.

Lembach and Weise have opened a new theatre at Lexington. They had a band give concerts about the streets on opening day and their house was packed.

A force of decorators have been at work on the Besse theatre, giving it a thorough renovating, repainting and redecorating. Manager George Adkins had a large force at work. He has the theatre redecorated twice a year.

D. C. Doyle, owner of the Gem, at Minden, has taken over the Dreamland from Oscar Persons.

The Lyric, a $25,000 house at Fremont, owned by Raitt and Terry, recently burned. They carried $15,000 insurance.

S. E. Gilinsky is planning to build a 700-seating-capacity motion picture theatre at Forty-ninth and Dodge streets, Omaha.

F. N. Dorland, at Peru, has sold the Crystal to A. M. McCommons.

H. H. Dimmitt has bought the Lyric, Wymore, from A. P. Ake.

Alvis Slapicka, of Wilbur, has opened a picture house there called The Chicken Show.

The Lily, a reverse front theatre at Lincoln, has been remodeled by William Burne, who bought it from F. C. Armstrong.

Out of forty motion picture theatres in Omaha, eleven charge ten cents admission, the others five cents.

O. R. Bennett has taken over the new $22,000 Hamilton theatre, Fortieth and Hamilton streets, Omaha, and will remodel the front. There are stores on both sides, and Bennett feels something distinguished looking is needed about the theatre to raise it above its surroundings.

M. Aaronson, manager of the New Star, Sixteenth and Locust streets, Omaha, has installed a new motor generator and Power's 6-A machine complete. He opened the theatre early in December, last year.

On December 1 the Rohlff theatre on Leavenworth street, Omaha, was opened with Maurice Miltenberger as manager and A. A. Watts as owner. The new house seats three hundred people.

New Jersey Has New 1,500-Seat House in Newark

Another playhouse was added to Newark's chain of amusement resorts, with the opening Wednesday, December 15, of the City theatre, in the Roseville section, at the intersection of North Seventh and Orange streets.

The theatre is operated by the E. M. Amusement Company, under the personal management of I. Boyland. It has a seating capacity of 1,500, with spacious orchestra, boxes and balcony. Triangle service has been provided.

The National Theatre Company has awarded to Wells Construction Company, of New York, the general contract for the erection of a brick theatre to be built in the west side of Central avenue, near Bleecker street, Jersey City. Charles E. Horn, the architect, places the cost at $55,186.



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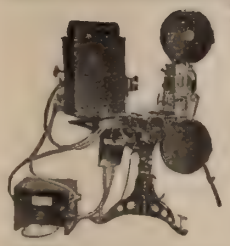
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MOTION PICTURE DIRECTORY COMPANY

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres. If you are building, selling, leasing or renovating, kindly communicate it at once for publication.

CALIFORNIA

THE theatre at Fifth and Los Angeles streets, Los Angeles, formerly known as the Grove, has been re-opened by Silverman and Kramer, who have renamed it the Jewel.

Al. E. Tiede has purchased the Starland theatre at Orange, which has been closed for some time, remodeled it and installed new machines. It was opened during the past week under the name of the Electric.

A contract has been awarded for the construction of a moving picture theatre to be erected for A. F. Werum on Foothill Boulevard, Oakland, at an estimated cost of $18,000. The building will be of brick construction, one story in height.

The Hermosa theatre, at Hermosa Beach, has been closed by C. D. Barlow, and will be reopened as soon as extensive repairs and alterations have been completed.

J. O. Grant, of Beaumont, has taken over the Banning Opera House, at Banning, under a long lease.

The Isis theatre, at Truckee, is now owned and operated by Smith and Bowen.

H. D. Lester has disposed of his airdome at Tulare to Cain and Ferguson, of the Theatre Tulare.

The Gem theatre, at Petaluma, which was recently closed, has been renovated throughout and re-opened by its owner, Taylor Squires.

The Viola theatre, at Hollister, is now being operated under the management of Mrs. M. H. Murray.

Plans are being drawn for a new theatre at Grass Valley to be known as the Pavilion theatre. A. Saxon is the builder.

The Happy Hour theatre, at Grass Valley, has been opened as the Cosy Corner Nickelodeum.

A pleasure pier, with a large moving picture theatre, is to be erected at Ocean Park by Leon Fighiera.

CANADA

There is at present a regular and persistent invigoration of the motion picture business in Ontario. New theatres are opening in almost every city, and houses are re-opening in towns which have long lain dormant. Mr. Clark is opening the Model theatre in Stayner. Henry Moore has opened a house in Westport, and it is rumored that the Crown theatre in Bridgeburg will reopen for business shortly.

This condition is reflected by the activities around the exchanges, many of which state that business was never better.

Toronto is to have another large moving picture theatre, if the plans formulated by several gentlemen are consummated. These men, who are well known in local legal circles, have decided that there is more money in entertaining the people than prosecuting them, and are negotiating for a site on Queen street, west, one of the main thoroughfares in the Canadian city.

It has been learned on good authority that the Crescent theatre, a trim little suburban house in Toronto, will shortly change hands and come under the joint management of a member of the local censor board and another man well known in film circles.

Manager James W. Pilling, of the Orpheum, in Vancouver, who announced last week that he would soon leave for Calgary, has been induced to withdraw his resignation, and will continue in charge of the local house.

CONNECTICUT

John F. Sullivan, of New York, who bought the Park theatre, South Manchester, from James Goldman, the owner, has taken charge of the house.

ILLINOIS

The Savoy motion picture theatre at Suringfield, owned by Gus Kerasotes, was badly damaged by fire recently. As soon as the insurance is adjusted, Mr. Kerasotes will remodel the theatre.

William J. Beynon, of Divernon, has completed improvements on his motion picture theatre.

Ellis Bostick, owner of the Court theatre, at Pekin, has enlarged his playhouse and added one hundred and fifty more seats. He also has installed a 6-B Powers' machine.

James Cardoni has made a number of improvements at his motion picture theatre in Riverton.

A. Woykof, owner of a new picture theatre at Springfield, and C. B. Burkhardt, who conducts a theatre at Homer, have purchased Minusa screens through the Springfield Co-operative Amusement and Supply Company.

A. Valliere has opened a new motion picture theatre at Bath.

Earl Drone has opened a new motion picture house at Pawnee.

The Avoy thearte, at Moline, has been enlarged and has installed consderable new equipment.

Edinburg will shortly have a new motion picture theatre. It is to be opened by a man named Price, who is in the hardware business there.

A motion picture theatre is in course of construction in Decatur.

A. J. Marshall, proprietor of the Empress theatre at Springfield, is already making arrangements for opening an airdome next summer on the lot adjoining his theatre.

T. E. Epperly, owner of the Coliseum at Talulla, has taken personal charge of the theatre and now is showing motion pictures.

The Strand theatre, a new picture house, has opened at Aurora, and is showing the Triangle program.

INDIANA

The Alhambra theatre, Indianapolis, has been undergoing a remodeling. It is owned by Barton and Olsen, and about $5,000 has been spent in enlarging the balcony, changing the front entrance with doors opening directly in front of the theatre instead of on each side, and adding about two hundred seats. The work has been done in the morning and at night, after the shows.

R. A. Cannan has again taken over the Theatorium, at Newcastle. Ernest Hodgsett will manage the theatre for the present.

As the plans for the Circle theatre, in Monument Place, Indianapolis, are being drawn by Rubush and Hunter, architects, the builders of the new motion picture house believe that the designers are preparing for Indianapolis one of the largest and finest theatres of the State. The new theatre, in appearance and plans, will introduce some fresh ideas in suructures of the kind in Indianapolis.

It will cost about $225,000, and with the large site it is to occupy, will represent an investment of about $500,000. It will not only be fireproof, but so arranged with a large lobby and broad aisles that it can take care of large crowds.

The architects are keeping it within the lines of architectural dignity that will harmonize with the Soldiers' Monument, which it will face.

Around the Circle the business men are welcoming the coming of the new theatre. They believe that it will make the circular street a still more popular pathway with pedestrians.

The State fire marshal's office has notified the Moose Lodge, at Warsaw, that certain changes will be necessary in the opera house which the lodge owns. The cost of the changes is estimated at $1,500.

An $8,000 pipe organ has been purchased by Manager Robert Hudson, of the Palace theatre, at Richmond.

V. U. Young, of Gary, pioneer motion picture exhibitor of that city, has bought control of the Twentieth Century at Gary. He has leased it from Harry Hall. He now has four theatres in Gary, the Orpheum, Art, Grand and Twentieth Century.

A new Seeburg player has been bought by H. H. Hornbeck, manager of the New Majestic theatre, Monticello.

The Triangle program is to be shown at the New Majestic theatre at Evansville.

The Dreamland theatre, at Winchester, has been closed because of differences between Mrs. Anna Newbauer, the owner of the building, and Jordan brothers, who have been managing it.

The Arc theatre, at Marengo, of which J. Shaw Grimes is manager, is to give shows every Wednesday and Saturday instead of once a week.

The New Link theatre, at Walkerton, has been opened.

IOWA

G. G. Wilcoxon, of Farragut, has just completed installing a new projection outfit in his theatre.

Steve Green, manager of the Opera House at Hamburg, has added vaudeville to his motion picture show. He charges ten cents admission.

Mart and Son is the name of a firm which just opened the Star, a motion picture theatre, in Grinnell.

Morgan Brothers have purchased the Lyric theatre at Harlan. They have just completed making improvements to the house, including the addition of seats.

Wonder and Hatt have started showing pictures in the opera house at Onawa. The place seats five hundred, and they have it nearly filled every evening.

A smallpox embargo on Cherokee, which included pictures as well as everything else, has been lifted.

E. C. Piper, manager of the Empress, Malvern, gave the entire proceeds of his house on December 7 to a fund being raised for a library. Over five hundred people attended in the one evening.

Robert Miller, manager of the Orpheum, Centerville, recently gave a benefit night for the firemen.

L. P. Todd, of Mt. Ayre, has sold his interest in the motion picture house there.

W. A. Matthies has bought the Empress, Cedar Falls, from M. C. Clinton.

The Garden theatre, a new house in Iowa City, has been opened by T. A. Hanlon. He formerly owned the Iowa, one of Iowa City's first motion picture theatres.

Dr. E. H. Allen has taken over the opera house, now a motion picture theatre, at Cresco.

The Electric theatre, at West Union, has been closed.

Johnson Brothers have remodeled and enlarged the Princess, at Ida Grove.

G. L. Meholm is building the Empress, at Rockwell City, and expects to have it completed during the Christmas holidays.

J. E. Easton plans to open the opera house at Ida Grove on January 1 as a motion picture theatre.

R. Snell, of Clinton, known throughout the State, will build a large house at Fort Dodge next to the Wahkonsa Hotel, one of the finest locations in the city.

A new theatre is now being completed at Forest City.

C. E. Carragher has bought the Palm, Clear Lake, from B. N. Bopp.

William Klatt, manager of the Palk, Calmar, a town of less than 1,000 people, has been doing an unusual thing in running features exclusively.

R. D. Fellows has bought from N. Neff part interest in the Cozy theatre, at West Union. H. F. Becker has sold the new firm the entire fixtures of the Electric, now closed.

M. H. Gribble has sold the Grand, Cedar Falls, to George Still. Mr. Still has sold the Lyric, Independence, to A. H. Brooks, and is giving all his time to the Cedar Falls house.

F. Porter, of Bussing, has bought the Star, at Tama.

H. A. Spencer has taken over the Star at Knoxville. It is reported the Olympic has also changed hands.

Fred Lambert has sold the King theatre, Albia, to F. J. Kissick.

Cliff Niles has opened the opera house at Anamosa as a picture and vaudeville house.

Mr. Pelton has taken Hedrickson's place in the firm of Georgen and Hedrickson, owners of the Crystal, at Anamosa.

KANSAS

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SCENERY

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ment Company is erecting in the third block on East Douglas avenue, will be opened to the public on January 5, according to L. M. Miller, manager.

Permission to erect a $10,000 theatre and business building at 506-508 Kansas avenue, Topeka, has been secured from the city fire marshal by Abe Jacobson. The building will be constructed of stone and brick and is to be completed about March 1.

KENTUCKY

According to present plans, the Masonic theatre, Louisville, formerly a legitimate house, will be opened about the first of the year as a first-class motion picture theatre. It is reported that the firm of McRae Brothers, consisting of R. V. McRae and M. A. McRae, of Detroit, has leased the house.

The firm will make a number of improvements and will feature the orchestra.

D. R. Riddell, of the Lyric theatre, and N. M. Elliott, of the Palace and Majestic theatres, at Corbin, have formed a partnership under the name of Riddell and Elliott. It is probable that the Palace will be closed while the Lyric will be operated as a picture house and the Majestic devoted to vaudeville. R. E. Gum, former manager of the Palace, has severed his connection with the concern.

The White theatre, Scottsville, has been purchased by R. R. Pitchford. It will be operated as a motion picture house under the management of C. E. Bankston.

MAINE

Bangor is to have a new motion picture house with the opening of the Winter Garden, as the big hall in the new Morse Building is called, on New Year's day. E. P. Murray, formerly connected with one of the local film exchanges, is to be the manager, and he plans to present musical and dramatic attractions, interspersing them with first-class motion pictures.

The new Colonial theatre, in Saco, will be open about January 10.

MARYLAND

The Empire Theatre Company, of Frederick, operating the Empire, has entered into an agreement with Pearce and Scheck, of Baltimore, lessees of the City Opera House there, whereby the Frederick company takes over the opera house and operates both places.

Permit was issued by the building inspector of Baltimore to the Howard Amusement Company for a one-story moving picture theatre at 404-406 North Howard street. The plans call for a building 37 feet 5 inches by 121 feet.

MASSACHUSETTS

William F. Savage was recently appointed manager of the Opera House at Hudson.

Robert F. Keene, of the Colonial theatre on West Elm street, Brockton, has purchased the Whitman moving picture house at the corner of West and Washington streets, Whitman, of A. I. Randall, of Rockland, and will take possession December 18. Mr. Keene was the former owner of the house and sold it about a year ago to Mr. Randall.

Damage of $1,000 was done to the equipment of the Lyric moving picture theatre and the Dewey block, in which it is situated, on Pleasant street, Northampton, recently.

MICHIGAN

The Hotel Wenonah property, Pontiac, has been leased by Detroit capitalists, who contemplate the erection of a motion picture theatre on the site.

The Orpheum theatre, Main street, Kalamazoo, reopened December 11. The new owners are P. F. Marquette and P. C. Schram. The theatre has been entirely remodeled.

The Lyric theatre, Saginaw and Water streets, Flint, has been sold by the Kobackers to E. J. Stanton, who now runs the Royal theatre. Mr. Stanton will make a number of improvements.

The Butler theatre, Ishpeming, opened on December 23.

MISSOURI

The St. Louis Amusement Company, composed of a number of well-known business men, opened the Ritz theatre, on Sixth at Olive street. St. Louis, on December 11. The policy of the house is that one member of the company will take it upon himself to personally censor every film before its public exhibition, even if the film has passed all other boards of censorship extant.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

WHAT TO DO WHEN MUSIC SYNOPSIS DOES NOT ACCOMPANY PICTURE

Howard, F. A., Fredericktown, Ohio.—*As the leader of an orchestra for picture house work, I wish to know, how is it possible to make out a program of music, well adapted to follow a picture with, unless there is a synopsis and musical program sent with the picture. Suppose the leader has not ample time to see the film or review it before the time for the film to be shown, in order that he can make out his part of the program, so as to fallow the film with proper musical setting.*

EDITOR'S NOTE.—There is a way of overcoming this and it is the duty of every leader or musician who is interested or consciencious in his work to do his part in agitating some method of musically programing a picture in advance without seeng the film.

Producers of film are receiving requests for musical plots from all over the country and are all thinking very seriously of the same. It only remains for them to realize that such work correctly done is worth money to them and the exhibitor, to have it become a fact.

Severe criticism has made every previous attempt at music plots a failure and we should treat kindly with every plot sent to us and instead of ridiculing it, we should endeavor to take the producers of film into our confidence with a view of improving the musical plots as much as possible.

The first to be accomplished, is that some musical plot accompany each feature picture that is released. This once accomplished, the perfecting of these plots will be no more difficult than was the wonderful improvement seen in pictures of today as compared with a few years past.

Every musician or leader should discuss this subject rationally with their respective exhibitors or managers, who in turn should present their views to the manufacturers.

Every end must have a beginning and the start is what we should be after now. After there is a true realization of the value of music plots among the trade, there is no doubt that every care will be taken to make them as perfect as knowledge and talent will permit, regardless of expense, for we can rest assured that until plots or suggestions cost real money to produce the musician's worries will not be lessened and the exhibitor will derive little financial benefit.

At the present time there are plots or suggestions issued for Pathé, Paramount, V-L-S-E, World, Equitable and Metro.

Had I sufficient time I would be glad to help all with plots for their pictures, knowing that unless plots are used, music and the picture will never be a real success.

WOMAN LEADS MEN'S ORCHESTRA IN THE JEFFERSON, PHILADELPHIA

THE Jefferson, at Twenty-ninth and Dauphin streets, Philadelphia, has contracted for the Triangle program for its territory, to run four days each week.

Jack Delmar, manager, of the Jefferson, contemplates extensive improvements at an early date. Meantime a new Pilcher organ has been already installed. A full orchestra is run in connection with the organ. A rather novel feature is the woman leader of a men's orchestra. Bertha Greenblatt, a well-known musician, leads the orchestra and also presides at the organ.

Mr. Delmar directs the Bell in addition to the Jefferson.

The Idle Hour, at West Chester, Pa., a suburban town near Philadelphia, is run by Becker and Woolston. The theatre, which accommodates 800, has just installed a style U Wurlitzer organ.

Professor Harry A. Crisp, of Philadelphia, gave recitals in celebration of the fact, quite an event in the town. Farrar's "Carmen" was run two nights as an additional celebration.

The Cedar theatre, at Sixtieth and Cedar streets, West Philadelphia, A. M. Taylor, manager, has recently added a Wurlitzer organ to its equipment.

SPECIAL MUSIC PREPARED FOR "BLACK CROOK"

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Besides many original compositions, it will include the best known of the melodies that were a part of the famous stage production. Every foot of the screen offering will have its specially synchronized musical accompaniment. The score will be supplied to exhibitors at fifty cents.

Every theatre owner and manager, as well as every musician, has his own idea as to just how pictures should be played and what is necessary in order to make his house popular from a musical standpoint.

Some realize that their knowledge and experience properly treated and set forth will be of value to others who may not enjoy their success, but they do not know how to make their suggestions of benefit to others.

There are also those who want help and these are perhaps the majority. Yet they do not know where or how to get this assistance.

* * * * *

The Music Department of the "News" is for just this purpose.

We will publish the opinions of any of our readers, or we will answer any of their questions; in fact, we are here for the express purpose of promoting better picture music.

Mr. Luz is an expert. It is because of his knowledge that several houses, which in the past have failed, are now making wonderful successes.

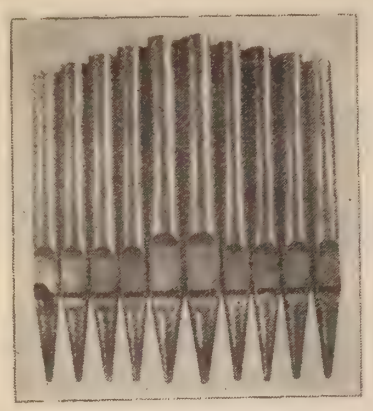
Why not take advantage of his knowledge?

* * * * *

Manufacturers of musical instruments and music accessories are also invited and requested to send in to this department news items, descriptions, etc., of anything new which is being placed upon the market and which will be of interest to motion picture theatre owners.

* * * * *

This department is open to all.



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LIBERTY THEATRE, PITTSBURGH, TO HAVE $10,000 AUSTIN ORGAN

Pittsburgh, Pa., Dec. 16.

ALL the arrangements have been completed for the opening of the new Liberty theatre which is rapidly being fitted out in Penn avenue, East Liberty. It is to be the finest motion picture theatre in the Pittsburgh district, and was erected by Nicola Brothers.

The theatre is to have a seating capacity of 1,467, and when it is thrown open to the public on December 27 will add one more fine amusement house to this district.

The East Liberty Amusement Company is the name of the owner of the theatre, and the building is located on a lot 100 feet front and 179 feet deep. It is to be managed by Raymond H. Allen, a young man well versed in the amusement business.

Sturdevant ventilating system has been installed and three Baird projection machines have also been put into one of the roomiest booths that is to be found in any theatre in the United States. The throw is sixty feet and a gold fibre screen will be used.

A $10,000 Austin organ is rapidly being put in place, and one of the best organists in the city of Pittsburgh has been engaged to render the music during the afternoon and evenings. The Triangle service will be used exclusively in the theatre. The prices charged will be ten, fifteen and twenty-five cents.

NEARLY A FOURTH OF OPERATORS IN CLEVELAND GET INCREASE

OPERATORS in Cleveland motion picture theatres have shared in the general increase in wages secured by nearly one-fourth of the union men employed in Ohio, according to a report just filed with the State industrial commission.

Reports were compiled from figures submitted by officers of labor unions in Cleveland, Cincinnati, Columbus and other cities. The figures are appended:

Ten-hour-a-day shows, $17.50 per week, an increase of $2.50 per week; twelve-hour-a-day shows, $21 per week, an increase of $2.50 per week; fourteen-hour-a-day shows, $23.50, an increase of $2.50 per week; and sixteen-hour-a-day shows, $27.50 per week, an increase of $2.50 per week.

OPERATORS UNION IN WILKES-BARRE INCREASES MEMBERSHIP

THE operators organization in Wilkes-Barre, Pa., is steadily increasing. Several new members have been taken in and the association is now on a firm basis. The following men have been elected as officers for the ensuing year:

President, Frank Walsh; vice-president, Robert Piatt; financial secretary, Clyde Colman; corresponding secretary and treasurer, William Piatt; business agent, Frank Walsh; sergeant at arms, Joseph Moser; trustees, Edward Parsons, James Garvin and Wesley Knetter; executive board, Frank Walsh, Robert and William Piatt and Clyde Colman; representative to Central Labor Union, Frank Walsh; representative to Wilkes-Barre City examining board, William Piatt.

GOLD KING SCREEN COMPANY ENLARGES PLANT

THE fast growing demand for Gold King Screens and their increasing popularity among exhibitors in all parts of the country have compelled the Gold King Screen Co., of Altus, Okla., to seek additional factory space for the manufacture of their screens.

In addition to the three buildings already occupied by this concern, President S. H. Jones has just leased another two-story brick building fifty by one hundred and fifty feet to relieve the congested condition in the balance of the plant. This will facilitate the turning out of large screens more promptly than heretofore.

JONES, OF GOLD KING SCREEN COMPANY, ON TRIP IN NORTH AND EAST

PRESIDENT S. H. JONES, of Gold King screen fame, is on an extended trip through the North and East. While away he will call upon the heads of the leading motion picture theatre supply houses, with a view of establishing new distributors for the Gold King screen.

Music Plot For Metro Feature, "Rosemary"

By Ernst Luz. Projection Time Sixty-six Minutes

	Description of Music	Numbers Suggested	Cue to Stop Number
		PART 1.	
1.	Concert Caprice	"Butterflies" (Jos. W. Stern and Company)	"Sir Jasper Thorndyke," etc.
2.	Inter (Light Desc)	"Wedding of the Rose" (C. Fischer)	Once.
3.	Waltz	"A Jamais" (Ricordi and Company)	All seated in Minnifri's Inn stalls.
4.	Gallop (Light and P.)	"12 o'clock" (C. Fischer)	"Dorothy consents to an elopement."
5.	Rom. Intro and Waltz	"My Lady Love" (Jos. W. Stern and Company)	Connects 1 and 2.
		PART 2.	
			"Ten o'clock."
6.	Desc. (Rom.)	"Salut D'Amour," by Elgar	"The Storm."
7.	Storm Hurry	"A. B. C. Dramatic Set No. 9"—A1 (Jos. W. Stern and Company.)	Mother finds letter after entering Dorothy's bedroom.
8.	Dr. Andte	"A. B. C. Dramatic Set No. 9"—C3 (Jos. W. Stern and Company.)	After father begins to dress after reading Dorothy's letter.
9.	Storm Hurry	"A. B. C. Dramatic Set No. 9"—A1 (Jos. W. Stern and Company.)	After eloping couple get out of carriage.
10.	Dr. Andte	"A. B. C. Dramatic Set No. 9"—C3 (Jos. W. Stern and Company.)	After second scene of Moon.
11.	Storm Hurry	"A. B. C. Dramatic Set No. 9"—A1 (Jos. W. Stern and Company.)	Two or three times.
12.	Agitato-Allegro	"A. B. C. Dramatic Set No. 9"—B2 (Jos. W. Stern and Company.)	Eloping couple enter Sir Jasper's home.
13.	Waltz (Leg)	"Cecil" (Ricordi and Company)	Exterior scene.
14.	Hurried Inter (Storm)	"Dog Train" (M. Witmark)	Dorothy's father enters Sir Jasper's house.
15.	Waltz	"Wilhelmina" (J. Remick and Company)	Connects 2 and 3.
		PART 3.	
			"The next morning."
16.	Classy Caprice	"Vanity" (G. Schirmer, Inc.)	Two men in bed awake.
17.	Gallop (Light)	"Club" (C. Fischer)	After Cruikshank escapes from bedroom.
18.	Short Ens. and Waltz (Leg)	"Dorothy" (Shapiro-Bernstein)	Sir. Jasper takes vase from sideboard shelf when girl placing flowers.
19.	Romantic	"Rosemary," by Bartlett (Ditson and Company)	Connects 3 and 4.
		PART 4.	
			"Sir Jasper introduces," etc.
20.	Inter. (Light Desc.)	"Ripples" (Cundry and Company)	"Sir Jasper tells a fairy tale," etc.
21.	Waltz (Leg.)	"Leontine" (Ricordi and Company)	One scene after "Off for London."
22.	Post Horn (Trumpet Call)	"Ad Lib"	Very Short.
23.	Post Horn Gallop or Polka	(C. Fischer)	People at Inn drink toast.
24.	Desc. (Hy.-Rom.)	"Pensee D'Amour" (C. Fischer)	Connects 4 and 5.
		PART 5.	
			"To the bride's health and happiness."
25.	Inter. (Light Desc.)	"Starlight" (Chappell and Company)	Horse upsets lamp in stable.
26.	Hurry	"A. B. C. Dramatic Set No. 6"—B2	Twice.
27.	Gallop (Hy.-Fire)	"Burning of Rome" (E. T. Paull)	"The Epilouge."
28.	Inter (Light Desc.)	"Honeysuckle" (Chappell & Co.)	Old man (Sir Jasper) enters room in Minnifri's Inn.
29.	Romantic	"Rosemary," by Bartlett (Ditson & Co.)	To End.

Music Notes.—You will find this an entirely different picture to play from most others. While it is strictly romantic, the action is light and unsophisticated. A glance at the description of music might make you believe that the action was of sensational character, which is not true, for the picture is positive romance with some light comedy injected.

You should be sure that your numbers are sweet and pleasing and never of dramatic effect with exception of Nos. 7, 8, 9, 10, 11 and 12, which illustrate a series of storm scenes which are necessary only to bring in immediate contact the previously introduced character.

Nos. 26 and 27 illustrate a fire scene and has no immediate bearing on the story and simply accentuates the worthy character of the lover. These scenes are better illustrated by dramatic numbers, such as are suggested in the plot. Nos. 1 and 16 should be classy caprices, as they illustrate the caprices of an unsophisticated girl.

Nos. 2, 20, 25 and 28 should be light intermezzos. Must be musically sweet. Nos. 4, 17 and 23 must be very light gallops, not noisy; 23 accompanies a coaching scene and there can be nothing better than a Post Horn number.

No. 27 can be a heavier gallop, illustrating excitement at a fire. Nos. 5 and 18 should be classy waltzes with short slow introductions. Nos. 6 and 24 should be slow, quiet numbers with positive romantic suggestion. Nos. 19 and 29 are positive suggestions of "The Rosemary," for remembrance, upon which the story is based and the song "Rosemary," by Bartlett, as published by Ditson and Company, can be used to good advantage.

This number is not published for orchestra, but it can be used as organ solo or for violin alone to good effect. Nos. 13 and 21 must be medium slow waltzes played very legato. No. 14 is the finish of the storm, but to avoid the effect becoming tiresome it can be more musically illustrated by an intermezzo of hurried effect. The one suggested is very good. No. 22 is a Post Horn trumpet effect or imitation.

While the plot makes the picture appear light, nevertheless organists or one-man orchestra players will find it a simple and very good picture to play. The picture player student will readily see the opportunity for musical color and programing in the possible temperamental changes.

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Set No. 3 consists of an Agitato-Hurry and Lamentation. Good for fights, riots, etc., ending in despair or death.

Set No. 4 consists of a Light Agitato and Andante movement. Good for quarrels or agitation in society dramas.

Set No. 5 is a Burglar scene opening with the sneaky music, then agitato, hurry and Plaintive. Contains four different numbers.

Set No. 6 consists of a misterioso and Allegro Hurry. Used for plotting ending in great confusion or fights.

Set No. 7 is an Indian scene of three numbers. An Indian mystical opening a fight or battle hurry, closing with an Indian plaintive.

Set No. 8 is a fight and chase scene. Opens with a Hurry, going directly into a concert galop for the chase.

Set No. 9 is a three numbered Storm scene. A.1 is a Storm Hurry. B.2 is an Allegro Agitato. C.3 a Plaintive Andante as an Aftermath.

No picture player can afford to be without these numbers. All numbers arranged for Piano, Organ, One Man Orchestra Player or Orchestral combinations from 2 to 35 pieces.

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